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CURRENT BIOGRAPHY

WHO'S NEWS AND WHY

1943

EDITOR

Maxine Block

MANAGING EDITOR

Anna Rothe

THE H. W. WILSON COMPANY
NEW YORK, N. Y.

GRANT MacEWAN
COMMUNITY COLLEGE
LEARNING RESOURCE CENTRE

Fourth Annual Cumulation—1943

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FOREWORD TO THE 1971 REISSUE

Responding to widespread demand from librarians and other researchers, The H. W. Wilson Company has brought back into print the six early volumes of Current Biography Yearbook, 1940-45. Although their style and format depart considerably from present editorial policy, the volumes constitute a rich source of information on persons of the World War II period. They provide contemporary viewpoints on major world figures and furnish valuable leads to further research into the lives of a host of authors, organization heads, war correspondents, and women military leaders. And their reference value is enhanced by photographs that are difficult or impossible to come by elsewhere. The Company is pleased to make these volumes once again available to serve the research and reference needs of the scholarly community.

Charles Moritz

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Preface

The 1943 Yearbook of CURRENT BIOGRAPHY continues to reflect the impact of the present World War. While in 1942 many members of the armed forces of this or other countries and many persons in civilian work directly connected with the war effort were featured, the 1943 Yearbook of CURRENT BIOGRAPHY includes numerous new war names which have come up in the news during the past year.

This, the fourth Yearbook of CURRENT BIOGRAPHY, includes in one alphabet all the sketches which appeared in the twelve monthly issues for the year 1943. All the biographies, including the accompanying lists of references, have been brought up to date, so far as time and the printer's "deadline" have allowed—in most cases to December 31, 1943.

Since its founding in 1940 CURRENT BIOGRAPHY has included a grand total of 3,515 sketches—long ones for living persons and short obituary notices for those no longer living. Many curious readers have asked us if we can hope to continue to find enough newsworthy persons to go on indefinitely. So far our answer is yes—we have on file a great many names of national and international importance, and each day's newspapers furnish new names of significance.

The 756 biographies in this volume include both long biographies of living persons and short obituary notices, the consensus among our advisers being that the interest in persons no longer living can usually be satisfied by a brief description. It is the practice of CURRENT BIOGRAPHY to include in these notices the dates of births and deaths and references to longer obituary notices in sources such as the New York *Times*.

Research for CURRENT BIOGRAPHY entails constant search for biographical material through periodical indexes, book catalogs, and many miscellaneous sources of biographical information, plus the reading and clipping of quantities of newspaper and magazine articles. This research is supplemented by telephone calls and correspondence with individuals, publishers, publicity agencies, special libraries, and other sources of information. Where it has been possible to get in touch with biographees they have been asked for additional information and for the correction of any errors in fact. In no sense, however, are these official or "authorized" biographies.

A photograph accompanies nearly all full-length sketches (i.e., of living persons). Whenever the photograph has been obtained from an individual studio appropriate credit has been given; those not obtained from individual studios or from the biographees themselves were furnished by the Press Association, Inc., Rockefeller Plaza, New York City.

Credit for the work in preparing this Yearbook is shared by the Editor with the former Managing Editor, E. Mary Trow, and with the new Managing Editor, Anna Rothe. Credit is also due the editorial staff consisting of Frances Jennings; Venita Blumoff, Helen Demarest, Urania Giordano, Ruth Lechlitner, Marian Prince, Frances Rosenberg, and Dana Rush (part-time contributors); Elba Lohman, Evelyn Smith, and Violet Smith (former members).

EDITOR

February 17, 1944

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Explanations

Authorities for forms of names are the Library of Congress and the bibliographical publications of The Wilson Company. Biographees are entered under the name by which they are best known, i.e., Ronald Colman, instead of Ronald Charles Colman; if a shortened form of name is used, the full name appears in the sketch itself.

Each biography is headed with the name, its pronunciation if difficult, date of birth if obtainable, and occupation. The sketch proper is in turn supplemented by a list of references to sources of information, in two alphabets, 1) newspaper and periodical references and 2) books. Space limitations require that these bibliographies be short, but an effort is made to include the most useful references. The books chosen are limited to those of a biographical nature, including such reference tools as *Who's Who in America, Living Musicians,* etc.

Articles from periodicals are listed in abbreviated form, i.e., "Sat Eve Post 215:24-5 Mr 27 '43 por"; this means *Saturday Evening Post,* volume 215, pages 24-5, for March 27, 1943; contains a portrait. (See the section "Periodicals and Newspapers Consulted" for full titles.) When a name is followed by '^{40}, '^{41}, '^{42}, '^{43}, reference is made to the 1940, 1941, 1942, or 1943 CURRENT BIOGRAPHY Yearbook.

The sketches in this Yearbook are followed by various indexes, as shown in the table of contents. The last is a cumulated index to all the biographical sketches and obituary notices appearing in the Yearbooks published for 1940 to 1943, inclusive.

Key to Pronunciation

(By permission of Thorndike Century Senior Dictionary)

a hat
ā age
ã care
ä far

e let
ē equal
ėr term

i pin
ī ice

o hot
ō open
ô order
oi oil
ou house

th thin
TH then, smooth

u cup
u̇ full
ü rule
ū use

zh measure

ə represents:
a in about
e in taken
i in pencil
o in lemon
u in circus

FOREIGN SOUNDS

Y as in French *du.* Pronounce ē with the lips rounded as for English ü in rule

œ as in French *peu.* Pronounce ā with the lips rounded as for ō.

N as in French *bon.* The N is not pronounced, but shows that the vowel before it is nasal.

H as in German *ach.* Pronounce k without closing the breath passage.

′ = main accent.

″ = secondary accent.

KEY TO ABBREVIATIONS

AAA	Agricultural Adjustment Administration
A.C.L.U.	American Civil Liberties Union
A. d. c.	Aide-de-camp
A. E. F.	American Expeditionary Force
A.F. of L.	American Federation of Labor
Ag	August
A. I. A.	American Institute of Architects
A.I.C.P.	New York Association for Improving the Condition of the Poor
A. M. A.	American Medical Association
AMG	Allied Military Government
Ap	April
A. P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
AYC	American Youth Congress
b.	business address
B. A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B. D.	Bachelor of Divinity
B. E. F.	British Expeditionary Force
B. L.	Bachelor of Letters
B. S.	Bachelor of Science
C. B.	Companion of the Bath
C. B. E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C. I. O.	Congress of Industrial Organizations
C. M. G.	Companion of (the Order of) St. Michael and St. George
CWA	Civil Works Administration
D	December
DAR	Daughters of the American Revolution
D. C. L.	Doctor of Civil Law
D. D.	Doctor of Divinity
D. Eng.	Doctor of Engineering
D. Litt.	Doctor of Literature
Dr.	Doctor
D. Sc.	Doctor of Science
D. S. C.	Distinguished Service Cross
D. S. M.	Distinguished Service Medal
D. S. O.	Distinguished Service Order
ed	edited, edition, editor
EDB	Economic Defense Board
F	February
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FERA	Federal Emergency Relief Administration
FHA	Federal Housing Administration
Four A's	American Association of Advertising Agencies
G. B. E.	Knight or Dame Grand Cross Order of the British Empire
G. C. B.	Knight Grand Cross of the Bath
G.C.V.O.	Knight Grand Cross of Royal Victorian Order
G. H. A.	Group Health Association
G. H. Q.	General Headquarters
G. S. O.	General Staff Officer
h.	home address
H. M.	His Majesty
ICC	Interstate Commerce Commission
il	illustration
I. L. A.	International Longshoremen's Association
I. L. G. W. U.	International Ladies' Garment Workers' Union
I. L. O.	International Labor Office
INS	International News Service
I. R. A.	Irish Republican Army
I. W. W.	Industrial Workers of the World
J	Journal
Ja	January
J. C. B.	Juris Canonici Bachelor
J. D.	Doctor of Jurisprudence
Je	June
Jl	July
K. C.	King's Council
K. C. B.	Knight Commander of the Bath
L. H. D.	Doctor of Letters of Humanity
Litt. D.	Doctor of Letters
LL. B.	Bachelor of Laws
LL. D.	Doctor of Laws
LL. M.	Master of Laws
M. A.	Master of Arts
mag	magazine
M. B. A.	Master of Business Administration
M. C.	Military Cross
M. C. E.	Master of Civil Engineering
M. D.	Doctor of Medicine
MGM	Metro-Goldwyn-Mayer
Mgr.	Monsignor, Monseigneur
M. Litt.	Master of Literature
M. P.	Member of Parliament
MPPDA	Motion Picture Producers and Distributors of America
Mr	March
M. R. A.	Moral Rearmament
M. S. or M. Sc.	Master of Science
My	May
N	November
N. A. M.	National Association of Manufacturers
N.A.N.A.	North American Newspaper Alliance
NBC	National Broadcasting Company
NLRB	National Labor Relations Board
N. M. U.	National Maritime Union
no	number
ns	new series
NYA	National Youth Administration
O	October
O. C. D.	Office of Civilian Defense
ODT	Office of Defense Transportation
OEW	Office of Economic Warfare
OFEA	Office of Foreign Economic Administration
OFRRO	Office of Foreign Relief and Rehabilitation Operations
OPA	Office of Price Administration
OPM	Office of Production Management
OWI	Office of War Information
p	page
PAFA	Pennsylvania Academy of Fine Arts
P. E. N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph. B.	Bachelor of Philosophy
Ph. D.	Doctor of Philosophy
pl-s	plate, -s
por-s	portrait, -s
P. R. M.	Party of the Mexican Revolution
pseud	pseudonym
PWA	Public Works Administration
R	Review
R. A.	Royal Academician
R. A. F.	Royal Air Force
RCA	Radio Corporation of America
RFC	Reconstruction Finance Corporation
R. H. A.	Royal Hibernian Academy; Royal Horse Artillery
RKO	Radio Keith Orpheum
S	September
SEC	Security Exchange Commission
ser	series
S. J. D.	Doctor Juristic Science
SPAB	Supply Priorities and Allocation Board
S. T. B.	Bachelor of Sacred Theology
S. T. D.	Doctor of Sacred Theology
SWOC	Steel Workers' Organizing Committee
TNEC	Temporary National Economic Committee
tr	translated, translation, translator
T. U. C.	Trades Union Congress
TVA	Tennessee Valley Authority
U.A.W.A.	United Auto Workers of America
U.M.W.A.	United Mine Workers of America
UNRRA	United Nations Relief and Rehabilitation Administration
U. P.	United Press
U. S. O.	United Service Organizations
U.S.S.R.	Union of Socialist Soviet Republics
WAAF	Women's Auxiliary Air Force
WCTU	Woman's Christian Temperance Union
WLA	Women's Land Army
WLB	War Labor Board
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association

CURRENT BIOGRAPHY

1943

ABERHART, WILLIAM C. Dec. 30, 1878—May 23, 1943 Premier of Alberta, Canada; gained international fame as head of the world's first Social Credit Party; widely known for his religious broadcasts.

Obituary

N Y Times p15 My 24 '43 por

ADAMOWSKI, TIMOTHÉE (äd-əm-uv'skē) Mar. 24, 1858—Apr. 18, 1943 Polish-born violin virtuoso and former first violinist and soloist of the Boston Symphony Orchestra; made American debut in 1879; since 1890 conductor of popular concerts, referred to in newspapers as the "Idol of the Pops."

Obituary

N Y Times p19 Ap 19 '43

ADAMS, RANDOLPH G(REENFIELD) Nov. 7, 1892- Librarian; historian; author; teacher

Address: b. Clements Library, University of Michigan, Ann Arbor, Mich; h. 2030 Norway Rd, Ann Arbor, Mich.

Dr. Randolph Greenfield Adams, custodian of the William L. Clements Library of American History at the University of Michigan, was born in Philadelphia, Pennsylvania on November 7, 1892, the son of John Stokes and Heloise Zelina (Root) Adams. "My father," Adams writes us, "was the son of a Kentucky judge who married a Philadelphia Quaker; my mother was the daughter of a Connecticut Puritan who married a girl who was mostly French! (It would take a psychologist to make anything of that.)" Adams' father is a prominent Philadelphia lawyer and is also an author.

Adams was reared in Philadelphia and attended the University of Pennsylvania, from which he received his B. A. degree (Phi Beta Kappa) in 1914 and his Ph. D. in 1920. He also studied law at the same University for one year. In 1938 he received an honorary LL. D. from Albion College. Adams' first book, *The History of the Philomathean Society of the University of Pennsylvania,* was compiled during his undergraduate days and was published in an edition of 500 copies in 1913.

In 1915 Adams received an assistantship in history at the University of Pennsylvania, but left the following year to become a fellow in history at the University of Chicago. He held the latter position until 1917, when his career was interrupted by the United States' entering the First World War. Adams enlisted as a private on June 7, 1917. Ten days after he had enlisted he was married to Helen Newbold Spiller. At first Adams was attached to Base Hospital No. 20, but in the spring of 1918 he went to France with the University of Pennsylvania unit, and in the fall of that year he was commissioned a 2nd lieutenant in the Quartermaster Corps. On May 5, 1919 he was honorably discharged. He returned then to the University of Pennsylvania as a Carnegie fellow in international law.

Bachrach

DR. RANDOLPH G. ADAMS

In 1920 Adams left the University of Pennsylvania again, when he was appointed assistant professor in history at Trinity College, which has since become Duke University. He remained there until 1923 when William L. Clements, a retired manufacturer and bibliophile of Bay City, Michigan, asked him to take charge of the Library of American History named for Clements and presented, with a completely equipped building, to the University of Michigan. "Its manuscripts of the British statesmen," said an article in the *Library Journal,* "its great collection of voyages, as well as its stores of early newspapers and broadsides, have made it a treasure-house of Americana." Dr. Adams holds the rank of professor at the University. In 1929 he was visiting professor of International Relations at St. Andrews, Scotland.

Adams' first published work, *Political Ideas of the American Revolution . . . 1765-1775,* appeared in 1922. *History of the Foreign Policy of the United States* followed in 1924. Other books include two children's books on

ADAMS, RANDOLPH G.—*Continued*

American history, *The Gateway to American History* (1927) and its sequel, *Pilgrims, Indians and Patriots* (1928). Both consist of a narrative based upon pictures reproduced from the rare Americana in the Clements Library, and were the outgrowth of scrapbooks Adams compiled for his two young sons, Thomas Randolph and Richard Newbold Adams. These two books were well received by the critical world and declared to be excellent for both children and adults. Dr. Adams also wrote *Three Americanists*, concerning Henry Harrisse, a Frenchman living in America who collected Americana, George Brinley, who also collected Americana, and Thomas Jefferson, whose library formed the nucleus of the Library of Congress. The book appeared in 1939 and was considered a valuable addition to library literature. Besides these and his numerous other scholarly books, Dr. Adams has written a number of pamphlets and magazine articles, and has edited the *Selected Political Essays of James Wilson* (1930); *Benjamin Franklin's Proposals for the Education of Youth in Pennsylvania* (1927); and *A Brief and True Report of the New Found Land of Virginia* by Thomas Hariot (1931). He has also contributed biographies to some volumes of the *Dictionary of American Biography.*

Dr. Adams belongs to a number of scholarly societies, including the American Antiquarian Society, the American Bibliographic Society (president 1940-41), the American Historical Association, the New York Historical Society, and the Massachusetts Historical Association. Although a librarian, he considers that "book-collecting comes before librarianship," and has expressed his viewpoint in an article entitled *Librarians as Enemies of Books.*

Adams is tall, slim, and dark. His favorite recreation is gardening. One of Adams' friends, a well known bookdealer, considers him "in the first rank of library directors," and believes that "the present high position of the William L. Clements Library in the field of scholarship and research owes much to his efforts. . . He has encouraged and inspired many people to become book collectors, and has served with distinction on committees of many learned societies, particularly as director of the Tracy W. McGregor Fund for Historical Americana for College Libraries."

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Leaders in Education 1941
Who's Who in America 1942-43
Who's Who in American Education 1933-34

ADDAMS, CLIFFORD ISAAC May 25, 1876—Nov. 7, 1942 Artist, etcher, and one-time pupil of James McNeill Whistler; works are on view at the Metropolitan Museum in New York City, the Chicago Museum, the Library of Congress, and elsewhere.

Obituary

N Y Times p50 N 8 '42

ALBEE, FRED H(OUDLETTE) (ôl'bē) Apr. 13, 1876- Orthopedic surgeon

Address: b. 57 W. 57th St, New York City; h. Colonia, N. J.; Nokomis, Fla.

Called "the Burbank of surgery" for his skilled work in grafting the human bone, Dr. Fred H. Albee has become internationally known for his orthopedic accomplishments. In the course of his career he has performed over 30,000 operations, restoring crippled men, women, and children to active, normal life, including many soldiers injured in the First World War. Dr. Albee has been interested not only in surgical rebuilding, but in the complete rehabilitation of patients through mental and occupational therapy, fitting them for unhandicapped participation in normal life. This particular interest is stressed in his autobiography, *A Surgeon's Fight to Rebuild Men* (March 1943), following chapters on his experiences as a young doctor, and on the development of his bone-graft technique.

Had he not fortuitously learned the art of tree-grafting in boyhood, Dr. Albee might never have discovered the fundamentally analagous principles of bone-grafting. "I was born on a farm in the township of Alna, Maine, on Friday, April 13, 1876," he writes. "From some hundred acres of stony soil my father wrenched a scanty living for the nine of us." Eldest of the seven children, the boy carried his load of farm work by the time he was eight. His father, Freling Huysen Albee, "combined a Spartan quality with an unflinching discipline and an authoritativeness acquired when he had served as deputy sheriff of our county." His mother, Mary Charlotte (Houdlette) Albee, "maintained an unconquerable girlish spirit all her life. I suspect that she was always something of a rebel." The Albees traced their ancestry back through the earliest Maine pioneers to Norman-English stock. Many were sea-going men. Besides sailing and farming, religion was "also an early regional industry." Albee's parents were Methodist, and strict church-going requirements were imposed on the children. They had few pleasures, since the father believed "that anything we really liked must be bad for us."

As a boy Fred Albee really liked only one farm chore—that was assisting his uncle Charles Houdlette with tree-grafting. The method of live grafting itself, and the safeguarding of the tree from outside infection and displacement, all carried out according to the principles of tree biology, were to be applied later in Dr. Albee's development of bone-grafting operations. Even in those years young Albee dreamed of the world in which he would become a doctor and surgeon. He made a medical case out of an old salt box, stocking it with bread pills and drugs made of the juice of wild berries. He even made a set of surgical instruments from white pine, "including cruel-looking saws and scalpels and an intricately carved needle." The local country doctor was his hero.

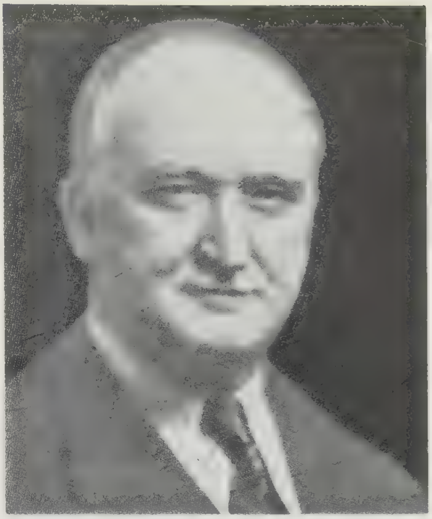
In 1891, when Fred Albee was sixteen, his father decided to send him to Lincoln Academy at Newcastle. He had to earn his own way, so he did errands for the local drygoods merchant and in winter helped cut ice on the

Kennebec River. In 1895 he entered Bowdoin College, waited on table at his fraternity house for his board and room, and played on the Varsity football team. He earned money by various means, the most pleasant being the job of laboratory assistant to the bacteriology professor. He got permission to take a special post-graduate course in biology. "My extra work in bacteriology, biology, and practical laboratory technique paid rich dividends later at Harvard."

His big ambition—and a costly one—was to be a graduate of the Harvard Medical School. Accordingly in his freshman year at Bowdoin he studied very hard and won one of the two medical scholarships then offered. When he also got a $500 tutoring job his financial worries were temporarily settled. At Harvard, Albee records, he was fortunate enough to work under several distinguished men of medicine. He assisted Dr. Richard Cabot, who was then investigating the importance of measuring blood pressure. He was also the pupil of Professor Regnall Fitz, discoverer of appendicitis. In his fourth year Albee was chosen as one of two prosectors, an honor that meant stepping in to assist the professor of surgery, Dr. Maurice Richardson—a man "without peer at the operating table."

On receiving his degree Albee won an internship at Massachusetts General Hospital, at which more major surgery was then performed than at any other hospital in the country. "Sixteen months was the usual length of internship and it passed like a flash." The young intern was impressed by the mechanical inadequacies of surgery in dealing with fracture cases; and some experience at the Children's Hospital in Boston made him realize how little had been done to prevent and cure deformities. A short period of general medical practice followed his internship. Then, through Dr. Charles Ogilvy, an orthopedic surgeon, Albee was given the opportunity to work as assistant in the Department of Orthopedic Surgery in the New York Post Graduate Medical School Clinic. At that time "there was practically no open technical orthopedic surgery being done, and I felt that such surgery was desperately needed."

Having taken over the vacancy left by Dr. Ogilvy, Albee struck out boldly on his own. In 1906 he performed his first successful operation of bone-grafting to cure the pain of chronic rheumatism in the hip of a patient. The operation attracted wide attention, and from that time on Albee blazed the way in the field of bone surgery. In 1907 he met and married Louella May Berry of Maine. In 1918 a son, Fred H. Albee, Jr., was born. He is currently studying to be a doctor.



DR. FRED H. ALBEE

Albee found a method (1911) of "joining together the spinous processes of tubercular infected vertebrae by using living bone instead of metal." For a long time he practiced these bone-graft operations on dogs, discovering that bones that are to be grafted must be from the same species, and usually from the same individual, to be effective; and that the classification of blood types in transfusion applied also to bone types. Having perfected his process, Albee also had to invent automatic, power-driven machine tools for these delicate bone-graft operations. His invention was known as the "Albee Bone Mill," and the first model was used in 1912 and demonstrated in London in 1913. Applying his operation to human patients, Albee learned much from working with crippled children. With the Bone Mill the graft operation could be done in a very short time, ten to fifteen minutes, and would enable a child burdened with casts or braces to walk normally very soon. He emphasized, however, the necessity of early operation, instead of years of treatment, in cases of tuberculosis of the spine.

When in April 1914 Albee was invited to open the German Orthopedic Surgical Congress he didn't realize that the Germans were preparing for war: hence their great eagerness to learn about treatment of bone injuries without amputation. When War came, Albee had already had a book on the subject published: *Bone Graft Surgery* (1915). He went to England in 1916, his wife with him as a Red Cross nurse. Following a tour of the military hospitals there, he went on to France to advise and operate at the military hospitals close to the Front. There a large percentage of the wounds were fractures. Before the use of Albee's methods, the procedure had often been amputation of the limb. Under constant bombardment Albee worked with other doctors and nurses in eight-hour shifts. Most of the shattered jaw cases were turned over to him, since restoring jaws is the most difficult operation of all bone-surgery.

On his return to the United States, Dr. Albee impressed upon Americans the necessity of immediate medical preparations. Fortunately, with the cooperation of Surgeon General William C. Gorgas, the Medical Corps was reorganized and expanded in 1917. Albee was made chief surgeon of United States Hospital No. 3 at Colonia, New Jersey. He had stressed to the War Department the need of a purely orthopedic hospital for the care of returned wounded bone cases, which constituted seventy to ninety per cent

ALBEE, FRED H.—*Continued*

of war casualties. At the Colonia Hospital Albee appointed a staff and made facilities not only for a medical and surgical program but also for the psychological rehabilitation of the wounded. In 1918, at a cost of $3,500,000, it was made ready for patients. Albee also started the first military graduate school in bone and joint surgery. Soon the returning American wounded filled his hospital, and within a year "I was privileged to perform approximately half of all the bone-graft operations done in the First World War." He discovered, however, that more hospital space had to be allotted to mental cases. Educational courses for post-War rehabilitation were given, including the editing of a newspaper, *Over Here*. The Curative Workshop provided occupational therapy; dances were even given exclusively for men learning to use artificial limbs. In October 1919 United States General Hospital No. 3 was closed, having fulfilled its post-War purposes. It was in this same year that Dr. Albee's *Orthopedic and Reconstructional Surgery* was published.

Dr. Albee then went to the Inter-Allied Conference on Rehabilitation held in Rome. After a tour of the battlefields he returned home with one conviction: "The War must pay back its debt to humanity by the alleviation of suffering for mankind in general." For his part, Albee became interested in the problem of aiding the large number of industrial workers injured annually, some 30,000 of whom required limb operations. He succeeded in getting the Rehabilitation Act of New Jersey passed, and became the Commission of Rehabilitation's first chairman, a post he held for twenty-three years. He also helped establish a Curative Workshop for cripples in New York City. The motto of the New Jersey Rehabilitation Commission was: "Never train around a disability that can be removed." The plan was to care not only for workers injured, but for victims of public accidents, those with congenital deformities, etc. Approximately 8,000 people were rehabilitated in New Jersey during a twenty-year period, and their subsequent earning power increased to four times the Government's investment in them. While the Government pays for such rehabilitation, the big need, according to Albee, is for industry to re-employ handicapped men. In the cases where industry has cooperated, it has been proved that these men are more efficient and faithful workers than most normal men.

In 1929 the American and British Orthopedic Associations met together in London. Plans were made to organize an International Society of Orthopedic Surgery, admitting those former honorary fellows from Central Europe hitherto dropped. The International Congress, with Albee as founder and first vice-president, held a meeting in 1936 in Rome and Bologna, a year before the publication of Albee's *Injuries and Diseases of the Hip*. In 1939 a further Congress was to be held in Berlin. When Dr. Albee and the rest of the American delegates arrived, war had been declared, and they could do nothing but return home as soon as possible. In 1940 Dr. Albee's *Bone Graft Surgery in Disease, Injury, and Deformity* appeared.

During the Second World War years Dr. Albee has interested himself in Pan-American medical relations. The Pan-American Medical Association had been formed in 1928, and in 1930 a "flying clinic" trip to Central America and parts of South America undertaken. It was in 1936 that Albee made a second itinerary as guest lecturer and demonstrator in South American clinics. A third visit was made in 1942. At the University of Buenos Aires and at the University of Brazil operating rooms were named for Dr. Albee. President de la Guardia '42 of Panama has said that one reason for his friendship for the United States is an operation performed by Dr. Albee a few years ago which enabled him "to walk without a stick or crutches."

When not traveling Dr. Albee spends much of his time teaching at the New York Post Graduate Medical School and at Cornell University. President of the International College of Surgeons, he is also consulting orthopedic surgeon in twenty-four different hospitals in New York City, as well as in New Jersey, Vermont, and Florida. Because he likes a warm and sunny climate after having endured in boyhood the cold of Maine, Dr. Albee particularly likes Florida—for that and for its excellent fishing, his favorite sport. For a permanent home he bought thirty miles of water front along the Florida coast, and there he opened the Florida Medical Center (at Nokomis) with a large orthopedic department. At the Center there is current emphasis, Dr. Albee writes, on the importance of vitamins in medical treatment.

Dr. Albee has been described by Rex Beach as "a restless, forceful, aggressive, middle-aged man with thick strong hands and the body of a football player. He resembles an artist's conception of the figure of John Bull and certainly no one would suspect him of possessing the dexterity and delicacy of youth for which he is famous." Of him Lowell Thomas '40 has said: "He is one of the great surgeons of all time. It is a definite fact that thousands of men today are walking about and enjoying their strength only because Fred Albee discovered how to graft the human bone." Dr. Albee, who has been a fighter all his life, does not recommend medicine as an easy profession. "The lot of the doctor," he says, "is like the lot of the English as Winston Churchill '42 has described it: blood, sweat, and tears. But there is another element, the one that makes all the others possible—hope."

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Who's Who in America 1942-43

ALDRIDGE, JAMES 1918(?)- Author; journalist

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"Hell breaking loose here. What about it?" Aldridge cabled to a London newspaper when he saw the Russians march into Finland. He was given the assignment he wanted then, as he has been given almost every assignment he has requested since the Second World War began, shortly after his twenty-first birthday. In less than four years he has covered battles and battle fronts "from the Arctic to the antipodes."

James Aldridge was born in Australia. His father was the publisher of a country newspaper near Melbourne, and at sixteen James left school to work as an office boy and filing clerk in the library of the Melbourne *Sun*, a tabloid owned by Sir Keith Murdoch. According to the late Lemuel F. Parton in the New York *Sun*, Aldridge was fired from his position and he replied to his discharge by writing "a powerful letter, making it clear that he intended to be a top-ranking journalist and that the *Sun* was missing a big chance in letting him go." He got his position back.

By the summer of 1939 Aldridge had developed into what he had promised, a first-rate reporter. He was unable, however, to persuade any of the Australian papers or the Sun-Herald News Bureau to send him to Europe to cover the big events which were by then very obviously in the offing. According to Parton, Aldridge got a job on a freighter and worked his way to London. He had a letter of recommendation to the editors of the London *Sketch*, and until the outbreak of the War he did feature articles for the *Sketch* and attended lectures at the London School of Economics. Some of his pieces were so well done that the Sun-Herald Bureau in Australia put him on its list of foreign correspondents.

When the War broke out he could find no newspaper to send him to the Front as a correspondent, but he set out to cover the War anyhow on a free-lance basis. He was in Finland on speculation that something might happen when "hell broke loose," and since then he has seen action in Norway, Albania, Egypt, Crete, and Libya. He covered the news in Russia and Turkey. His publishers tell us that "he has traveled the Mediterranean on British battleships, that he flew in a Wellington bomber the first time Brindisi was bombed, and that he was one of the first correspondents in Albania, covering the Italo-Greek war. He then flew on a reconnaissance flight to Egypt, where he was accredited to the Australian Imperial Forces, and he sailed in convoy with troops to Greece. When the Germans entered Greece, Aldridge was evacuated to Crete in a small Greek boat, and from Crete to Egypt in a tanker." As a war correspondent, Parton pointed out, Aldridge "shoots from the hip and gets by the censors, quite amazingly in his dispatches from Cairo . . . in which he launched a verbal onslaught against the stuffiness of the British campaign—still making war an art rather than a business, like the Germans."

Aldridge has been wounded three times, when he was in Finland, in Norway, and in Greece. While on his way to cover the Syrian campaign he received a spinal injury in a truck accident and he was invalided home to Australia. He flew to the United States while convalescing and spent six months in the foreign department of *Time* Magazine, using his leisure time to write a novel. In February 1942 he left again for the battle front, this time signed to serve as war correspondent for the North American Newspaper Alliance.

JAMES ALDRIDGE

Before book publication, his novel, *Signed with Their Honour*, was serialized in *Collier's* as *Flight to the Sun*. Originally scheduled to appear in July, the book did not appear until the fall of 1942 because advance copies and the original edition had to be recalled in order that, the publishers said, "certain passages in the book which might give rise to serious legal difficulties" might be deleted. The passages had to do with names mentioned in the sections on Crete in the story and with military references, it was reported, but it was not revealed at whose request the changes were made.

Signed with Their Honour is a novel about the R. A. F. in Greece and in Libya during the Second World War. The hero is John Quayle, an English flying officer; the heroine is Helen Stangou, the daughter of a Greek journalist. The story, against a background of British aviation in Greece, concerns their romance and their attempts to work out their personal problems while caught in the net of a larger conflict.

Aldridge's novel received mixed reviews. Almost every reviewer compared him with Hemingway, sometimes to Aldridge's advantage, more often to his disadvantage. Clifton Fadiman '41 called the love story "stock Hemingway, as every reviewer will wearily point out"; Virgilia Sapieha found "the shadow of Hemingway" hanging over the book, "which never reaches the banked power of *A Farewell to Arms.*" Other critics, however, found the "Hemingway manner admirably apt for the telling of Aldridge's story."

Robert van Gelder thought that "perhaps too much has been made of the fact that the style is rather reminiscent of Hemingway . . . whatever resemblance there is is wholly on the surface; there is neither challenge nor swagger beneath the style. Instead there is curios-

ALDRIDGE, JAMES—*Continued*

ity and youth, the excitement of telling an important story and the pleasure of telling that story well." Another reviewer commented: "One must pay tribute to Mr. Aldridge's adeptness in depicting spectacular air-battle scenes so lucidly that the untechnical reader has no difficulty in following the most complex maneuvers. . . Here is a profoundly moving romance which, as a first novel, sets a remarkably high standard of all-round excellence." And Lewis Gannett '41 called *Signed with Their Honour* "the finest fighting book of the War." Motion-picture rights to the book were sold to a British film company.

Parton described Aldridge as a "pink-faced Australian lad with taffy-colored hair and amiable blue eyes, with just a medium chest expansion and no hirsuteness or toughness discernible. . . His blond hair is always tousled, and his manner is diffident, almost apologetic—quite deceptive behavior as he heads straight into anything that interests him, even if it's belched right up out of hell." His wounds have not left many marks, but he does have shrapnel scars on his neck. "When you come out of the War," he explained his eagerness to get back to the Front, "you feel lonely and anxious to get going again." The fall of 1943 found him in Cairo as correspondent for the Associated Newspapers, Ltd., of Australia, publishers of the Sidney *Sun* and other newspapers. (His next stop was to be Russia again.) A new novel, *The Sea Eagle*, was scheduled for publication in February 1944.

References

N Y Sun p13 S 14 '42

ALEXANDER, RUTH Economist; lecturer

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Maurice Seymour

DR. RUTH ALEXANDER

"One of the most noted American experts in economics," Dr. Ruth Alexander has crusaded, in her writing and on the lecture platform, for private enterprise as opposed to collective government. Convinced that the American variety of capitalism gave and will continue to give the world its highest standard of living and that the American people in their overwhelming majority are opposed to Communism, Socialism, Fascism, or any other form of collectivism, she is confident that they will support a program of economic reconstruction after the War on the basis of "free enterprise." Besides working in the fields of political science and economics, for which she holds four university degrees, Miss Alexander is also a professional concert pianist and the possessor of a degree in music.

Ruth Alexander was born in Chicago, but was reared in Tennessee and Kentucky. Her father, Dr. Gross Alexander, was professor of Greek at Vanderbilt University in Nashville, Tennessee, where the child spent the first eight years of her life; her mother, Arabel (Wilbur) Alexander, was "a famous beauty" and "an incorrigible aristocrat." A strict disciplinarian, the elder Dr. Alexander started his daughter's education in Greek when she was five. Three years later the family moved to Louisville, Kentucky, where the little girl was entered in a public school, since the family could not afford a private one, and her classical education continued.

When Miss Alexander was fifteen she won a partial scholarship to the University of Chicago, but decided that she would prefer to study music, in which she was already interested. She received her B. M. degree in music and married a childhood sweetheart in 1916. Since she now had no personal financial concerns, she interested herself in social service work, and became active in charity organizations. "I worked with one charity organization for about a year," Dr. Alexander said, "and in every single case the family I assisted went right back to its depraved condition after it was helped to its feet. One night I was sent to persuade a young girl to leave a man accused by the court of contributing to her delinquency. That girl told me she preferred to be delinquent, and, after calling me a 'meddlesome unmentionable,' she pushed me out the door and I fell downstairs. When I came to I thought the whole thing over and came to the conclusion that people didn't want others interfering with their lives. My experience also convinced me that the poor are the authors of their own misery, and from that day to this I have seen no reason to change my opinion."

When America entered the First World War, Miss Alexander, worrying about the possibility of her husband's being called to the Front, decided to fit herself for some profession besides music and enrolled at Northwestern University, Evanston, Illinois. Her daughter was born four months later, and the young mother, according to Percy Waxman in *Cosmopolitan* Magazine, "did a semester of French and German while still in the hospital." In two and one-half years, having won her Phi Beta Kappa key, Miss Alexander was graduated *summa cum laude* with a B. A. degree. Her pictures, together with those of her child, appeared in the newspapers, which lauded her achievement. Since her husband had not been called to the Front, Miss Alexander felt that her activities had been pointless. Becoming interested in political science, she nevertheless acquired her M. A. degree at Northwestern University in 1921, the year following her graduation.

After ten years Miss Alexander's marriage ended in a "friendly disagreement." She continued her studies, particularly in languages and economics, and, after a divorce, in 1925, she was married again—to Raymond L. Redheffer, who had begun his career as a newsboy and had risen to the position of bank president. There were two sons by this marriage. Miss Alexander resumed her musical career and appeared on the concert platform with some success. After a number of recitals, however, she began to lose interest, and, on her husband's advice, returned to her studies at Northwestern University and prepared for her Ph. D., which she obtained in 1933. Her thesis was entitled "The Value and Distribution Theory of the Soviet Union," and to obtain the material for it she read over 300 books and pamphlets, necessarily acquiring some knowledge of German and Russian in order to do so. Her studies of Communism and Fascism resulted also in a book, *Can the Leopard Change His Spots?*, which was offered to two publishers, both of whom called it "brilliant" and declined to publish it.

Two years later when the late Lord Stamp, British economist, was dining at the Redheffer home, the manuscript was given him to read. After having finished the book, Lord Stamp made the statement that the most original thinking in the field of economics was being done in Chicago "by a young and beautiful woman named Ruth Redheffer." He said she owed it to her country to share her knowledge. Shortly afterward Dr. Alexander delivered a lecture for charity at the home of Mrs. Rufus C. Dawes.

This was the beginning of a long lecture career for Miss Alexander. Of her debut as a lecturer in Town Hall, New York City, George V. Denny '40 said: "Her penetrating analysis of present-day conditions and her brilliant synthesis on which she based her conclusions were the admiration of our entire audience. We want her back again." On a subsequent lecture tour throughout the country, however, Dr. Alexander complained that the "heartbreaking indifference of most audiences to their political fate" left her almost frantic. They did not know how to listen, much less how to think.

In her lectures Miss Alexander pleaded for the Old World with its proven past, against the speculative system of any new world. She stressed the utter futility of reform. "I am often astonished," she said, "at the number of people who think that because I have studied Socialism, I am in favor of it. Just because I display a knowledge of Marxism is no reason to conclude I am convinced of its truth. I have often admitted that Marx was a great man, a great mind, and therefore a great enemy. And, unless we recognize the greatness of our enemies and the seductive attractions of their doctrine of security, we are a lost nation." She found, however, that people did not seem to appreciate the true freedom of the American Way of Life, seeming willing to sacrifice it all just for security. Wondering what to do about it, she developed her famous lecture, "Education for Freedom." This lecture has been given with conspicuous success at state teachers' organizations. As such it was well received and, according to Miss Alexander, has proved to be an aid to them in controverting the Marxist propaganda to which they are being exposed daily. Ruth Alexander went to work to restore them to "the old-fashioned American point of view." At the Northwestern Missouri District Teachers Association she appealed to the intellectual superiority of her audience: "You teachers are not only the last hope but the only hope that our country will remain free." "Preserve the strong at all costs," she also told them, "for the weak can live from the strong." At the Northeast Oklahoma Education Association she blasted at John Steinbeck's '40 *The Grapes of Wrath* as a "one-sided emotional appeal to class prejudice and unworthy of America." She advised people to make use of their leisure time to "secure knowledge" instead of spending (in Emerson's words) "sleazy, rotten, fraudulent hours" at the motion-picture theatres. Although Miss Alexander declares that she is seeking "a renaissance of religious consciousness in the United States," she admits candidly that one of the purposes of the renaissance would be to put new life into freedom and new realization of its indispensability to spiritual development.

Miss Alexander has been described as "a Tory, a Bourbon, a Constitutionalist, and even a Founding Father." Some of her lecture topics are: "What Does Capitalism Mean?", "The Role of Amusement in Social Discontent", "The Spiritual Meaning of Democracy," and "Shall Man or the State Survive?"

Dr. Alexander speaks six or seven languages and is, according to a press release, the author of numerous articles in current periodicals. She is also associate editor of *Finance* Magazine, which has its headquarters in Chicago. Heads of advertising and selling leagues, bankers, and other businessmen are impressed equally by Miss Alexander's defense of free enterprise and by the good looks which she possesses. Tall and "Junoesque," with Titian hair and blue eyes, Dr. Alexander impresses audiences as being unusually attractive. Not forgetting her family obligations in the pressure of her professional affairs, the versatile economist has continued to be a "mother and homemaker"; cooking is her hobby, and she calls it "as much an art as painting or music." "Good food," she says, "is a part of gracious living."

Miss Alexander is a frequent speaker on the *Wake Up America* program over the Blue network. On December 4, 1942 she was the first and only woman to address the National Association of Manufacturers at its annual convention in New York—called that year "The War Congress of Industry." Her speech was published in *Vital Speeches* (January 1, 1943). It was entitled "The Post-War America That America Does Not Want," and was a plea to reject all forms of collectivism, Fascist and Marxist alike, on behalf

ALEXANDER, RUTH—*Continued*

of the "America of our Forefathers." "We want capitalism," Dr. Alexander said in the speech. "I do not apologize for the word or the concept. I do not cringe before collectivism and attribute only virtues to it. Nor do I attribute only virtues to capitalism. I do say that by comparison with all other forms, capitalism wins in a walk. Capitalism is the great Liberal and the great Liberator. Capitalism is the great humanitarian, for it has provided the highest standard of living for all classes known to mankind. . . Capitalism did not create poverty. It inherited poverty from collectivism. And it has done more to alleviate poverty than all preceding centuries. For that reason if for no other, capitalism must be salvaged as the *humane* way of life."

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Cosmopolitan 113:8+ Jl '42 por

ALLEN, EDGAR 1892—Feb. 3, 1943 Chairman of the Department of Anatomy of Yale School of Medicine; one of the nation's outstanding anatomists; in 1941 won the Baly Medal of the Royal College of Physicians of London for his contribution to knowledge concerning female sex hormones.

Obituary

N Y Times p3 F 4 '43 por

ALLEN, TERRY (DE LA MESA) Apr. 1, 1888- United States Army officer

Address: b. c/o War Department, Washington, D. C.

Everybody in the Army calls Major General Terry Allen "Terrible Terry"; that is, every one except General George C. Marshall '40, who refers to him as "The Firebrand." A professional Army man and distinguished veteran of the First World War, General Allen commanded the 1st Infantry Division in its successful participation in the campaigns of North Africa and Sicily. It has been said that the most outstanding single achievement of the North African campaign was the transformation of the American Army from a group of uniformed civilians into a "magnificent fighting machine." Much of the credit for this metamorphosis belongs to General Allen's leadership of his intrepid troops.

Major General Terry de la Mesa Allen came into the world as "an Army brat," at Fort Douglas, Utah, April 1, 1888. His father, Samuel Edward Allen, served forty-two years in the Regular Army as a professional artillery officer. His mother, Conchita Alvarez de la Mesa Allen of Brooklyn, was the daughter of a Spanish colonel who fought in the Union Army during the Civil War. She now lives in Washington, D. C. and loves to indulge in reminiscences of Terry's hectic boyhood, which was spent at Army posts, mostly in Texas. He liked to ride off to maneuvers with his father and his father's battery, enlisted men who taught him "to ride, smoke, chew, cuss, and fight, at the earliest possible age." According to A. J. Liebling of the *New Yorker*, the General's favorite memory is of a tearful playmate who explained that his mother had just spanked him for playing with Terry. "My opinion of myself went up like a rocket," observes the General.

"From horseback and post life" Allen proceeded to West Point in 1907, never doubting that a commission in the cavalry would soon be his. But his career as a cadet was not a triumph scholastically: paying scant attention to curricular activities, and accumulating demerits by the score, in his fourth year he failed a course called ordnance and gunnery and had to leave the Academy. His class regretted it because they had considered him one of their "most amusing members." They had even made a pun on his name: Tear-around-the-mess-hall Allen.

Allen then entered Catholic University of America in Washington, D. C., where he settled down to a year of intensive mental effort. He was graduated with a B. A. degree and on November 30, 1912, following a competitive Army examination, he was commissioned a 2nd lieutenant of cavalry.

General Allen began his official career at Fort Myer, Virginia, with the 14th Cavalry. He accompanied his regiment to Eagle Pass, Texas for border duty, during which he pursued and captured a party of ammunition smugglers near San Ambrosia Creek in September 1913. Allen continued to serve on border duty until August 1915, when he was assigned to the Mounted Service School at Fort Riley, Kansas. He was graduated from Fort Riley on May 10, 1916 and in July of the same year was promoted to a 1st lieutenancy. After serving briefly at Del Rio, Texas, he was again assigned to border patrol duty at Eagle Pass.

In May 1917 Allen was promoted to the rank of captain. At the beginning of the next year he left the 14th Cavalry for a short while for training camp duty at Camp Stanley, Texas. He rejoined his regiment at Fort Sam Houston in April 1918 but remained there only until June, when he was sent overseas to serve with the A. E. F. in France.

Although officially a cavalry man, General Allen was to distinguish himself, both in the First and Second World Wars, in the infantry. During the First World War he arrived at a school for infantry officers in France the day before a class was to graduate, and with his customary boldness lined up with the class while the certificates were being distributed. Said the commandant, according to *Time* Magazine, "I don't remember you in this class." Allen promptly retorted, "I'm Allen—why don't you?"—and got his certificate.

After serving with the 315th Ammunition Train until August 1918, Allen went to the front with the 358th Infantry. Wounded in action the next month, he went back into action as soon as he could, and on October 24 led his battalion against the enemy with telling results. Although "Terrible Terry" managed to make merry during his war service, and although several of his acquaintances "still yarn about his Paris operations, remembering more about his escapades than about his combat experiences," the record he established for himself as a soldier defied comparison. During one bitter operation against the enemy Allen was wounded in the shoulder. He kept on fighting, however, and after another two hours was wounded in the arm. By that time he was too infuriated to consider withdrawal. He continued pounding at a machine-gun nest for another couple of hours and was shot through the jaw. (It is interesting to note that after this bullet he lost his stutter, a handicap which had always added to his pugnaciousness.) Finally, when his ammunition ran out, he broke his fist on a German machine gunner's head and called it a day. General Pershing subsequently cited him for distinguished and exceptional gallantry and awarded him the Silver Star.

After the Armistice had been signed Allen remained with the A. E. F. in France and with the Army of Occupation in Germany until September 1920, "taking time off to go to England in 1920 to play in some polo matches." He returned to the United States and to the cavalry as a full-fledged major and reported for duty at Camp Travis, Texas, serving there until March 6, 1922. He then became a squadron commander at Fort McIntosh, Texas, and in September he was assigned to the 61st Cavalry School at Fort Riley, Kansas. When he was graduated in June he "endured" another course—for two years—at the Command and General Staff School at Fort Leavenworth, Kansas, "as an indispensable preliminary to senior rank." General Eisenhower['42] was in this same class of 241 members. Eisenhower, then a major, finished first; Allen came out 221st. In June 1929 General Allen saw the last of border service, for it was then that he went into the 6th Cavalry, serving at Camp Jackson, South Carolina, Fort Oglethorpe, Georgia, and Fort Benning, Georgia.

With an eye to the future, Allen next took an advanced course at the Infantry School at Fort Benning which he completed in June 1932. It was here that Lieutenant Colonel George Catlett Marshall, now chief of staff. noted his reckless, casual manner and classified him as a soldier "likely to be mighty useful in wartime."

Allen returned to Fort Bliss, Texas for an interim before entering the Army War College in August 1934 for a one-year course. Promoted to the rank of lieutenant colonel in August 1935, he next became instructor at the Cavalry School of Fort Riley, Kansas, where he served until June 1939. He then returned to Fort Bliss as an executive officer of the 7th Cavalry. In October 1940 he was assigned to duty as temporary brigadier general with the 3rd Cavalry Brigade at Fort Riley, Kansas, and in April 1941 was made commanding general of the 2nd Cavalry Division there.

America's entrance into the Second World War found General Allen once more preparing for action. In December 1941 he was assigned as assistant division commander of the 36th Infantry Division at Camp Bowie, Texas; in May 1942 he was given command of the 1st Infantry, a tough outfit of regulars, famous for its exploits in the last war. That entire group of hard fighters contains only six draftees. In North Africa the able leadership of the General was one of the major factors responsible for the welding of American troops into a first-class fighting force. During the Tunisian campaign General Allen personally led his famous 1st Division during the most difficult moment of the battle of Oran. His behavior served as an example and an inspiration to his men, who crushed the stiff resistance of the enemy. His orders to the division, which had three days' rations and was fighting its third day, were, "Take Oran or you don't eat!"

MAJ. GEN. TERRY ALLEN

A foreign correspondent who covered the Tunisian campaign reports that the splendid performance of the American Army won the grudging praise of the enemy prisoners. He states that the American 1st Infantry in particular, which was "led in battle by a slim, shy, hard-bitten, brown-and-gray Army careerist named Major General Terry Allen, can count among its souvenirs the unsolicited statement of those prisoners that they have met no better troops since the War began."

General Allen and his men, the only ones in the 7th Army who fought the Germans and Italians before the Sicilian Campaign, were in the vanguard of the fighting forces in Sicily. In the fierce fighting that raged around Troina, "a craggy road junction shielding the German position on Mt. Etna's northwest shoulder," General Allen threw a combat team against the Germans, only to have it torn down by enemy machine-gun bullets. German howitzers and mortars skillfully and easily held the hilltop. The 1st Division massed its artillery and, with the aid of dive bombers of the Tactical Air Force, smashed toward and through Troina.

Late in the summer of 1943 General Allen returned to the United States to command the 104th Division at Camp Adair, Oregon, "in keeping with the policy of rotating officers to give troops in training the benefit of working under commanders who have had combat experience," it was explained later. There were, however, "insistent but unconfirmed reports that he had been involved in difficulties with General Patton['43]."

The much-decorated General received the Distinguished Service Medal in June 1943 for

ALLEN, TERRY—*Continued*

his work in North Africa, and in August he was awarded the French Croix de Guerre by General Louis Koeltz of the French 19th Corps. His previous awards include the already-mentioned Silver Star, and the Purple Heart with Oak Leaf Cluster.

In appearance General Allen is as tough as his reputation. He is of medium size, close-knit, and has a thick neck, sloping shoulders, and a nose that looks as if "it had been flattened by the sudden application of considerable force." A *Time* correspondent has this picturesque bit of description to add: "The distance from the flat of Terry Allen's feet to the top of his skull is about five feet ten inches, but his stiff, straight hair stands up far enough above that to bring his total height up to six feet. His hair also sticks out at the sides. It is blue-black, flecked with gray, and his bushy brows are the same color. His eyes are deep brown and gentle. He is a gentle man. He does not like the fact that men will be killed carrying out his orders, but he has accepted the inevitability of it. He will spare or spend his men as military necessity demands; while they live he will see that they get every comfort and consideration. That is one reason why the spirit of the 1st Division is second to none in the United States Army."

The General was once a professional boxer, a circumstance which, he fears, detracts from the dignity of his present status. One of the best polo players in the Army, General Allen now keeps his wiry body fit by a three-mile after-breakfast trot on foot. In true Spartan fashion, he sleeps on the ground and requires all of his staff to do the same; he explains that several extra trucks would be needed if folding cots were used. The General's only reminder of the civilian world is a leather pocket-case containing photographs of his wife, the former Mary Frances Robinson (whom he married in 1928), and of his son, Terry, Jr., both of whom reside in El Paso, Texas.

His speech is described as picturesque: "No writer can fully capture him on paper because his talk is so wonderfully profane it can't be put down in black and white." His thinking is hardboiled and as stripped of illusion as his personality. "A soldier," he says, "doesn't fight to save suffering humanity or any other nonsense. He fights to prove that his unit is the best in the Army and that he has as much guts as anybody else in the unit."

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Who's Who in the Regular Army 1925

ALLEY, REWI (al'lē rü'ē) Dec. 2, 1897- China representative of Indusco, Inc., of the United States; field secretary of Indusco Services, International Committee

Address: b. c/o Indusco, 425 Fourth Ave, New York City

Rewi Alley, with his exotic name and his boundless energy, has already become a legendary figure, although he is still very much alive and active on the Chinese industrial scene. Often compared to the fabulous Colonel T. E. Lawrence who taught guerrilla warfare to the Arabs, Alley has devoted his life to teaching methods of modern industry to the Chinese people. More than any other individual he is responsible for the development of China's guerrilla industry, for as an active member of Chinese Industrial Cooperatives (CIC) in China he has initiated a sweeping program of industrial reconstruction in the vast regions of the interior of the country.

CIC has been called an "economic defense against Japanese penetration." Plans for its organization were conceived in 1938 when the invading Japanese forces had destroyed or taken control of ninety per cent of China's east coast industries. With 60,000,000 refugees driven into the interior, China was in a desperate economic plight. Then a few progressive Chinese and Westerners joined their efforts to form the Chinese Industrial Cooperatives (known popularly as "Indusco") for purposes of establishing "an indestructible industrial system against enemy bombing, so that it can use its own people and its own raw materials to provide the goods it needs and so sustain its economy." CIC's mission was "to provide jobs for refugees, to create new supplies of consumer, medical, and military goods, and to erect an economic wall against the traffic in Japanese smuggled goods."

Rewi Alley, who, according to *Time* Magazine, deserves the "lion's share of credit for organizing cooperatives," was born in Springfield, Canterbury, New Zealand, on December 2, 1897, the son of an Irish father and an English mother, "with a strain of Scotch somewhere." His father was an ardent champion of progressive legislation and of the rural cooperative movement in New Zealand, and his mother was active in the fight for suffrage for New Zealand women. Young Rewi, the second of seven children, was named after the Maori chief, Rewi Te Manipoto, who fought against the British occupation of New Zealand and is remembered for a statement he made in answer to a British demand to surrender: "We will fight on forever and ever."

Raised in rugged pioneer surroundings, Alley was quick to learn initiative and self-reliance. He describes the frontier country in which he lived as "a wild, hard country with sweeping cold winds. We kids used to spend days living like Indians, trapping and hunting, or catching trout and cooking them on hot stones." He admits that he never wore shoes until he went to school.

When the First World War broke out Alley promptly enlisted in the Anzacs and went into active service. Severely wounded and twice gassed, he was decorated by the Prince of Wales for gallantry in action. Upon his discharge from the Army he bought a half interest in a 2,000-acre sheep ranch. The ranch failed, and Alley set out for China, working for his passage as a wireless operator on a tramp steamer. Reaching China in 1927 in the middle of a Kuomintang revolution, he was hired by the Shanghai Municipal Council, first as factory inspector of the Shanghai Fire Brigade, then as chief factory inspector of the Council's Industrial Department.

Factory conditions in Shanghai at that time were appalling. Alley summed up the labor situation when he wrote: "Tragedy, day after day, and most of it easily avoidable. It would be better to have no industry than to compete in this way—bringing children into the cities, starving them, working them longer hours than any horse could stand." It was not long before Alley had launched his program for factory reform. He traveled to the industrial centers of Europe and America to study working conditions, and he made long trips through the interior of China, "during which he investigated rural industry in every province." He wrote pamphlets and magazine articles and tried to force the adoption of new factory regulations. Ultimately Alley saw the success of his campaign of reform, but it was short-lived; for after the Japanese bombings of Shanghai in 1937 "more than 140,000 business and factory buildings and houses were demolished. China's main industrial base, such as it was, lay immobilized after but three months of battle."

Alley's career in China was never limited to industrial activities. Long interested in rehabilitation, he spent his vacations doing relief work, first in 1928 and 1929 in the Suiyuan famine and then in 1931 during the Yangtse flood. Edgar Snow '41, who was later to help in the founding of Indusco, met Alley during the famine of 1929 and wrote: "He worked all summer among the typhus-infested people, distributing relief grain, helping build irrigation ditches, and nursing lean children back to health."

With this background it is small wonder that Alley should have "worked at Indusco with the nervous energy of a dye-stamping machine." Together with Mr. and Mrs. Edgar Snow (who writes under the name of "Nym Wales"), Alley decided that the millions of starving refugees who were flocking into the interior should be mobilized "to start thousands of small 'semi-mobile' cooperative industries, located in the hinterland close to unexploited raw materials, using salvaged tools and machinery" in the beginning. With the active support of British Ambassador Sir Archibald Clark Kerr '42 the plan for Indusco was presented to Generalissimo '40 and Madame Chiang Kai-shek '40 and to Finance Minister H. H. Kung '43. Favorably impressed, Kung became president of the cooperatives and pledged $5,000,000 of government money. T. V. Soong '41 and his sisters, Madame Chiang Kai-shek, Madame Kung, and Madame Sun Yat-sen, all contributed their services on advisory committees.

While CIC has interested itself little so far in political movements of any kind, the political character of its founders and backers (in particular H. H. Kung and General Chiang Kai-shek) is distinctly conservative. It is a cooperative movement in industry, not in government, with many of its technicians trained in the industrial plants of the Ford Motor Company in the United States. (A political writer has commented, "Hitherto the Chinese cooperative workers have had a closer contact with Dearborn, Michigan, than with Moscow.") Both Indusco and Rewi Alley, however, have been the object of considerable criticism from Chinese Rightist groups who are fighting for "vast state-capitalist and state-subsidized private industries along with an all-pervading flow of *laissez-faire* commerce." To all such criticism Alley replies, "The War has taught China that she must industrialize in a decent way or perish as a slave nation. Democratic cooperative industry is the way out, not only for China but for all the backward Oriental countries, if they want to avoid disastrous class wars."

REWI ALLEY

Indusco is today growing so rapidly that no accurate figures on its size can be determined. (At the end of 1941 it was estimated that over 1,000,000 people were connected with CIC.) The cooperatives are extremely flexible; the units are light, cheap to build, and easy to move. Alley himself wrote: "As the struggle for resistance deepens, and as China is thrown more and more upon her own resources, the necessity for the spread of small productive units to whatever corners of the country will carry industry becomes more and more evident." Truly a guerrilla industry, CIC supplies many of the needs of the Chinese Army, including blankets, uniforms, and bandages. Over 300 types of articles are produced, and the production units cover the fields of printing, weaving, tanning, spinning, mining, and others. Entire towns have been taken over or newly built by the cooperatives, and it takes only seven persons to start one of them. Individuals apply to local Indusco offices for financial aid and instruction in a trade. The goods the small enterprise then produces are marketed through the Indusco offices, and the loan is paid back in monthly installments.

(Continued next page)

ALLEY, REWI—*Continued*

Many commentators feel that Alley is uniquely fitted for his job as technical expert and adviser to Indusco. He is thoroughly at home in the difficult dialects of the Chinese language and, indeed, is said to know Celestial Chinese better than most natives. Riding in trucks, on bicycles, and often just walking, he "leads the CIC staff to carry the message of working together into the farthest corner of the country." In the first two years of Indusco's existence Alley covered 18,000 miles, and wherever he went he preached: "Every undeveloped resource is a challenge to the youth of China."

"The youth of China" plays a large role in the cooperatives. Alley recruited technicians and engineers from a group of American-trained Chinese students. Many of them volunteered their services, went into the interior, organized plants, and kept production running smoothly and efficiently.

Rewi Alley has always emphasized the social and humanitarian aspects of Indusco's existence—its educational program, its clinics, orphanages, and hospitals. Although he could never be called an evangelist, he is definitely a visionary and dreams of the day when cooperatives will lead the way toward the establishment of a free, democratic, and prosperous China. When the Bishop of Hongkong compared him to a saint because of the hardships under which he voluntarily lives, Alley answered indignantly: "What about the four hundred million Chinese who have been living the same way ever since the War began?" He likes to call himself "China's No. 1 White Coolie."

"Apart from being the father of the cooperatives," writes Agnes Smedley, "Rewi Alley is one of the most truly civilized and tenderhearted of the men who walk this spinning ball of mud."

It is Alley's appearance that is most responsible for the legendary aura which surrounds him. The Chinese call him "Mr. Big Nose" and wonder how he "can see around an obstacle like that." Edgar Snow describes him as of medium height, with "a pair of tremendous rugged legs" and a profile "like something carved from Stone Mountain." That profile inspired the British sculptor, Francis A. Shurrock, to make a bronze bust of Alley which he called "The Profile of Tomorrow" and which now stands in the Royal Academy in London. Rewi Alley is unmarried. He is the adopted father of two Chinese peasant boys, Michael and Alan.

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Smedley, A. Battle Hymn of China 1943
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AMERINGER, OSCAR (am'ə-in-zher) 1870—Nov. 5, 1943 Publisher, author, Socialist Party leader; friend and associate of Eugene Debs; "had an important part in shaping labor policies and radical campaigns in the Middle West"; wrote autobiography, *If You Don't Weaken* (1940); was editor of *American Guardian*; used pseudonym Adam Coaldigger.

Obituary

N Y Times p56 N 7 '43

AMES, JOSEPH S(WEETMAN) July 3, 1864—June 24, 1943 Physicist; fourth president of Johns Hopkins University; best known for his brilliant research work in the field of aeronautics; awarded the Langley Gold Medal of the Smithsonian Institution in 1935.

Obituary

N Y Times p17 Je 25 '43 por

ANDERSON, ALEXANDER E. Nov. 23 1889—Dec. 24, 1942 Major general in the United States Army; commander of Camp Howze's 86th Infantry Division; businessman and advocate of Irish independence; decorated in First World War.

Obituary

N Y Times p17 D 25 '42

ANDERSON, JOHN (HARGIS) Oct. 18, 1896—July 16, 1943 Drama critic, author, and playwright; president of the New York Drama Critics Circle; instructor in drama at New York University from 1928 to 1935; lecturer; author of *Box Office* (1929), *Book of the White Mountains* (with Stearns Morse, 1930), and *The American Theatre* (1938); made an adaptation of Gogol's *The Inspector General* (1931); wrote many magazine articles.

Obituary

N Y Times p13 Jl 17 '43 por

ANDERSON, SIR KENNETH A(RTHUR) N(OEL) Dec. 25, 1891- British Army officer

Address: b. c/o Ministry of War, London, England

A six-foot fighting Scot, Lieutenant General Sir Kenneth A. N. Anderson commanded Britain's 1st Army in its drive into Tunisia that was completed in May 1943. The 1st Army was at that time composed of seasoned veterans who had previously met the Germans in action, to which were joined some American forces under General Charles Ryder.

A long and varied career of soldiering prepared General Anderson for his present post. Of Scottish descent on both sides of the family, he was born on Christmas Day, 1891, in India, where his father was a distinguished authority on railroads. Like most English children born in India, he was soon sent to England to be educated. He attended the Charterhouse School, and then the Royal Military College at Sandhurst. Well-educated, he has spoken fluent French since boyhood, and he has also learned Italian. As a young man he made the acquaintance of leaders of Arab opinion when he traveled, often afoot, through Tibet and Iraq to the Mediterranean shores. In 1911 in India he became a 2nd lieutenant in the Seaforth Highlanders Regiment, and in 1915 he attained the rank of captain.

In the First World War Anderson fought in France, Palestine, and Syria. He was gravely wounded in the Somme offensive in France in 1916, and later had an even more narrow escape from death: as a major in Allenby's Palestine Army he contracted influenza and was left behind to live or die. Only the diligent care of his orderly brought him through. For his heroism in the Somme he was awarded the Military Cross. In 1917 he rejoined the Seaforths in Palestine and Syria, where he remained until 1919. Attaining his majority in 1923, he spent the years 1924 to 1928 in India, returning in 1929 to act as G. S. O. 2 of the 50th (Northumbrian) T. A. Division. In India he helped put down a number of tribal revolts. He was sent out again to India (1930), this time to command the 2nd Battalion Seaforth Highlanders, and was promoted to lieutenant colonel. Two years later he took the Battalion to Palestine, but left it at Haifa and took over the appointment of O. C. British troops in Palestine, with headquarters in Jerusalem. In June 1934 he returned to England and was given command of the 152nd Infantry Brigade at Inverness. India claimed him once more in 1936 as G. S. O. 1 to the 4th Indian Division at Secunderab, but in December 1937 he returned home to command the 11th Infantry Brigade.

In the Second World War General Anderson saw action in engagements beginning in the Saar and continuing through Dunkerque. He commanded the 11th Brigade and the 3rd Division during the closing stages of Dunkerque, for which he was made a Companion of the Bath. Back in England again, he took over a division from General Alexander '42. He commanded one corps from May to November 1941 and another corps from November until April 1942, when he was given the Eastern command.

Strict military censorship surrounded the departure of General Anderson as well as the opening of 1st Army maneuvers in North Africa. It is said that Anderson's wife, the former Kathleen Lorna Mary Gamble (whom he married in 1918 and by whom he has a son and a daughter), didn't know any more than anyone else where her husband was going when his pre-embarkation leave came to an end. She was helping him pack when she spotted a tube of anti-mosquito lotion in his kit. She thought then that she knew where he was going. "You look some more," said her husband imperturbably. She did, and made the further discovery of a preventive against frostbite. She could be sure only that the General was prepared for all eventualities, whether tropical or Arctic. A letter she received from him from Gibraltar a few days later didn't help much. "There is no black-out here," he wrote, "and mountains of bananas."

The 1st Army was landed early in November at Bougie and Bone, the easternmost port of debarkation of the Allied expedition to North Africa, where Axis planes strafed General Anderson's advancing columns. The Allied offensive in North Africa was described by the British commander as "a real combined operation of the Royal Navy and United States transports with British and United States Armies participating." The General said the British were determined "not to lose the initiative," but added, "I don't want to holler until we are out of the woods."

British Official Photo

LT. GEN. SIR KENNETH A. N. ANDERSON

The initial objects of the 1st Army were the airdromes in enemy hands. Through mid-November it continued its advance eastward through Algeria toward the French naval base of Bizerte. Royal Air Force bombers plunged ahead to strike German air transports and other aircraft near Tunis. On November 26, 1942 it was reported that Anderson's 1st Army had met the enemy at Medjez-el-Bab and driven him out after having overcome "fierce resistance." Following this engagement it was further reported that the British 1st Army, with its supporting force of Americans, was on the verge of "beginning a large-scale offensive."

On December 1 communiqués reported fighting east of Djedeida, a junction point on the Tunis-Bizerte railway about twelve miles from the Capital. This suggested to observers that the Allied plan was to reduce Tunis before assaulting Bizerte. Allied aerial bombardment proceeded steadily, with R. A. F. and American fliers making record attacks on Bizerte. Then came a counterattack by the Nazis near Tebourba. Djedeida was reported to have changed hands several times, with only the western part remaining in Allied control. Tebourba remained in Axis hands, and Mateur continued to be held by the enemy. Apparently the Allies had come up against a stone wall of resistance. Further, they still lacked sufficient planes at the right places.

In mid-December the Axis forces were sitting tight in the Mateur-Tebourba-Djedeida triangle. General Anderson was suffering anxiety because of his long and overburdened lines of communication as well as lack of sufficient air strength. Bad weather with heavy rains added to his difficulties by making roads impassable. The British summarized the situation when they stated that General Anderson had "outrun his air cover and rein-

ANDERSON, SIR KENNETH A. N. *—Continued*

forcement supplies." Most military observers believed that, with conditions as they were, it would be at least a month before a decisive land battle could be fought. The British and Americans were forced to mark time while defending their lines against counterattacking Axis forces enjoying superior air strength.

By the end of December Allied Headquarters were reporting only "continuous activity of our patrols" and Allied fighter plane flights over the Axis-held areas. No sign of enemy withdrawal was observed, but there were encouraging reports of increasing British and American air power. General Anderson was busy preparing his 1st Army for the climax of the hard-fought struggle. That climax came after a series of long, steady Allied drives into the heart of Tunisia. Through the early months of 1943 Anderson concentrated on defensive warfare, staving off Nazi counterattacks and preparing for the major blow, which was struck in the spring. Finally, on May 14, 1943, the last resistance in Tunisia was ended, and the Dunkerque in reverse, which General Anderson and the 1st Army had so long hoped to enjoy, was a fact of history.

Extremely energetic, Anderson spends as little time as possible at his headquarters and as much time as possible with his troops in the field. British Army men say that his Highlanders were devoted to him, and that Anderson repaid their devotion with unremitting care for their well-being. His wife describes him as "sometimes rather quiet . . . and people generally have confidence in him." In August 1943 General Anderson was knighted.

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Who's Who 1942

ANDREWS, C(HARLES) M(cLEAN) Feb. 22, 1863—Sept. 9, 1943 Professor emeritus of American history at Yale University; authority on American colonial period; winner of the Pulitzer Prize in 1935 for the first volume of his four-volume study, *The Colonial Period of American History*; former president of the American Historical Association.

Obituary

N Y Times p13 S 11 '43 por

ANDREWS, FRANK M(AXWELL) Feb. 3, 1884—May 3, 1943 Flying lieutenant general and commander of all United States forces in the European theatre of operations, killed in an airplane accident in Iceland; succeeded General Dwight D. Eisenhower '42 in this command; strong advocate of a powerful Army air arm; see sketch 1942 Yearbook.

Obituary

N Y Times p1+ My 5 '43 por

ANDREWS, JOHN B(ERTRAM) Aug. 2, 1880—Jan. 4, 1943 Economist who was for thirty-two years secretary of the American Association for Labor Legislation; founder and editor of the *American Labor Legislation Review*; former delegate to the conference of the International Labor Organization in Geneva; former special agent of the United States Department of Labor; lecturer on labor legislation at Columbia University.

Obituary

N Y Times p20 Ja 5 '43 por

APPLEYARD, ROLLO Jan. 1, 1867—Mar. 1, 1943 Cable engineer, physicist, and inventor; author of numerous articles and books on dielectrics, alloys, thermometry, surface tension, and other phases of his work.

Obituary

N Y Times p24 Mr 3 '43

ARONSON, NAOUM (ăr'ən-sən nä'üm) 1872(?)—Sept. 30, 1943 Russian-born sculptor; works include the head of the Russian monk Rasputin and busts of Leo Tolstoi and Louis Pasteur; held the Officers' Cross of the Légion d'Honneur; came to the United States as a refugee in 1941; "rated by some as the most significant modern Russian sculptor and one of the most pre-eminent artists of modern times."

Obituary

N Y Times p19 O 1 '43

ATHERTON, WARREN H(ENDRY) Dec. 28, 1891- National commander, American Legion; lawyer

Address: b. 777 N. Meridian St, Indianapolis, Ind; h. R.R. #2, Stockton, Calif.

In 1943 the American Legion had a record membership of approximately 1,180,000, and was swelling its ranks with discharged veterans of the Second World War. By the end of the year, Atherton says, 100,000 had joined the Legion, which waits until personnel of the armed forces are honorably discharged and become civilians before accepting them as members; approximately 150,000 had become members of the rival Veterans of Foreign Wars. With the average First World War Legionnaire's age now fifty years, one of the biggest tasks before Warren H. Atherton, elected national commander of the Legion on September 23, 1943, is to persuade men now in uniform "to take over and make the organization theirs."

A Californian, a lawyer, and a former president of his local Chamber of Commerce, Atherton seems eminently qualified for any job that requires powers of persuasion. He was born in San Francisco on December 28, 1891, the son of Dwight C. and Elizabeth (Hendry) Atherton. After graduation from high school in Concord in 1908 he studied law by correspondence, took the Bar examinations, and on January 8, 1913 was admitted to the California Bar. (Before this he had been a member of the Railway Brotherhoods.) On July 7, 1917, after America's entrance into the First World

War, he was married to Anne Holt of San Francisco. Three months later he enlisted in Company D, 363rd Infantry, 91st Division. Commissioned as a 1st lieutenant on January 8, 1918, in April of that year he was shipped overseas, where he earned promotion to captain of Ordnance in February 1919. For sixteen years, following his discharge on September 3, 1919, he held a commission as a captain in the Infantry Reserve Corps.

During the next years Atherton rose from the ranks in the American Legion just as he had risen from the ranks in the Army. In 1919 a charter member of the Karl Ross Post 16 at Stockton, California, he served first as executive committeeman of his post, then (1926) as post commander. In 1927 he became commander of the 11th District; in 1928, department chairman of the Armistice Day Closing Committee; in 1929, member of the Community Betterment Committee of the California Legion; in 1930, chairman of the department Membership Committee and member of the department Committee on Institutions. In 1932, after having served for a year as department Americanism chairman, he was elected department commander for the year; in 1934 he was called to the chairmanship of the department Veterans' Home and Farm Campaign Committee.

In the meanwhile this energetic lawyer was also active in civic affairs. He served as president of the San Joaquin County Bar Association in 1921; as police judge in Stockton from 1920 to 1925; as president of the Kiwanis Club in 1924. In 1933 he was chairman of the Building Code Board of Examiners and Appeals; from 1933 to 1935 president of the Stockton Chamber of Commerce; from 1934 to 1935 a member of the State Board of Prison Terms and Paroles; and from 1935 to 1941 attorney for the Veterans' Welfare Board of California.

Entering the national Legion picture in 1933, Atherton was appointed a member of the Legion's Americanism Commission, serving until 1936. He was elected national executive committeeman from California for the year 1937-38 and in 1939 became national defense chairman, a non-salaried position to which he was to devote nearly all his energies for the next four years, spending a great deal of his time in Washington, D. C. In March 1941 he completed a six-week, 7,000-mile tour of the country's defense setup, reporting his conclusions to the Legion's national executive committee in Indianapolis. He advocated legislation providing for a "cooling-off" period in industrial disputes and standardization of deferment procedure among draft boards for trained men in defense industries.

The twenty-fifth national convention of the American Legion in September 1943 placed its 1,171,000 members on record as favoring American participation in "an association of free and sovereign nations, implemented with whatever force may be necessary to maintain world peace and prevent a recurrence of war" after the present War is won, although "it would be premature now to state with particularity how the peace shall be implemented and enforced." America's own national interests, it was further stated, "must ever be first": the United States must keep its own military forces large and strong. On the domestic front, the Legion pledged itself to defend "freedom of individual enterprise" so that the veterans of the Second World War might return "to find the institutions for which they have fought unimpaired." At the same time, however, the delegates urged that Government and industry cooperate in post-War planning to insure jobs for all veterans after the War and that the Government provide financial aid for all veterans until placed in permanent employment, and set aside funds for their rehabilitation and completion of their education. A committee of seven Legionnaires was established to advise the National Commander on labor policies.

WARREN H. ATHERTON

Atherton's election as new national commander, as well as these resolutions, led commentators to expect some changes in the Legion's approach to national and foreign affairs, for Atherton, probably the only Legion commander to carry a union card, was known as a less severe critic of labor and a stauncher advocate of international collaboration than his predecessor, Roane Waring '43. In his first address after his election Atherton declared that America must maintain its military might to insure an enduring peace and that "collaboration with the nations of the world in the preservation of peace will depend on our ability to enforce peace and deter aggression." The Associated Press also quoted him as saying that although there had been recent efforts "to split our home front" by starting a fight between union labor and the American Legion, "that fight will never happen," and the two would work together for common aims.

It soon appeared, however, that no great revolution in Legion policies had actually taken place. On October 6, 1943 Atherton was in New York conferring with H. L. Chaillaux,

ATHERTON, WARREN H.—*Continued*

the Legion's director of Americanism, and with Louis Johnson '42, chairman of the post-War fact-finding committee authorized by the convention. At that time the National Commander announced his conviction that with proper planning private industry would be able to provide enough jobs for all after the War without forcing the country to resort to "artificial methods," particularly if youths, women, and older workers would make way for the returning veterans. He also emphasized the importance of retaining and maintaining all naval and air bases "necessary to the protection of our country and its commerce." On October 8, speaking before the sixty-third annual convention of the American Federation of Labor, he attacked strikers for "impeding the war effort," stating that during the first six months of 1943 there had been 1,855 strikes in the United States involving 1,974,000 workers, and that labor as a whole had been unwilling to abide by wage decisions. He asserted that if it was treason for a man to refuse to use his gun at a fighting front, it was equally treasonable for another man on the home front to do anything that prevented the fighting man from getting the gun. It seemed as if the battle between the Legion and labor was now on again, for although Atherton said he was praising the workers while damning the strikers, the Eastern vice-president of the Union Legionnaires Conference promptly announced:

"We support President William Green '42 in his prompt rebuttal of Atherton's unwarranted and calculated attack on the men who have achieved a 99.9 per cent perfect record of war production. For nearly twenty years labor has been taking it on the chin from those who forget that millions of organized workers have laid down their tools to take up arms for this country. That line about labor's being traitorous is more than a line. It begins to look like the National Association of Manufacturers' second front against the workers in uniform who are dying on a dozen fronts. If, as it appears, Atherton came to this convention to lay the groundwork for another post-War union-busting open-shop drive, that attempt must be stopped and repudiated now."

On November 26 Atherton presided over the first American Legion Inter-American dinner in Washington, D. C., which launched the Legion's new program of promoting friendlier relations with the other American nations. On December 1 he filed a vigorous protest with the White House and Congress against delays in the settlement of the compensation claims of disabled veterans of the Second World War, both men and women, demanding immediate corrective measures. The protest was based on a telegraphic survey of thirty-four states which netted 1,537 cases of undue delays, some of them as long as eleven months between the date of the filing of a claim and its adjudication. During this waiting period many such veterans had no income, as their Army or Navy pay and family allowances stopped on the day of discharge. Into this fight to speed up settlements of such claims Atherton threw the weight of the Legion.

Aside from Legion affairs, Atherton's chief interest is his family. He is the father of four children: Holt, Sandy (both of whom in 1943 were serving in the Army Air Corps), Dwight (in military school), and Nancy. His hobbies are fishing, swimming, and boating. He is a Protestant and a Republican.

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C S Mon p3 N 27 '43

N Y Herald Tribune p12 S 24 '43 por

ATKINSON, ELEANOR 1863—Nov.(?), 1942 Author of many books, best known for *Greyfriars Bobby, Johnny Appleseed,* and *The Boyhood of Lincoln.*

Obituary

N Y Times p25 N 11 '42

AUGUST, JOHN, pseud. *See* De Voto, B.

BACON, CHARLES R(EADE) 1861(?)—Apr. 19, 1943 State librarian of New Jersey from 1929 to 1934; former newspaper editor.

Obituary

N Y Times p25 Ap 21 '43

BAKER, DOROTHY Apr. 21, 1907- Author

Address: b. c/o Houghton-Mifflin Co, 2 Park St, Boston, Mass; h. 59 Frost St, Cambridge, Mass.

"Dorothy Baker is the brilliant young novelist who was trumpeted to fame with her first, fast-moving narrative of the rise and fall of a jazz musician—*Young Man with a Horn.* It was obvious to most critics that here was a verbal musician who could play sweet, hot, or blue and could handle the high notes with the skill of another Louis Armstrong."

This young American writer was born Dorothy Dodds in Missoula, Montana, April 21, 1907, the daughter of Raymond Branson and Alice (Grady) Dodds. The greater part of her early life was spent in California, where her father was in the oil business. She attended three colleges—Occidental College, Whittier College, and the University of California at Los Angeles, where she took her B. A. in 1929, having specialized in French. She then went to Paris.

In 1930, while living in Paris, she was married to Howard Baker and began to work on a novel. The novel, she says, was influenced by all the writers she then admired; but nothing came of it at the time. The unfinished manuscript was shelved for future use and Mrs. Baker stopped writing for four years. Ten years later the novel was completed and published as *Trio* (1943). Before that, however, Mrs. Baker had gone back to California. There she earned an M. A. in French in 1931 and took a position teaching French, Spanish, Latin, and English in a small private preparatory school. She taught there for three years, and her experiences went into a short story called "A Glance Around," which was published in 1934 in a small literary magazine known as *The Magazine.*

With the publication of this story Mrs. Baker left the teaching field in order to spend all of her time writing. Her next story, which was about the San Francisco general strike, was bought by *Vanity Fair*, "which changed the locale and printed it between the columns of their dog directory." After that, relates Mrs. Baker, "I wrote a long story about my grandmother's admiration for Herbert Hoover '43. I revised this three times for *Scribner's* Magazine, and they revised it once themselves, and then threw it out." Another story was more successful; it dealt with the Lamson trial and it was told to the *New Republic*, which printed it in 1936.

For a long time Mrs. Baker had thought of writing a novel about a jazz musician. "Jazz music," states Mrs. Baker, "was one of the very few things I knew much about, and the only thing, except writing, that I had had a consistent, long-term interest in." She had, as a matter of fact, spent more than half her life listening to the great jazz men, from "Jelly Roll" (Ferdinand) Morton and Louis Armstrong to "Duke" Ellington '41. Her first attempt at writing about jazz was a short story which she entitled "The Lady Pianist"; *Coronet* Magazine printed it but changed the title to "The Jazz Sonata." However, the author was far from pleased with the way the story had taken shape; she realized that it would be difficult to write a good novel with jazz as its theme. It was then that she saw a copy of the *New Republic* which contained an article on the life of the greatest of jazz trumpet players, the late Bix Beiderbecke. In the well written piece by Otis Ferguson, Mrs. Baker found exactly what she needed—a simple, moving pattern for the novel she wanted to write. She used Beiderbecke's rise and fall as the basis of her book and "filled it in" with things she knew.

When she had written about a hundred pages of the novel she submitted them in a competition for a Houghton Mifflin Literary Fellowship. Besides a $1,000 prize, the winner of the Fellowship was to have the book published upon its completion. Dorothy Baker won the award in the spring of 1937 for her manuscript, which, in its final form, became *Young Man with a Horn.* That same year Mr. Baker completed his work for the Ph. D. degree at the University of California and was appointed to the faculty of English at Harvard.

The Bakers moved to Cambridge, where Mr. Baker taught and Mrs. Baker finished her prize-winning novel, which was published in 1938. The book was successful both artistically and commercially. Clifton Fadiman '41 called it "darned near perfect." It made the best-seller lists, and the following winter it was published in England. Although the book was not so popular in England as it was in the United States, it was sufficiently well liked to be reprinted by an English book club known as "The Readers' Union." *Young Man with a Horn* is still regarded as "one of the few attractive and unusual first novels of the 1930's."

DOROTHY BAKER

The publication of her novel caused Mrs. Baker to be considered an authority on jazz music, "which," she states emphatically, "nobody is." Magazines invited her to write pieces on jazz for them. In answer to one such invitation, she wrote an article for *Cosmopolitan*, which was to form part of a series called "Autobiography of America." Not long after she wrote an article for *Vogue* which dealt with the music of Bobby Hackett, a highly talented young jazz musician whose style has been said to resemble that of Beiderbecke.

Dorothy Baker's next work of fiction was again about jazz. It was a story called "Keeley Street Blues," first published in the February 1939 issue of *Harper's Bazaar*, and reprinted the same year in the London edition of the same magazine. It was printed a third time in the *O. Henry Memorial Best Short Stories for 1939*, and in June 1941 it was read on a short story program over the Columbia Broadcasting System.

In the meantime, Mrs. Baker had sold the motion-picture rights of *Young Man with a Horn* to a small film company which she favored because it was a newly formed group, pledged to the ideal of making pictures a living art, unhampered by the Hollywood box-office slant. The author herself was to do the script, Jed Harris was to be the director, and Burgess Meredith '40 was to play the lead. The music was to have been provided by Mrs. Baker's friend, Bobby Hackett. All the preparations had been arranged for the filming of the work when the company struck one snag after another in matters of financing and distribution. Finally both the project and the company folded up.

But the president of the defunct company had not lost interest in Mrs. Baker's book. When he suggested to the author that she make a play of the book, she immediately set to work. "I spent two years," she informs us, "surrounded by experts, writing some six versions of a three-act drama." Everyone connected with the production was at first enthusiastic about it: Vinton Freedley, the producer, Burgess Meredith, the leading actor, and a long line of directors including Guthrie McClintic '43, Jed Harris, Chester Erskin, and Charles MacArthur. The music was to have been by Louis Armstrong.

If financial knots were avoided this time, other difficulties were not. The play, as Mrs. Baker had written it, was unorthodox, the production was big, and everybody was worried.

(Continued next page)

BAKER, DOROTHY—*Continued*

Mrs. Baker recalls that she "rewrote and rewrote under a succession of mentors, each of whom had a different idea what to do, and in the end, though three opening dates were set, the play never went into rehearsal. . . It was a question of too many cooks, and the play, in the last form I remember, was badly top-heavy and overcomplicated and pretentious. I learned a lot, though, and one day I think I will write a good play."

The playwriting grind left the author with something of a literary hangover. Her entire output during the years 1940 and 1941 was three short stories: "Private Lesson," published in the *Yale Review* in 1940; "Grasshopper's Field Day," printed in *Harper's* in January 1941; and "Romance," which appeared in the August 1941 issue of *Harper's Bazaar*.

By 1942 Mrs. Baker felt ready to write another novel. She dusted off the manuscript which she had begun in Paris and developed it into the work published in the summer of 1943 under the title of *Trio*. Its story, which is set on an American college campus, deals with the rivalry between a sophisticated but perverted female professor of French and an unsuspicious young man for the affections of a girl graduate student.

The book has caused more than a flurry of interest in literary circles. If most critics disagreed as to its merit, they nearly all conceded that it missed the mark set by her first novel. John Chamberlain '40 of the New York *Times* wrote: "No doubt Mrs. Baker had to get *Trio* out of her system. Technically speaking, the book is first-rate." But, he adds, "one suspects that the search for a perfect form for *Trio* has kept her from writing six or seven other novels, each of which might have been a *Young Man with a Horn*." Clifton Fadiman, however, while "bored" by the theme, was "overcome by Miss Baker's superb craftsmanship."

The Bakers have a young daughter, Ellen. Both Mrs. Baker and her husband want to be "good writers and to spend the rest of [their] lives working at it." Not long ago Mrs. Baker was offered a job writing dialogue for a Hollywood studio. She turned it down because, she states, "I have something of my own I want to do and I'd much prefer taking my chance doing my own kind of work than getting mixed up with formulas and story conferences."

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BALDWIN, C(ALVIN) B(ENHAM) Aug. 19, 1902 Former United States Government official

Address: h. 4340 E. West Highway, Bethesda, Md.

Bulletin: On November 21, 1943 it was announced that C. B. Baldwin would leave Government service to join Sidney Hillman's '40 C.I.O. Political Action Committee as assistant to Hillman. In a reorganization of Government agencies, he had been transferred to the Foreign Economic Administration under Leo T. Crowley '43, and Secretary of State Hull '40 had appointed a new man to handle the Italian job.

From November 1943 issue:

Early in September 1943 the United States State Department announced the appointment of C. B. Baldwin as the area director for economic operations, relief, and rehabilitation in Italy, effective "whenever the United States civilian agencies enter the country to assist in connection with its supply and other economic problems." Such an occasion came far sooner than was perhaps expected, for a few days later the Italian Government of Marshal Badoglio '40 surrendered, and Allied troops launched large-scale operations on the Italian mainland. Baldwin promptly prepared to leave for Italy and assume his duties in a position that has been interpreted as "a pattern for all future United States administration abroad."

Chief of the Farm Security Administration since 1940, Baldwin resigned from the FSA in order to take his new post. In the former post he had been the subject of considerable heated argument in the Seventy-Seventh and Seventy-Eighth Congresses. He had been accused of radicalism and of trying "to communize American agriculture." The fact that his new appointment came directly from the State Department, which was itself under severe criticism from both liberal and conservative quarters at the time, added further to his difficulties. In the face of this opposition, however, stood Baldwin's record as administrator in the FSA and President Roosevelt's '42 wholehearted endorsement of "the high standard of public service" which characterized his career and which, the President wrote, "strengthened this nation immeasurably for the defense and perpetuation of its democratic principles."

Calvin Benham Baldwin was born in Radford, Virginia, August 19, 1902, the son of William Thomas and Lizzie (Worth) Baldwin. At one time the elder Baldwin, who had a real estate business, ran a hotel, and was a banker as well as a staunch Democrat, led a political crusade to persuade Radford to buy out the local power company and run its own municipal electric system. Calvin Baldwin received his education in Radford before attending Virginia Polytechnic Institute from 1920 to 1923.

For the next two years Baldwin worked as shop inspector for the Norfolk and Western Railroad in Roanoke. He was promoted to assistant general foreman in 1925 and held that job until 1928, when he became manager and owner of the Electric Sales and Service Company in East Radford, Virginia. With the advent of the New Deal in 1933 Baldwin was persuaded by Paul Appleby, present Under-Secretary of Agriculture, to come to Washington as an assistant to Henry Wallace '40, then Secretary of Agriculture.

Under Secretary Wallace, Baldwin gained valuable experience in the administration of the Agricultural Adjustment Act, serving his apprenticeship in government during the first two years of the AAA's stormy existence. In 1935 he was made assistant administrator of the Resettlement Administration, a new office created by the Emergency Relief Appropriation Act and headed by Rexford Guy Tugwell '41. In the following year that office was transferred to the Department of Agriculture, and in 1937 its name was changed to the Farm Security Administration.

FSA came into being to promote rehabilitation among low-income farmers. With Dr. Will W. Alexander as its director and Baldwin assisting him, FSA made loans to small farmers to enable them to purchase equipment, pay debts, and maintain family subsistence. The loans were repayable in periods of from one to five years at an interest rate of five per cent. Beyond this, the office was concerned with the education and health of the small farmer and tried to encourage the establishment of cooperatives where model farm living conditions could be put into practice.

Except for occasional public answers to critics of FSA, Baldwin did not break into the news until 1939, when he was sent to Buenos Aires, Argentina as a United States representative to the First Pan-American Housing Congress. There the work of FSA, in particular its construction of camps for migratory workers, was looked upon as an encouraging sign of the development of better housing conditions everywhere. In June 1940 Dr. Alexander resigned, and on October 11, 1940 Baldwin took over the duties of chief of the Farm Security Administration.

In the first year of his administration Baldwin managed to side-step controversy with enemies of FSA. He praised the record of repayments on loans, estimating that ninety-five per cent had been repaid (Senator Harry F. Byrd '42, leader of FSA's Congressional opposition, estimated that eighty per cent had been repaid). But by 1942 the powerful Congressional farm bloc had thrown all its weight against the agency and, added to the general anti-New Deal sentiment in Congress, its opposition proved highly effective.

The fight against the FSA was opened by the Byrd Committee's recommendation, early in 1942, that as an economy measure the agency should be abolished. The attack was centered primarily on the fact that with the money lent by the FSA many small farmers found themselves able to pay their poll tax and vote. Congressmen from the poll tax states charged that FSA was lending money "for the purposes of influencing votes"; and Baldwin was called before the committee to defend the actions of his agency in a hearing which Senator Robert La Follette denounced as an "inquisition." The young chief of FSA justified the loans, saying that the loans were made to farmers to cover all their needs and obligations including back taxes and that he considered restitution of the right to vote a part of rehabilitation. Adding that he considered poll taxes the same as any other delinquent tax and had never used the loans for political purposes, Baldwin went on to explain that FSA borrowers "have shown a greater percentage of production increase in this War than the big farmers."

C. B. BALDWIN

The existence of the Farm Security Administration was guaranteed for another year, but the committee summarized its criticism as follows: FSA was responsible for "lending excessive amounts to individual borrowers for indulging in a land-purchase program, for the carelessness and inefficiency of its employees, and for its experiments in collective farming, which seemed to resemble the collectivist practices followed in Russia." With the convening of the next Congress FSA's life was again in jeopardy. Meanwhile, however, it had won the support of many liberal groups and had received high praise for its war activities from the National Catholic Rural Life Conference and from *Commonweal*, the Catholic periodical. In order to ease the severe labor shortage in certain areas FSA became the executive agency for the planned migration of Mexican workers to the United States, contracting the worker, guaranteeing him a minimum wage, and providing him with housing. In September 1942 Secretary of Agriculture Claude R. Wickard '40 put FSA on a war basis, reshaping its activities in an effort to increase food production, keep food prices low, and supply needed agricultural manpower and housing for relocated industrial workers.

Baldwin was again obliged to fight for the existence of his agency in the spring of 1943 when the House Appropriations Committee proposed its abolition "with transfer of its credit functions to the Farm Credit Administration." Baldwin immediately warned that if FSA were eliminated, food production would be curtailed seriously. He answered the charge that his organization was communistic by pointing out that FSA was helping each small farmer to buy his own farm. "That's the exact antithesis of communism," he declared. "It's making small capitalists out of a lot of little people."

In spite of Baldwin's repeated assertion that cooperative farming adhered to the concept of Jeffersonian democracy rather than communism, he was forced to admit in May 1943 that

BALDWIN, C. B.—*Continued*

the thirteen FSA-sponsored collective farms were an economic failure and should be liquidated. His admission was interpreted as "designed to placate the House members so that if the Senate restored the FSA funds they would acquiesce." The battle against FSA continued in full swing during the following weeks, the opposition headed by Ed O'Neal, chief of the American Farm Bureau Federation, an organization which is said to represent the interests of the large and powerful farmer. Oren Stephens, writing in *Harper's* Magazine, commented that the real reason for the attack on Baldwin and the FSA was that the agency takes away the available supply of free labor. "The oftener the FSA succeeds . . . the more the commercial farmer's labor supply diminishes."

After a bitter struggle, during which Baldwin spent hours testifying before Congressional committees, the House of Representatives refused technically to eliminate FSA but made no appropriation for its continuance. In the Senate, however, funds were restored to the FSA, and its existence was continued for the next fiscal year.

It was no secret that Baldwin was staunchly supported by the Administration in his fight for FSA. When, therefore, late in the summer of 1943, it was reported that Baldwin might resign from his office, charges were made that the Administration was sacrificing New Dealers and that he was being forced out of office. Baldwin vigorously denied this and said that he was leaving voluntarily because "he feels it best for his much-criticized agency." His appointment to his present State Department post a few days later gave the lie to rumors that he was being sacrificed to more conservative interests. And President Roosevelt's letter lauding Baldwin's work in FSA gave further assurance that he was still highly regarded in New Deal circles.

Baldwin's new position is unique in that he was the "first American civilian to be appointed to a post in Italy." While he still claimed, "I am not a policy maker," he acknowledged the fact that in his new job he would set precedents for future operations in occupied territories. Baldwin indicated, furthermore, that "he would not enter Italy with any preconceived prejudices on how to do his job." He was to work with a small staff of specially trained personnel, at all times responsible to the State Department, and with the aim of making Italy "agriculturally, industrially, and in every way, as nearly self-sufficient as possible."

Boyish-looking, "cherubic" Calvin Baldwin (journalists like to call him "Beany") is a quiet, unassuming person, frankly worried about his new job. Since June 25, 1924 he has been married to Louise Delp, and the couple have two children, Calvin Benham and Sally Worth. Baldwin rarely loses his temper, but few things make him more indignant than the statement that FSA and similar New Deal agencies are aiding "worthless, shiftless, no-account people." To such statements Baldwin answers hotly: "I have never met a worthless person in my life."

Baldwin reads six newspapers daily, never misses the *New Republic*, and enjoys biographies and books on economics and history. (Incidentally, he believes that Woodrow Wilson was one of the greatest men of modern history.) Other favorite pastimes are horseback riding, deep sea fishing, and poker.

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BALL, JOSEPH H(URST) Nov. 3, 1905-
United States Senator

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In 1940 when Joseph H. Ball was appointed to the United States Senate by Minnesota's Governor Harold E. Stassen '40, a one-line editorial appeared in the Fairmont *Daily Sentinel* reading: "Joe Ball for U. S. Senator! Good God!" In 1942 when junior Senator Ball was formally elected to the Senate for a six-year term, the same paper printed the following editorial: "Joe Ball for U. S. Senator! Thank God!" The *Sentinel's* editorial policy in this instance is noteworthy for two reasons. First, because it reflects Minnesota's change from strict pre-Pearl Harbor isolationism to a view which today favors some form of international cooperation; second, because it is a priceless comment upon the young Senator's career.

Joseph Ball might have been simply another member of the Senate, inconspicuously serving out his term of office, had he not been moved by the desire to see the United States take an active part in post-War peace plans and given his name and efforts to the Ball-Burton-Hatch-Hill '43 "Win the Peace Now" Bill, known officially as Senate Resolution 114 and unofficially as B2H2. This bill, which was one of several peace-planning bills introduced in Congress during the seventy-eighth session, has received far more public attention than the others, due largely to Ball's work as its publicity manager.

A Republican of the Willkie '40-Stassen school (described by the *New Republic* as a group of young men who "combine liberalism on international affairs . . . with a program ranging from middle-of-the-road to reactionary on domestic affairs"), Ball is in favor of immediate, active collaboration among the United Nations on plans for the peace. He is young in politics, having been a newspaperman before the Governor appointed him to his first political job in the Senate. But his pleasant, direct manner, his "Lincolnesque" appearance, and his political acumen all point to an important career for him in government.

One of the youngest Senators on record ever to take office (he had to register for the draft before being sworn in), Joseph Hurst Ball was born in Crookston, Minnesota on November 3, 1905, the son of Joseph and Florence (Hurst) Ball. He attended public schools in Crookston and was graduated from the local high school in 1922, working as a farm hand during his summer vacations. In order to finance his college education he borrowed some land from his father and a plow and team from a neighbor, planted some seed corn, and made enough money to take nim to Antioch College, at Yellow Springs, Ohio. There, in line with Antioch's policy of part-time work for all students, he held jobs as a telephone lineman, a carpenter's helper, a construction gang worker, and a factory hand. After two years at Antioch (1923-25), Joseph Ball switched to the Eau Claire Normal School in Wisconsin, where he remained only one semester. This was followed by a year at the University of Minnesota (1926-27), but Ball, who was interested in a variety of subjects ranging from chemical research and engineering to history, sociology, and journalism, never bothered to take an academic degree.

With his formal education completed, Ball went to work as a cub reporter on the Minneapolis *Journal* in June 1927. He was earning $17.50 a week when he met Elizabeth Robbins, who worked in the *Journal's* "morgue" for $15 a week. They were married on August 28, 1928, after a month during which Ball valiantly scraped together $5 for the preacher, "and Betty, who had $120 in the bank for a rainy day, sank $8 in a wedding ring."

It was Ball's sale of a story to a pulp magazine for $50 which convinced him that he was meant to be a writer; he and his young wife promptly resigned from the *Journal* and moved to Bellingham, Washington. There Ball composed "blood-and-thunder" fiction while his wife painted pictures. But freelance writing had its financial anxieties. After a year in Bellingham, Ball decided in favor of a regular pay check and returned to Minnesota, where the St. Paul *Pioneer Press* hired him as a general assignment reporter and rewrite man. Five years later, in 1934, he was raised to the position of state political writer for the *Pioneer Press* and *Dispatch,* a job which he held until his appointment to the Senate. (He still writes a weekly newspaper column which he sends free of charge to nearly 300 Minnesota papers.)

While Ball was covering local and state political news he made the acquaintance of Harold E. Stassen, then a county prosecuting attorney in South St. Paul. Stassen, who had begun his political career in college and who was to be elected Governor of Minnesota at thirty-one, was the organizer and first chairman of the state's Young Republican League. He and Ball became close friends, and they both represented the young and liberal faction of the local Republican Party.

As a political reporter Ball was outspoken in his criticism of Congress and the Administration. So critical was he of Senators that he had to explain to his young son, upon his appointment to the Senate, that this was neither a demotion nor a social "comedown." In a state which was dominantly conservative and isolationist, however, Ball's column was decidedly progressive. When Senator Ernest Lundeen, staunch isolationist and opponent of lend-lease and the draft, was killed in an airplane crash in 1940, Governor Stassen made as unpopular a choice as possible in appointing Joseph Ball his successor. (Commented *Collier's*: "If he had appointed Gypsy Rose Lee '43, there could not have been a bigger uproar in Minnesota.") While old-guard Republicans fumed at the appointment of a "brash upstart" to a position of such great responsibility, Stassen said of Ball: "He is a man who has unusual ability in analyzing the deeper problems of government. He has fundamental and unquestioned integrity. He is not narrowly partisan in his views; his philosophy is forward-looking and sound."

Blackstone

JOSEPH H. BALL

In his first address as Senator, Ball further shocked conservative opinion by taking a firm stand against isolationism. He said: "We are aware of the ever-growing peril to this nation from the ruthless aggression of the totalitarian states. Only Britain, with her fleet and heroic air force, still stands as a barrier between us and whatever designs Hitler '42 and his allies may have on this continent."

The Ball family moved to Washington, rented a "fairly unostentatious" house across the street from the Chinese Embassy, and settled down on a strict budget. The young Senator's first speech in Congress was in support of repeal of the Neutrality Act. He wholeheartedly backed the Administration's foreign policy although he was antagonistic to Roosevelt's '42 New Deal; and in spite of the fact that letters from his constituents "stood twenty-five to one against the bill," he voted for lend-lease on March 8, 1941. Writes Malcolm Logan: "On that occasion no mere weekly political column would suffice to explain, so for a month he and Mrs. Ball toured Minnesota, looking wrathful voters in the eye and telling them why he did it."

Senator Ball's views on domestic policy were far less sensational than his stand on foreign issues. During his first term in the Senate he "called for decentralization of defense industries," in the hope that more industry might be brought to his home state. He was appointed to positions on three powerful com-

BALL, JOSEPH H.—*Continued*

mittees—the Truman '42, Banking and Currency, and Education and Labor Committees—but he remained generally in the background.

With his appointment of Ball, Governor Stassen had indicated that he himself was not interested in seeking the seat in Congress. (Stassen was re-elected Governor and in April 1942 resigned to go on active duty with the Navy.) Ball therefore opened his election campaign in July 1942, speaking to what he expected would be hostile audiences on the need for "post-War collaboration by the United Nations to preserve peace." Ball's election, "with a very comfortable plurality over three opponents," sounded the death knell for Minnesota isolationism. He returned to Congress for a six-year term.

Senator Ball has been generally in sympathy with Congress' anti-labor stand. Late in 1941 he had urged the leaders of the C. I. O. and A. F. of L. to "stop their insistence on the closed shop principle and organizational drives and devote all their efforts to placing the nation's production facilities on an all-out basis." He felt that Congress should pass legislation which would permit the existence of the open shop and warned labor that Congress would soon be "forced to adopt restrictive measures" against it. Before making this statement Ball had introduced a measure which proposed a twenty-day "cooling off" period before a strike could be declared in war industry. More dramatic than any bill was Senator Ball's clash with John L. Lewis '42 in March 1943 during a Truman Committee hearing. Lewis had testified that the miners were not getting enough to eat. Ball questioned that statement and, according to the New York *Times*, "without waiting for an answer, added loudly, 'That is demagoguery, pure and simple, and you know it.'" To that Lewis replied: "When you say I am a demagogue I say to you that you are less than a proper representative of the common people." Charges flew back and forth until Senator Truman finally ordered silence.

A few weeks later Senator Ball debated the affirmative side of the question, "Should There Be Stricter Federal Regulation of Labor Unions?" on a *Town Meeting of the Air* program. In view of his stand on labor, Ball caused considerable comment in Washington circles when he voted to sustain President Roosevelt's veto of the Smith '41-Connally '41 anti-strike bill. (He had previously voted for the bill itself.) He has, however, voted with the Administration on many other domestic issues. In 1943 he voted against limiting the National Labor Relations Board; against farm-labor deferment; against including farm labor costs in parity; for continuing the loan powers of the Farm Security Administration; for subsidies to encourage the production of some crops; for money for the National Resources Planning Board; for extending the reciprocal trade agreements; and against dismissing Watson, Dodd, and Lovett '43. Although he voted against money for the National Youth Administration, against the $25,000 limit on salaries, and for the modified version of the Ruml '43 plan, he also defied the dairy interests of his state by fighting for the Administration's consumer subsidy program.

Before bursting into the limelight with the B2H2 resolution Senator Ball had put only one bill before the Seventy-Eighth Congress, and that was "to make the Little Steel formula part of the Stabilization Act." Then on March 16, 1943 Joseph Ball submitted to the Senate a resolution "favoring organization of the United Nations to maintain peace." The resolution was brief but detailed. It proposed that the United States take the lead in forming a United Nations organization with the power to rehabilitate and to protect with an international armed force the member nations.

More sensational than the bill itself was the fact that it was introduced under bi-partisan auspices (Senators Ball and Burton are Republicans, while Senators Hill and Hatch are Democrats). According to Ball's own story the idea for it was first conceived by Hill and himself as they sat talking at their desks in the Senate Chamber about the Gillette post-War resolution which had provided that the Senate "approve the program of purposes and principles embodied in the Atlantic Charter." The two Senators agreed that a resolution stronger than the Gillette one should be introduced, and Hill suggested that Ball "draft a tentative resolution." After many drafts and conferences with Republican and Democratic Congressmen, Senator Truman suggested that Ball, Hatch, Burton, and Hill "serve as the committee to take the bugs out and improve the language." Conferences at the White House and the State Department followed. While President Roosevelt at first seemed cool toward the resolution, he later gave it his support.

As soon as the resolution was publicly proposed controversy sprang up on all sides. Letters poured into Senator Ball's office, most of them favorable to the resolution. (Letters from Minnesota were about twenty to one for it.) Isolationist Congressmen provided its main opposition, charging that the country's first job is to win the War, and that the American people would never accept the idea of an international police force. As its author and publicity manager, Senator Ball served as B2H2's chief trouble shooter. He lashed out against its critics in no uncertain terms, even expressing regret at Prime Minister Churchill's '42 plan "to wait until after the defeat of Germany to institute conferences on world organization." He assailed foes of world collaboration with "their defeatist ideas" and their "counsel of despair," and sought to show them the overwhelming preponderance of logical reasons for an internationalist position.

Congressional approval of the bill was very slow and never quite distinct. Other plans were up for consideration, and Congress was hesitant in committing itself. General criticism of the bill revolved around the accusation, specifically denied by Senator Ball, that it "resulted from a Willkie-to-Stassen-to-Ball play." Although both Willkie and Stassen endorsed the plan, neither was said to have had any part in its conception. Significant, however, was the omission of the names of Senators Ball and Burton from the newly-formed Republican post-War advisory council, a move which was interpreted by some critics as showing an isolationist trend in Harrison Spangler's '43 administration of the Republican Party.

Meanwhile the four Senators who proposed the bill announced that "they would demand debate on their resolution when Congress returns this autumn." Through the summer months of 1943 they stumped the country publicizing their bill, confident that Congress would take some action on it in the fall.

In the fall of 1943 the House of Representatives passed the Fulbright '43 resolution, but Senator Connally of the Senate Foreign Relations Committee promptly announced that his Committee would do nothing about the Fulbright resolution or any other post-War resolution. Ball, backed by other supporters of B2H2, then threatened that unless the Committee acted within a "reasonable time" he would force a showdown by tacking the resolution on to some bill. Connally surrendered, but by October 13 a Foreign Relations Subcommittee had framed a Senate resolution which rejected not only the wording of the Fulbright resolution but also the form of that resolution, which had been proposed as a joint declaration by both Houses of Congress. The Connally resolution pledged the United States only to collaboration with "free and sovereign" nations after the War in establishing a world "authority" to maintain peace.

This was too general and "rubber-worded" to please internationalists. Through eighteen days of voteless debate Ball's group of fourteen Senators therefore urged that the Connally resolution be strengthened to conform to the B2H2 program. "Free and sovereign nations" should be replaced by "United Nations," they argued, and specific provision should be made for a United Nations post-War organization with power, "including military force," to enforce peace. The Moscow Conference strengthened their arguments, and on November 5, by a recorded vote of eighty-five to five, the Senate passed a compromise resolution which virtually reproduced the language used in Article 4 of the Moscow declaration. The work of Ball and his friends during all the past months had not been in vain, it was generally agreed.

Senator Ball's home life has been characterized as "typically American." His wife, who helps him with his secretarial work and is a columnist, radio commentator, and volunteer publicity director for the League of Women Voters, manages also to find time to do her own cooking and to take care of their three children, Jennifer Ann, Peter Joseph, and Sara Elisabeth. The young Senator is six feet three inches tall, with iron gray hair, blue eyes, "and the walk of a big man who isn't quite sure of getting through a room without bumping something." He is not a great orator but speaks plainly in a slow, deliberate voice. An avid reader, Senator Ball finds his favorite relaxation in discussing politics.

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Who's Who in America 1942-43

BANKHEAD, JOHN H(OLLIS) July 8, 1872- United States Senator

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"Parity John" is the name which John H. Bankhead's friends gave to the Senator from Alabama a long time ago, and he has no objections to the nickname. A leader of the "farm bloc" in the Senate, he has organized more than one assault against the Administration's attempt to keep farm prices from rising to inflationary levels, and he has attempted to get farm workers deferred from the draft. In October 1941 he was proclaimed "America's Greatest Agricultural Statesman" by the Alabama Farm Bureau Federation.

The son of Tallulah (Brockman) Bankhead and of John Hollis Bankhead I, a Confederate captain who served for thirty-three years in the United States House of Representatives and in the Senate, John Hollis Bankhead II was born on his father's farm at Lamar, Alabama on July 8, 1872. He received his primary and preparatory education at Fayette, Alabama, then he went on to the University of Alabama. There he earned his Phi Beta Kappa key before being graduated in 1891, president of his class and captain of the staff. (The University was under military discipline at the time.) After receiving his B. A. degree he attended the Georgetown University School of Law, where he was president of his law class when presented with his LL. B. in 1893. Admitted to the Bar that same year, he entered into law practice as junior member of the firm of Coleman and Bankhead, and the next year he married an Alabama girl, Musa Harkins. In 1895 his brother William '40 (the father of Tallulah Bankhead '41 and former Speaker of the House, who died in 1940) took his LL. B. and ten years later moved to Jasper to form a law partnership with him. The firm of Bankhead & Bankhead soon prospered, and a branch was opened at Birmingham, forty miles from Jasper.

Like their father before them, both of the rising young lawyers were active in Alabama politics. In 1903 John was elected to the Alabama House of Representatives, where William had already served. There he fathered the Alabama election law now used for the exclusion of Negro voters. In 1912 William was defeated when he ran for Congress, but he was more successful four years later, and when he went to the House of Representatives in 1917 John stayed behind to practice law. In 1920 Walter William Bankhead, his son, became the junior partner of Bankhead & Bankhead. Power companies and coal corporations were always the chief clients of the firm, and the Bankhead Coal Company and the Bankhead Investment Corporation were John Bankhead's own creations. As president of the former from 1911 to 1925, he developed in Walker County the Bankhead Coal Mine, one of the largest in-

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JOHN H. BANKHEAD

dustrial coal mines in Alabama, which was later sold.

In 1926 John Bankhead sought and lost the Democratic nomination to succeed Oscar W. Underwood in the United States Senate. In 1930, however, the victorious candidate, Thomas J. Heflin, was punished for his anti-Smith fusillades of 1928: the Democrats refused to "accept his qualifications" and excluded him from the Democratic primary, in which Bankhead was the victor. Heflin ran on an independent ticket, calling himself a "Jeffersonian," and the Republicans helped him by not naming a candidate; Bankhead campaigned on the issue of "party loyalty," also appealing to "dry" sentiment in Alabama. Bankhead won, but there was a prolonged fight in the Senate in the spring of 1932 when the Senate Elections Committee considered the contest. Bankhead's power activities were cited, among the other things; about half the Republican Senators recommended unseating him. This, however, the Senatorial majority refused to do.

One of Bankhead's first crusades in the Senate was for the bonus proposal of 1932, and in May 1932 he introduced a bill for $100,000,000 immediate unemployment relief for distribution by President Hoover[’43]. From the beginning, however, it was the farmers whom he was most interested in helping—particularly the cotton growers. (Bankhead's associates say that a remark about anything else simply interrupts his thoughts about cotton.) Bankhead was Senate leader for the Administration in handling the processing tax—a tax upon cotton in excess of a certain number of bales ginned from the 1933 to 1934 cotton crop—and other important phases of the 1933 Agricultural Adjustment Act. He sponsored the plow-up of cotton and offered and secured passage of an appropriation to finance it. He sponsored an act which doubled the 1933 cotton crop price through government loans. He was co-author of the Bankhead Cotton Control Act passed in 1934. He was legislative author of the parity payment plan contained in the Agricultural Adjustment Act of 1938, under which Congress has made appropriations of more than $200,000,000 annually for cotton farmers. He was co-author of the Agricultural Adjustment Act of 1938 and chief author of the part of the cotton title of that act in which legal machinery was created to enable farmers to control the production and marketing of cotton. He was co-author of the Soil Conservation and Domestic Allotment Act and author of the Federal Crop Insurance Law.

In those pre-War years Bankhead's views and those of the New Dealers apparently coincided to a great extent—and not only on the subject of cotton. Bankhead was, for example, author of the 1933 Subsistence Homestead law, under which the Resettlement Administration was established, and co-author of the Bankhead-Jones Farm Tenant Act—both Administration-backed measures. In 1937 he was active in trying to smooth over the fuss in the Senate over the appointment of Hugo Black[’41] to the Supreme Court; in 1939 he was co-author of a bill to extend the Federal Housing Administration program, and he also supported the continuation of the Federal Theatre Project. He was, however, in accord with the Southern bloc of Right-wing Democrats in some ways even before the War. In 1935 he made a lengthy attack on the Costigan-Wagner anti-lynching bill, denouncing "any effort to break down our dual system of government, our local courts." In 1938 he again attacked the anti-lynching bill, and he backed racial segregation laws. In 1937 he opposed the President's plan to reorganize the Supreme Court.

The real quarrel with the Administration came over the issue of price control. Bankhead had always advocated inflation or an increase in the amount of currency in circulation. By 1941 he was warning against price control over farm commodities, fighting the threat of a price ceiling on cottonseed oil, and urging farmers to hold their seed for a price rise. That year he also sponsored a bill to increase government loans on five basic commodities—corn, wheat, rice, tobacco, and, of course, cotton—in return for further reduction in their production by the farmers of the country. At every opportunity he defended agricultural price parity.

In January 1942 Bankhead touched off a major intra-Administration row by his drive to give the Secretary of Agriculture veto power over ceilings on farm prices. In February he pressed the fight to forbid sales of government crop surpluses below parity prices in spite of the forecast of Senator Prentiss M. Brown[’43] that such action would add a billion a year to the cost of living. (He told the Senate that he was merely trying to give farmers equal treatment with industrialists and laborers.) In August he took time off to concern himself with the "Negro problem," suggesting to Army Chief of Staff Marshall[’40] that Negro troops should not be quartered in the South, or, at least, that Northern Negro soldiers should be quartered in Northern States only; but this was merely an interlude in his fight for the farmer.

Although he had not voted with the pre-Pearl Harbor isolationist bloc, by January 1943 Bankhead found himself in substantial accord with Herbert Hoover on how to fight a war. Suggesting that the armed forces were expanding so much that there might not be enough workers left to raise the food and manufacture the arms needed by the United States and its Allies, he told the Senate that month that "it would be infinitely better and safer from every standpoint to equip 5,000,000 Russians with exactly the same equipment that our soldiers would use if sent to fight on foreign soil. They are already there. . . Of all the countries in the world China and Russia are in the best position to furnish men, while America is in the best position to furnish equipment." He then called for a study of the situation by the Senate Appropriations Committee and organized a subcommittee to conduct hearings on the size of the Army and "draw the purse strings" if it should decide that the Army was getting too large. Finally, on February 3, he announced his conclusions: if an acute food shortage was to be averted nearly a million men must be released from the Army and Navy to work in the fields, and further drafting of "essential" farm workers must be banned.

The revamped bill that incorporated these ideas provided for automatic deferment from the draft for those engaged "substantially full time" in producing or harvesting "essential" crops. Passed by the Senate on March 17 by a vote of fifty to twenty-four, it was vigorously opposed by the War Department and the Administration on the grounds that it would deprive the Army of thousands of able-bodied men needed for combat service, at the same time deferring many farm laborers who were making no real contribution to the nation's food supply. (Cotton and tobacco, for example, were included in the Department of Agriculture's list of "essential" crops, although there was on hand a two-year supply of short staple cotton and a one-to-two year supply of tobacco, and one-third of the nation's farm labor was engaged in producing these crops.) A New York *Herald Tribune* editorial called the bill "disruptive and dishonest." "It is disruptive for the reason that, without proper discrimination, it proposes special treatment for one economic class; it is dishonest in its implication that the shortage of labor on our farms is due primarily to the draft." It was also pointed out that the bill virtually "froze" farm workers in their present jobs at their present wages, since they would be drafted if they left the farm to take jobs at higher pay in war industry. Less than a month later, although the House had not yet taken action on the bill, it was reported that workers in both non-essential and war industries were returning to the farms in droves.

Senator Bankhead had temporarily enjoyed another victory even earlier in the year as sponsor of a bill to prevent the inclusion of farm-benefit payments in figuring farm parity prices. On February 25 the Senate passed this bill, which undid an executive order of Roosevelt's['42], by a vote of seventy-eight to two, and it was passed in a slightly revised form by the House the following month. Prentiss M. Brown promptly predicted that it would send the retail prices of food products up nearly seven per cent and would threaten the entire price-wage stabilization structure, and on April 2 the President vetoed it, saying that it would give farmers "an unwarranted bonus at the expense of the consumers" and thus set off "an inflationary tornado." Farmers were already getting 107 per cent more for their crops than before the War, he claimed. Finally, on April 7, when it became obvious that the Senate would not override the President's veto, the bill was sent to the Committee on Agriculture to "simmer." When it would come out again would "depend on developments," Senator Bankhead said, calling it a "cudgel" in the hands of the farm group. Bankhead also insisted that the measure had been assailed by misrepresentations and "distorted facts." He did say, however, that he would give "full backing to the President's campaign" against inflation. He also predicted that the Senate would try to keep the Farm Security Administration, which was then under attack, on its feet.

Since that time Bankhead has continued to oppose the Administration on some scores and to support it on others. He voted for the Smith['41]-Connally['41] anti-strike bill and for overriding the President's veto of the same bill, attempted to revive his measure barring the inclusion of farm-benefit prices in figuring farm parity prices, and voted to dismiss Watson, Dodd, and Lovett['43]. In December he was one of the "poll-tax" Senators who, along with eighteen Republicans, voted to kill Federal soldier vote legislation, and he opposed the consumer subsidy program.

On the other hand, in 1943 he also voted against the modified version of the Ruml['43] tax-collection plan; against the McKellar bill; for extending the life of the reciprocal trade agreements for another two years; for continuing the loan powers of the Farm Security Administration; for $100,000,000 for soil conservation; for an appropriation for crop insurance; for money for the National Resources Planning Board and for the National Youth Administration; for permitting subsidies to encourage the production of some crops; against abolishing the domestic branch of the Office of War Information; and against the Danaher amendment to the post-War policy resolution.

As for new legislation sponsored by him—in November the Senate passed his bill directing the Secretary of the Treasury to spend from $12,500,000 to $15,000,000 a year in advertising the sale of war bonds in the smaller newspapers of the country. (Senator Truman['42] had condemned this bill as "a camel's nose under the tent for a Federally subsidized press.") The bill was killed by the House Ways and Means Committee.

Senator Bankhead is a member of the Appropriations, Agriculture and Forestry, Banking and Currency, District of Columbia, Rules, and Irrigation and Reclamation Committees of the Senate. He is invariably de-

BANKHEAD, JOHN H.—*Continued*

scribed as "mild-mannered" and "courteous" and is often referred to as a "rugged individualist." He has three children: Marion (Mrs. Charles B. Crow); Louise (Mrs. H. Melville Davis); and Walter William Bankhead. The Senator from Alabama possesses an honorary LL. D. from the Alabama Polytechnic Institute and also from the University of Alabama. He is a trustee of the University of Alabama and a member of Sigma Alpha Epsilon fraternity. He is also a member of the Methodist Board of Stewards and a teacher in the Brotherhood Sunday School.

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Who's Who in America 1942-43

BARBER, RED Feb. 17, 1908- Sports commentator

Address: b. c/o WHN Radio Station, 1540 Broadway, New York City; h. Lynwood Dr, Scarsdale, N. Y.

Flatbush's own "Red" Barber, known widely as "The Verce of Brooklyn," is, oddly enough, neither a red head nor a Brooklynite. When his soft Southern voice is heard over the air waves telling the boys that the game is "all tied up in a crocus sack" (Southern slang for "in the bag"), Dodgers' fans from Greenpoint to Tunis acclaim him as their own.

Actually Walter Lanier Barber, whose hair has been variously described by those who have seen it in the thatch as blond, taffy-colored, or lemon colored, was born on February 17, 1908 in Columbus, Mississippi. His father was a locomotive engineer and his mother a schoolteacher. The name of Lanier was bestowed upon him in deference to the Southern poet, Sidney Lanier, to whom he is indirectly related. When, at the age of ten, his family moved to the truck-garden region of Florida, around Sanford, young Walter found opportunities to start on a varied and colorful career. It was there that he attended high school, and in addition, engaged in such activities as picking celery, working as a truck driver, roustabout, and road construction laborer, loading swamp muck into trucks, and carrying hot pitch up a twenty-foot ladder for a roofer.

Shortly after his twenty-first birthday he decided to go to college and started out with $100 and a pair of new shoes to hitchhike to Gainesville and the University of Florida. Once there, he worked as waiter, stovewood-splitter, tennis court attendant, and finally became a part-time janitor at the University Club. It was in this last capacity, while making up beds one fateful day in January 1930, that opportunity knocked and changed Red's entire life. The traditional absent-minded professor had promised to run over to Georgia to look at some interesting specimens of erosion at one and the same time that he was to read his paper on "Certain Aspects of Bovine Obstetrics" over the air. The University's station WRUF was frantic and, finding Barber "right handy," pushed him into the vacancy. In that moment his career was firmly launched. Regretfully he put aside his dream of being a touring end man in a minstrel show and devoted himself to announcing and later to being director and chief announcer of WRUF. In this last role he wrote and produced plays and programs, broadcasted all kinds of sports from baseball to polo, and became most widely known as a mildly lunatic master of ceremonies for a hillbilly band. Here, too, he polished up the Southern slang which he still uses for the edification of South Brooklyn. While carrying on these multifold activities Red Barber (who at that time really had red hair, he protests) remained a student in good standing, never being out of the top ten student listings during his two years at the college.

At the end of his sophomore year Barber and some of his friends were dumped into a ditch when the car in which they were riding "just naturally turned over." Red doesn't regret it, however, for when he woke up in the hospital he was sure it was heaven, his eye having lighted on "a pert, black-haired little nurse of twenty-two" from Jacksonville, Lylah Scarborough by name. In no time at all Red was able to convince Lylah (between groans) that she didn't really want to be an instructor of nurses at the University, and in 1931 she married him instead. This spurred Barber on to greater efforts, and during his four years as top announcer for WRUF he spent his summer vacations visiting Atlanta, Charlotte, Cincinnati, Louisville, and Chicago by bus, in a search for a better position. "I knew I wasn't good enough for New York," he says. Finally in 1934 he got a call to Cincinnati. Powel Crosley, Jr., had just bought the Cincinnati Reds, and he wanted their antics described over his stations, WSAI and WLW. Barber's difficulties can be imagined from the fact that the first major league game he broadcasted was the first one he had ever seen.

After five years in Cincinnati, Barber was brought East in 1939 to cover the Dodgers' broadcasts, air rights for which had been sold by Larry MacPhail for $1,000 a game. At Red's request, Al Hefler, whom Barber had met and collaborated with in Cincinnati in 1935, came in from the WOR staff as his principal assistant, forming one of the famous partnerships of radio. (In 1943 it is Connie Desmond who keeps the records, broadcasts the fifth inning, and reads most of the commercials.) The "ol' Redhead's" (as he refers to himself on the radio) career since then is stale news to any Dodgers' fan. The fairness and accuracy of the Dodgers' broadcasts is second to none, but the fans love them, not for that (which some of them find privately, in their enthusiasm, a bit galling) but for their colorful and dramatic reporting. Red's effects are achieved not by his own hysteria, for he makes it a point not to get excited, but by speaking conversationally and with soft-voiced authority, by injecting personality into his accounts, and by such techniques as raising his voice slightly or increasing his tempo for a close play, or pausing just before a fly ball is caught. It is a hard and tiring task at the mike, for it means intense concentration over a long period of time. Nevertheless, Barber feels that the hardest work of his day is done in preparation for the broadcasts—for he is clinical in his attitude toward sports and believes a commentator cannot know too much about them. He has charted records and statistics for each big-league player, which are always at his hand while broadcasting, and he has memorized the Spalding *Guide Book* all the way back to 1899. By reason of this tremendously detailed background, he is able to broadcast the out-of-town Dodgers' games from the New York studios, filling in the wireless skeleton of the play by means of his statistics and his knowledge of the personal idiosyncrasies of the players.

For all of these merits, praise and honors have been heaped upon him. He has several times been voted the best baseball announcer of the nation, and he sees concrete proof of the fans' adulation in the 500 letters he receives every week during the season. His chatty, easygoing style appeals particularly to women, and Barber is credited with having practically singlehanded brought the attendance of the fair sex up from the equivalent of a bridge table or two to as high as 15,000 at one game. In 1941, when the Dodgers' enthusiasm rose to its greatest height after the clinching of the first pennant in twenty-one years, frenzied Dodgers' fans felt that Red was so much a part of the team that they started to tear out his hair for souvenirs. His status has been made official by the medal awarded him in 1940 by the Brooklyn Young Men's Chamber of Commerce for being "that young man who has made the largest civic contribution for the betterment of Brooklyn." As Red says: "That is something. You can hock it any time." But his proudest possession is the letter from a man who said: "My wife was a semi-invalid. She enjoyed your broadcasts. Yesterday she began to sink, but she heard the last out. She died happy."

Baseball is not Red Barber's only hobby, although he devotes so many hours to it every day that it well might be. Before leaving for New York from Scarsdale in the mornings, Barber and his wife used to shoot eighteen holes of golf until he "took up hoe and spade to lick the golf bug." He also "does recordings for the OWI for the kids overseas, works out details of other radio shows, is the voice for the newsreels, and is in demand as the guy who welds banquets and gatherings together as the emcee." His young daughter Sarah is another absorbing interest.

Hauser

RED BARBER

Barber, described as being "built on the general plan of an underslung whippet tank, wiry and strong," is under five feet four inches tall, but is endowed with the endurance to stand up under the strain of his broadcasts, one of which reached the record length of five hours and forty-five minutes. In his off hours he listens to classical programs and reads serious books. His favorite radio personality is Raymond Gram Swing '40. He also enjoys the singing of Bing Crosby '41 and the music of the Spitalny '40 girls, but best of all he likes "high-toned" music. When in 1941 Robert Russell Bennett '42 composed a new *Symphony in D for the Dodgers*, Red Barber was pleased but not surprised to find himself taking a part with the Philharmonic. After "The Dodgers Win", "The Dodgers Lose," and "President MacPhail Offering Cleveland the Brooklyn Bridge and Prospect Park in Trade for Pitcher Bob Feller '41," the fourth movement, entitled "The Giants Come to Town," ended with Red chanting against a rising crescendo:

Here comes Hub's pitch,
Camilli swings,
He gets a hold of it.
It's a long one.
Ott is going back to the fence,
But the ball is over.
It's a home run!
That's the ball game.
The Dodgers win.

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BARBER, WALTER LANIER *See* Barber, R.

BARBOUR, HENRY GRAY 1886—Sept. 23, 1943 Scientist; eminent pharmacologist and toxicologist; authority on body temperatures and the effect of "heavy water" on mammals; research associate in the Yale University School of Medicine.

Obituary

N Y Times p23 S 24 '43

BARKER, LEWELLYS FRANKLIN Sept. 16, 1867—July 13, 1943 Noted physician and international authority on eugenics, heredity, and neurology; professor emeritus of medicine at Johns Hopkins University; helped to stamp out bubonic plague in the Philippines in 1899 and in San Francisco in 1901; former vice-president of the American Medical Association and president of the Association of American Physicians.

Obituary

N Y Times p19 Jl 14 '43 por

BARLOW, REGINALD 1867(?)—July 6, 1943 Veteran stage and screen actor; retired from films in 1941; veteran of the Spanish-American, Boer, and First World Wars; decorated by Queen Victoria during the Boer War.

Obituary

N Y Times p19 Jl 7 '43

BARR, NORMAN B., REV. Jan. 27, 1868—Apr. 1, 1943 Presbyterian minister and founder of the Olivet Institute in Chicago; one of the group of welfare pioneers to which Jane Addams of Hull House belonged; served as minister for forty years.

Obituary

N Y Times p21 Ap 2 '43

BARRYMORE, LIONEL Apr. 28, 1878- Stage and screen actor

Address: b. Metro-Goldwyn-Mayer Studios, Culver City, Calif; h. Chatsworth, Hollywood, Calif.

Hollywood's "grand old man," Lionel Barrymore, has been the staid, sedate, responsible offshoot of the scintillating and irrepressible Drew-Barrymore hierarchy not just in his old age, but for many of his sixty-five-odd years. When he was a child his mischievous and energetic sister Ethel '41 and his graceless younger brother John were seldom able to intrigue him into taking a part in their escapades, and he describes himself as a quiet, reserved child who delighted in a book or paintbox for Christmas while brother John was reveling in boxing gloves or a shiny new sword. Detesting love scenes and romantic leads, from his earliest days he was cast in character roles on the stage, often playing Grandpa while still a young man. His greatest stage as well as screen successes were those in which he doddered through elderly and sometimes senile roles.

When John was distinguishing himself by public scandals, Lionel, loathing publicity and feeling strongly that the Barrymore name was about to be besmirched, was more than once called in to use his authority and force John to see reason. Described as "the only living screen star who consistently overacts and yet escapes the brand of ham," the veteran trouper, now at the crest of his popularity, has become so much a fixture in the public mind that he no longer needs to adapt himself to his roles. Hollywood has found it profitable to write scenarios around his gruff, growling personality, only thinly concealing the wide vein of sentimentality beneath. The cancer-ridden Dr. Gillespie, for example, was created so that Lionel's broken hip, which confined him to a wheelchair, would not interfere with his career.

Lionel Barrymore (whose real name is Lionel Blythe and who took his mother's and father's stage name) has always explained that he is an actor for the same reason that a grocer's son starts out as a delivery boy—he was born "in the trade." His father and mother, Maurice (Herbert Blythe) and Georgiana (Drew) Barrymore, were not only famous actors at the height of their success while he was a child, but they were the third generation of the family to be connected with the stage. As a boy he saw Louisa Drew, his grandmother, in the celebrated role of Mrs. Malaprop, and he remembers the performances of his favorite uncle, John Drew, and of the renowned Joseph Jefferson, as well as the scenes his godmother, Helena Modjeska, played with his father. He was born in the family home at 119 North 9th Street, Philadelphia on April 28, 1878, and managed to elude his fate until he had nearly reached the ripe age of six. On tour with his parents and Mme. Modjeska, he suddenly became a very desirable addition to the troupe when the child actor fell ill, and was thrust into service forthwith. Unfortunately, just as he was about to lisp his single speech he caught sight of the mighty biceps of William Muldoon, who had the part of Charles the Wrestler in *As You Like It*. Taking fright, he substituted for the expected childish treble a yell that effectively stopped the show.

His histrionic talents lay fallow after that fiasco until he appeared as Armand in an Ethel Barrymore production of Camille at the age of twelve. After attending school at Seton Hall, South Orange, New Jersey, for a year Lionel stayed with his brother and sister and grandmother at Mme. Bourquin's actors' boarding house near Fort Wadsworth on Staten Island while his father and mother were on tour. All around her Ethel heard nothing but glamorous stories of success on the stage, including the oft-repeated tale of how her own grandmother, who received the homage due a great lady of the theatre, had started her stage career at eight. Ethel, who was ten, felt that the sands of life were running swiftly by and deemed it disgraceful that the Barrymores had as yet made no impression on the public. After considering the problem carefully she decided that *Camille* was a suitable vehicle, for she had heard many a retired or unemployed actress boast of the manner in which the boards had shivered and the audience quailed at the depth and gruesomeness of her coughs in *Camille*. Roping in her two brothers with promises of great wealth, the ambitious Camille, judging the cough to be the heart of the performance, proceeded to spend all her spare time in the bathroom practicing. One day patient boarders, waiting outside the house's one bathroom for their usual Saturday night scrub, drew the attention of Mrs. Drew to the ghastly hacking, and Ethel, to avoid being hauled off to the doctor to get the supposed bone taken out of her throat, had to tell all. The resultant publicity made the play a great success financially, 37¢ being realized in all. The money was equitably divided. John Barrymore confessed in later years that he and Lionel had played in it chiefly for the ice cream, and that they engaged in various other productions of Ethel's during the summer for the same materialistic reason. The performance was really a landmark for Lionel, however. Armand was the first and last lover that Lionel ever played on any stage. From that time to the present he has always despised love scenes and has consistently refused to play them.

The childhood of the three Barrymores, as described by John in later years, was adventurous and turbulent, often gay and always uncertain. The children saw little of their father and mother, who were often away on tour in other cities. Though born in a family where culture was taken for granted, "none of us had schooling that rates now with the education of a high-school graduate. . . Some months, when my father remembered to send money, we had fine clothes and lived in luxury. Mostly, however, we were poor." John told of one summer when Lionel was thirteen and family fortunes were at such a low ebb that they were left in a tumble-down farmhouse on Staten Island with an old Negro called Edward to take care of them. Present also were thirty-five dogs—the results of Commodore Peary's having presented four Eskimo huskies to the Barrymores.

Lionel Barrymore made his stage debut under the sponsorship of his grandmother, appearing with her in *The Road to Ruin* and *The Rivals* in 1893 and 1894. But as soon as he was able to do so he deserted the theatre, with which he had never wanted to be connected, and rushed off to Paris to study painting. There he had three years of freedom doing what he liked best, but to his chagrin he found out that "no one would pay him a plugged nickel" for his painting. John Barrymore's comment on his brother's Parisian interlude was that he had learned as much about art as he had about Parisian cafes, which was a lot better than most students managed to do.

In 1896 Lionel reappeared on the stage in *Squire Kate*, and the next year he first drew general notice in *Cumberland '61.* He continued to appear on the stage regularly with moderate success, for several years appearing with the company of his uncle, John Drew, until he made his first hit as an Italian organ grinder in *The Mummy and the Humming Bird.* It was typical of his painstaking methods that he studied dialect with an Italian secretly for weeks, and on the opening night, to his uncle's "well-bred astonishment," stole the show from him. After that John Drew introduced Lionel for the run of the show as "my nephew, in whose production I am playing quite a minor part." This play was followed by *The Other Girl* (1904), in which the critics were pleased by Lionel's realistic portrayal of a prizefighter, though somewhat taken aback by the play's coarseness.

We find Barrymore in 1905 a young man of twenty-seven, six feet tall, dark-haired, blue-eyed, a recognizable Barrymore in appearance, and, as the critics said, a star who had "arrived." For an entire year he had the title role in James M. Barrie's *Pantaloon*, but his poor health forced him to leave the theatre after its close, and he was in retirement for several years while he built himself up with careful gymnasium work. It was at this time that he made his first contact with the motion-picture industry. Although motion pictures had come to stay, "most actors, especially those of any substance, looked scornfully upon the new medium." Not so Lionel—for now, as in his Paris days, he "had to live." As early as 1909, when he had never seen a single motion picture (except the cinematograph fire engine or train sequences which were commonly shown at the end of the vaudeville shows), he sought out D. W. Griffith and asked him for a job. To D. W. Griffith's reply that he couldn't do anything with "stars," Lionel replied that he was willing to make himself generally useful. He was subsequently assigned to scenario writing at $25 a script.

LIONEL BARRYMORE

Griffith soon realized that he was wasting genuine talent, and Lionel started his career before the camera in the old Biograph Studio on 14th Street, appearing there with such creators of film history as Mary Pickford, Lillian and Dorothy Gish, and Mack Sennett. He recalls that he made several trips with Griffith to Hollywood "when it was not much more than a vast expanse of empty lots." Among his early efforts were *The Yellow Streak* (1915) and *The Splendid Road*, now described as "screen relics quickly seen and soon forgotten," which made Lionel Barrymore's name known to a much larger audience than his stage appearances had ever done.

Not that Barrymore deserted the stage completely. For many years he was to diversify his talents, spending most of his time in Hollywood and occasional seasons on the stage. In 1912 he toured in vaudeville and appeared in *The Still Voice.* By 1917, when he appeared as Colonel Ibbetson in

BARRYMORE, LIONEL—*Continued*

Peter Ibbetson at the Republic Theatre in New York, crowds of his new-found admirers swarmed the theatre. Then followed his most successful stage period. As Milt Shanks in *The Copperhead* (1918) his role required the portrayal of first a young man and then a bent old soldier, and his rendering of the difficult part drew the acclamation of the critics. Heywood Broun said Lionel Barrymore's was "the best piece of acting I ever saw."

Years later, his brother said of him: "Lionel is one of the world's greatest actors from any angle, in any part—and always has been. Years before his great success on the stage in *The Copperhead* Ethel and I knew that he was the best in the Drew-Barrymore collection." So strongly did John feel that Lionel was about to give an unforgettable performance in *The Copperhead* that he bought out the house for *Peter Ibbetson* (in which John himself was then appearing in Hartford) at a cost of $3,000 in order to be present on Lionel's opening night in New York, and, in common with the audience which gave Lionel fifteen curtain calls, was not disappointed. (Actually Lee Shubert, who was sympathetic to John's desire to see his brother in a great role, never let him foot the bill.)

The part of Neri in *The Jest* (1919) brought Lionel further acclaim. Then came "the memorable season of 1921, when his *Macbeth* was the year's sensation. There were critics then to say that Lionel Barrymore was the best the Royal Family had produced." Nevertheless, criticism of his Macbeth was not entirely favorable. Kenneth MacGowan condemned his performance entirely, saying, "If he possessed the spiritual fire and strength that the part demands, the slow pace might not be evident. Certainly if he did not give so absolutely tedious and unimaginative a performance, few would find the background anything but an exciting and immensely stimulating part of the drama enacted [Jones had made a new departure in staging by 'attempting through significant form to create an abstract background expressing the spiritual relations of the play']. As it is, Barrymore plods heavily through the long play, dwelling endlessly on every vowel, never for a moment simulating any natural emotion appropriate to *Macbeth*. . . It is a performance on a dead level."

In the same year Barrymore took the part of Achille Cortelon in *The Claw*, the theme of which was the moral and physical wrecking of a man who, in middle age, falls in love with a selfish and unscrupulous girl. It was in this play that Barrymore met Irene Fenwick (Mrs. James F. O'Brien), who was to become his second wife on July 14, 1923. His first wife, Doris Rankin (from whom he was to be divorced in 1922), took the part of his daughter in the play, and Irene Fenwick the part of Antoinette Doulers, the grasping "claw." Barrymore's remarkable portrayal of Cortelon, from the upright, alert man of forty-eight of the first act to the complete collapse and senility of the last act, was considered a great triumph and "one of the most extraordinary delineations this generation of theatre-goers has seen." During the next few years Lionel appeared in such productions as *Laugh, Clown, Laugh; The Piker,* a revival of *Taps;* and, in May 1925, *Men or Devil.* But his time was increasingly devoted to motion pictures.

Lionel Barrymore believes that the techniques of screen and stage acting are so different as to make comparisons inadvisable, but he himself finds motion pictures an "infinitely easier life, in the sense of physical strain, than the theatre. It suits me perfectly to do my job in the comparative privacy of the workshop. . ." In the early days a movie was completed every week, starting with Monday morning dumbshow rehearsals and ending with the finished film on Saturday night. Lionel has always been interested in the fabulous checks film producers were able to hand out. In the middle '20's, "a free-lance actor in California, he was entirely willing to accommodate the 'quickie' producers and would work for a week or less in some hurried super-epic. He received the usual fee of $500 or $1,000 and he frowned, gesticulated, and tossed his hair with only the vaguest notion of what the picture was all about. Eventually the frequency of his appearances began to damage his reputation, and he abandoned the practice. The quickie people had been advertising Barrymore as the star in productions which were, save for his acting, entirely tawdry."

Actually Lionel worked in semi-obscurity in Hollywood until the advent of the talkies, which put a tremendous premium on stage-actors trained in the skilled use of the voice. Then once again he became a star. He appeared in *Arsene Lupin* (1931) with his brother and in such celebrated films as *Grand Hotel* and *Reunion in Vienna* (1932); *Dinner at Eight* (1933); *Treasure Island* and *David Copperfield* (1934); *Ah, Wilderness* (1935); *The Gorgeous Hussy* and *Camille* (1936); and *Captains Courageous* (1937). "Perhaps Lionel's greatest screen performance of all time came when the entire Royal Family joined their genius and their voices in the talking version of *Rasputin and the Empress*. . . Lionel was the 'mad monk,' and he gave an unforgettable performance in this role." But his portrayal of the dying clerk, Kringelein, in *Grand Hotel* is said to have brought genuine tears instead of glycerine ones to Flaemmschen's (Joan Crawford's) eyes; and for his interpretation of the reprobate lawyer, a habitual drunkard who had to defend his daughter against a murder charge, in *A Free Soul,* he was presented with the Academy Award for the best performance of the year 1931. "Barrymore put incredible force into it—so much force, indeed, that the interpretation would have been definitely ham in the hands of almost any other actor."

Of late years Lionel Barrymore has built up a large group of followers through his role as the patriarch semi-invalid, Dr. Gillespie, in the "Dr. Kildare" series. The script writers discovered two short stories by the pulp writer Max Brand in 1937 and decided that they were "just what the studio needed for ailing Lionel Barrymore, who had been in and out of a wheel chair for two years with a succession of broken hips. . . *Young Dr. Kildare,* the first of the series, was produced on a careful 'B' picture budget of about $150,000, appeared late in 1938, paid its way with enough ease to warrant sequels." Of Barrymore's recent acting Otis Ferguson of the *New Republic* said: "Poor Lionel Barrymore has played Mr. B. so long and successfully that he is under the handicap of having his considerable range of tricks known by heart; but he does a good and restrained piece of work here as the crusty old humanist. . . I say 'poor' because if this had been his first part, those cocking eyebrows, snorts, chuckles, lip-smacking, invective, and gnarled tenderness would be shouted up as an acting masterpiece. . ." Although Barrymore's hip is well on the mend and he can now get about and even drive a car again unaided, "the studio plans to keep him in his wheel chair during future 'Dr. Kildares' unless the medical profession discovers a plausible cure for his cinema cancer."

To a tremendous audience of eager listeners Barrymore has become a radio fixture, too—in the role of Scrooge in Dickens' *The Christmas Carol* each year. (In 1936, when Lionel's wife died at Christmastime, John Barrymore took over the role, and in 1938, when illness kept Lionel abed in Los Angeles, he listened to Orson Welles' '41 portrayal of the part.) Scrooge is a part very dear to his heart, for he has always liked Dickens and he believes that listening to *The Christmas Carol* brings out the good in the hearers by making them remember the noble impulses in their hearts.

Lionel Barrymore has never been a glamorous figure, having inherited little of the famous debonair charm and wit of his father, the gay Maurice. Before his wife's death he led a quiet and happy home life with her. He has gladly permitted the limelight to be usurped by Ethel and by the *bons mots* and escapades of his late brother. Except for a flair for profanity when annoyed (he is said to have equalled or outclassed John in this respect), "Lionel has never been a 'showman. Acting is to him a business, like architecture or salmon canning, and he sees no reason why an actor should act off the screen any more than an architect should appear at dinner dressed in blue prints or a salmon canner walk down the street with a fish under each arm." His common sense and clarity of thought have become bywords in the family, and his actions are seldom influenced by emotion, though his speech when aroused is likely to blast his listeners both by its volume and its acrid quality.

A great lover of music (his *Tableau Russe* has been played by the San Francisco Symphony Orchestra), Lionel Barrymore was enraged during the First World War at those who prevented German music from being played in America. "You're insane," he would say. "We'd be hurting no one but ourselves. It's as idiotic as if a company of German soldiers were to goose-step off the roof of a forty-story building after announcing, 'To hell with gravity, because that English guy Newton discovered it.'" Now somewhat shorter than he was in his prime by virtue of habitual stooping, and with his once brown hair now thin and gray, Lionel Barrymore spends the greater part of his time on his farm at Chatsworth in the San Fernando Valley, "puttering about, etching and composing, listening to music." His dogged and courageous fight to regain his health in the last few years has won him the universal respect and admiration of the film colony. Interviewed on his golden jubilee as an actor, Barrymore refused to look backward—he would talk of nothing but his new roles and the flivver plane he hopes to own and fly some day after the War. In July 1943 he signed a new seven-year contract with MGM to celebrate the start of his eighteenth year as a Metro actor; in seventeen years he had appeared in sixty-two pictures. At about the same time he and Anita Loos began work on a play tentatively titled *Old Buddha*, which dealt with the life of the Dowager Empress of China and was intended as a vehicle for Ethel Barrymore.

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BAUR, HARRY Died Apr. (?), 1943 French stage and screen star; character actor; arrested by the Nazis in May 1942 for forging an "Ahnpass," a certificate of "Aryan" ancestry; seen as Jean Valjean in *Les Miserables*, as Ludwig von Beethoven in *The Life and Loves of Beethoven*, in the title role in *Rasputin*, and as Alain Regnault in *Un Carnet de Bal*.

Obituary

N Y Times p21 Ap 9 '43

BAX, SIR ARNOLD (EDWARD TREVOR) Nov. 8, 1883- English composer; author

Address: h. 155 Fellows Rd, Hampstead, N. W., England

Perhaps the most interesting feature of the outwardly uneventful life of Sir Arnold Bax is the successful manner in which he long shielded his literary activities under the fictitious figure of Dermot O'Byrne. It is curious to note that the same government which recently knighted Bax for his contributions to English music once condemned and banned a poem on the Irish Insurrection of 1916 written by him under his pseudonym. Although he is English by birth and heritage, Bax went to Ireland upon the termination of his studies at the Royal Academy of Music in 1905 and became a Celt by conversion, so to speak. His close association with Irish life and culture has caused the noted Lawrence Gilman to remark that "Bax should be regarded as a neo-Celt, a sort of musical representative of

Herbert Lambert

SIR ARNOLD BAX

the imaginative predisposition and the poetic tendencies of Yeats, A. E., and other literary exponents of the Celtic Renaissance."

Entirely without pretentiousness, Sir Arnold has always chosen to remain in the background, allowing the merits of his works to testify to his worth. The story of his life may best be told in terms of his works, which encompass a wide range of musical compositions—from large symphonic and choral compositions to ballet scores and songs—as well as a play, *Red Owen,* Irish short stories, and poetry. After gaining two honorary academic degrees and a title Bax was appointed Master of the King's Music in 1942.

Sir Arnold Edward Trevor Bax was born on November 8, 1883, the son of the late Alfred Ridley Bax, F. S. A., and Charlotte Ellen (Lea) Bax, and is the brother of Clifford Bax, the well known writer and poet. He received his early education at home from private instructors.

When he was seventeen years old Bax entered the Royal Academy of Music, where he remained for five years. During that time he studied piano with the eminent Tobias Matthay and composition with Frederick Corder. As a student at the Academy Bax impressed everyone by the ease with which he overcame all the difficulties of both the theoretical and instrumental aspects of music. His accomplishments included a facility in sight reading which enabled him to play at sight on the piano any orchestral score. While still at the Academy he had begun his career as a composer; a goodly number of works date from this period. Some of these early compositions, all of which were later withdrawn for purposes of revision, were performed by Bax at his first public appearance as a composer in 1903 at St. James's Hall.

Thoroughly equipped with a complete technical knowledge of music, Bax left the Academy in 1905 and went to Ireland, where he lived for a considerable period of time in the northwestern region and in Dublin. When he arrived in Ireland the Celtic Revival was in full swing; Bax, who was deeply affected by the spell of Irish fable and folkways and by the liberating spontaneity of the new movement, fell in with the writers and artists of the Irish Renaissance—Yeats, A. E., who became his very good friend, Synge, and the rest. Ireland formed the most important single influence not only upon Arnold Bax the composer, but upon Bax the "Gaelic" author, who became known to the literary world as Dermot O'Byrne.

Meanwhile Bax, who continued to divide his time between England and Ireland for many years, had begun to publish his compositions. In 1906 there appeared a string trio, his first published chamber work. This was followed, the next year, by his choral settings of Runeberg's *Fatherland* and of Shelley's *Prometheus Unbound,* the earliest of his works to attract the attention of a larger musical public.

Bax made another of his infrequent appearances as a pianist in July 1908, when he gave a recital consisting entirely of his own works. When, two years later, he visited Russia, the customs and color of that country captured his imagination. The musical results of his Russian sojourn were the piano pieces *May Night in Ukraine* and *Gopak,* both published in 1911; and *In a Vodka Shop* (1915).

The Irish short stories Bax wrote under the pen name of Dermot O'Byrne began to find their way into print. Two of them, "Hunger" and "The Call of the Road," were published in separate issues of the *Irish Review* of 1912; three others, "The Lifting of the Veil", "Through the Rain," and "The Death of Macha Gold-Horn," were printed in the art periodical *Orpheus.* All of these stories together with some new ones were later collected in an edition entitled *Children of the Hills* (1913), which the author described as "tales and sketches of western Ireland in the old time and the present day." The stories, which depend upon the creation of mood for their effect, are regarded as "very good" by some of Bax's literary colleagues.

Always a sincere and fervent partisan of the Irish cause, Bax was highly moved by the events of the Irish Insurrection of 1916. He registered his protest against the British for what he considered their unjust treatment of the Irish in a poem commemorating the heroic spirit of his adopted countrymen. The poem was promptly suppressed by the British Government, and it has never been printed since.

The activities of Dermot O'Byrne, however, in no way interfered with the work of Arnold Bax the composer, for he brought out, during the 1916 to 1917 season, three important orchestral works, *The Garden of Fand, Tintagel,* and *November Woods.* Bax's deep interest in Celtic tradition and myth is evident in the first of these symphonic poems, *Fand,* which, although it is in no way programmatic, derived its initial inspiration from one of the legends in the Cuchulain cycle.

As Dermot O'Byrne, Bax continued to steep himself in the literature of Ireland; he learned to read Gaelic in order to acquaint himself with Celtic writings in the original versions. In 1919 the play *Red Owen* was published, the diction of which was influenced by that of Synge.

In 1920 when the Ballet Russe was at the height of its popularity, Bax, in collaboration with Sir James Barrie, composed a fantastic ballet entitled *The Truth about Russian Dancers* which was produced that year by the Diaghilev company. The following year, Bax again took up choral writing on a large scale; he experimented with media he had not previously used. Perhaps the most serious composition of this period is his motet for a large, unaccompanied choir, *Mater, Ora Filium* (1921), the text of which was taken from a manuscript found at Balliol College, Oxford. Less impressive, but an equally interesting work of the same period, is his charming carol, *Of a Rose I Sing* (1921).

The first symphony by Bax received its initial performance in December 1922 at Queen's Hall under the direction of Albert Coates. Like its successors, the symphony was favorably received, but it failed to create a furor. Together with his viola sonata, it was selected by the jury of the International Society for Contemporary Music for performance at Prague in June 1923, and at Salzburg in August of the same year.

Two more symphonies followed in a rather short period of time: the second, dedicated to Serge Koussevitzky '40, in 1929, and the third in 1930. The next year Bax was awarded the Gold Medal of the Royal Philharmonic Society and of the Worshipful Company of Musicians. In 1932 two new works were given their premières—the fourth symphony and *Summer Music*, the latter a work of "simple and transparent" structure.

The honorary degree of Doctor of Music was conferred upon Bax by Oxford University in 1934; a year later he was similarly honored by Durham. In 1937 he was knighted by the King of England for his distinguished services to the cause of English music.

Since Sir Arnold has never been obliged to earn his livelihood, he has never sought to occupy any official musical post. In 1942, however, he was appointed Master of the King's Music. The office entails such duties as advising on music for royal weddings, coronations, and other special occasions and composing music for them. Considerable surprise was expressed in musical circles at the appointment of Sir Arnold, because the post is generally given to some famous organist who has been associated with the court or church, rather than to a composer.

A complete catalog of the compositions of Sir Arnold would fill several pages. His principal works include six symphonies, four piano sonatas, many chamber works, choral pieces, symphonic poems, numerous songs, and many miscellaneous works. A large portion of the songs are particularly successful settings of poems by Padraic Colum, "Fiona Macleod," John Millington Synge, and J. H. Cousins.

By no means an innovator, Sir Arnold nevertheless favors unusual combinations of instruments in his chamber music. As an example, his *An Irish Elegy* is scored for English horn, harp, and strings; other unorthodox combinations include a quintet for harp and strings and a nonet for string quartet, woodwinds, and harp. An English musical commentator remarked that the symphonies of Sir Arnold "undoubtedly possess individual character as well as individual beauty"; but, he adds, "they have not quite won their place in the first rank, possibly because the public is slow in appreciation." The critic himself believes that the symphonies have "fine lyrical moments but lack in their climax at times not force but the greater light and warmth of a great crisis." The reputation of Sir Arnold in England, reported the same source, "rests on a number of important works, of which every one has been justly praised and appreciated, although it would be difficult to point to any one as having won its way to the heart of the masses."

Sir Arnold is married to Mme. Sabrino, and the couple have two children, Dermot and Maeve. Sir Arnold's retiring disposition has caused him to shun the concert stage and to avoid participating in the conflicts of the musical world. The key to his character, suggests Padraic Colum, is his admiration for country people—especially Irish—with whom he likes to live. His friends, who consider his company charming, report that he is very witty in a quiet way. His relationship to the rest of the world may be likened to that of an Addisonian spectator—amused, slightly ironical, but always kind.

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BEARDEN, BESSYE J. (bir'den be'sē) 1891(?)—Sept. 16, 1943 Negro leader; first woman of her race to be appointed to a local school board in New York City; since 1935 a deputy collector of internal revenue; official of many civic groups.

Obituary

N Y Times p21 S 17 '43

BEATTY, ARTHUR Mar. 6, 1869—Feb. 27, 1943 Emeritus professor of English at the University of Wisconsin; wrote and edited books on English literature; decorated as an officer of the French Academy.

Obituary

N Y Times p49 F 28 '43

BECKER, WILLIAM DEE 1874(?)—Aug. 1, 1943 Mayor of St. Louis; killed in glider crash with nine other civic and aviation officials; elected Mayor for four-year term in 1941; served twenty-four years as judge on the St. Louis Court of Appeals.

Obituary

N Y Times p1+ Ag 2 '43 por (p10)

BEEDING, FRANCIS, pseud. *See* Saunders, H. A. S. G.

BEERS, CLIFFORD W(HITTINGHAM) Mar. 30, 1876—July 9, 1943 Founder and secretary of the American Foundation for Mental Hygiene; described his experience in insane asylums in his autobiography, *A Mind That Found Itself* (1908); organized and became secretary of the first International Congress on Mental Hygiene.

Obituary

N Y Times p13 Jl 10 '43 por

BEHRMAN, S(AMUEL) N(ATHANIEL) (ber'män) June 9, 1893- American playwright; scenarist

Address: b. c/o Playwrights' Producing Co, Inc, 630 Fifth Ave, New York City

The word "urbane," in the critical writing world, has become synonymous with S. N. Behrman. "It is one of my ambitions," wrote one drama critic, "to write a review of an S. N. Behrman play in which the word 'urbane' is not used. At present, though, it is impossible to do any such thing, because Mr. Behrman remains the most urbane of our dramatists."

Vandamm Studio

S. N. BEHRMAN

In plays against a drawingroom background Behrman has investigated socialism, fascism, capitalism, and other isms of the times. His gift for "whipping the English language into a sparkle" and for exposing what is foolish and pompous in people has made him "the American theatre's most accomplished specialist in the comedy of manners."

Born in Worcester, Massachusetts on June 9, 1893, Samuel Nathaniel Behrman is the son of Joseph and Zelda (Feingold) Behrman. He says he spent his boyhood "immersed in assorted literature: Horatio Alger and Shakespeare in equal parts." After graduation from high school he attended Clark College (1912-14). There he met G. Stanley Hall, who "later became the prototype of a professional liberal in *Meteor*." Behrman's interest in the theatre developed at an early age. Before he was twenty he had written a vaudeville skit. Casting himself in one of the roles, he got as near Times Square as Fourteenth Street.

The mecca of the student-playwright at that time was George Pierce Baker's "47" drama workshop and course at Harvard. Young Behrman soon entered Harvard, where he was a fellow-student of Sidney Howard. In 1916 he obtained his B. A. degree and again decided to try his fortune in the New York theatre. Unable to obtain employment in his chosen field, he took his M. A. degree in English at Columbia (1918), studying under famous teachers of the drama, Brander Matthews and St. John Ervine.

Nine years elapsed before Broadway welcomed him as a playwright. During the interim he saw "cadaverous days, living from hand to typewriter in the clangorous byways of Times Square and trying to make both termini meet by reviewing occasional books for the New York *Times*, contributing short stories and articles to *Smart Set*, *New Republic*, *Seven Arts*, *Masses*, and the *New Yorker*." In collaboration with J. Kenyon Nicholson he wrote *Bedside Manners*, which was produced in 1923, and three years later, with Owen Davis, *The Man Who Forgot*. After the failure of these plays he became press agent for *Broadway*, the season's biggest box-office attraction.

His decision to become a playwright on his own came when he tore up a railway ticket which would have taken him to the position of instructor in a small college—a post which offered security but obscurity. A friend, sensing the gloom which accompanied this desertion of the theatre world, had advised: "Tear up that ticket. Forget good sense and safety—and start the next play."

The "next play," *The Second Man* (1927), was produced by the Theatre Guild with Lynn Fontanne '41 and Alfred Lunt '41 in the starring roles. "Critics and audiences alike were astounded at the spectacular emergence of a mature comedy talent." George Jean Nathan said: "There is first-rate worldly experience behind *The Second Man*, and a very good brand of viewpoint." Behrman then dramatized an anonymously written novel, *Serena Blandish* (1928). Presented by Jed Harris with Ruth Gordon '43 in the title role, the play was a "smart satire" on the Cinderella theme "put in gorgeous epigrams."

Meteor, produced in 1929 by the Theatre Guild, "showed an undeniable trend toward the consideration of serious problems," and was considered by one critic as "structurally more compact and closely knit than his other work." *Meteor* was "an excellent portrait of egotism and fanatical self-belief" in the character of a Wall Street wizard who in the course of the play finds himself emotionally bankrupt but who continues to pursue his desire for power. Lunt and Fontanne were cast in the leading roles.

Brief Moment, produced by Guthrie McClintic '43 in 1931, caused a minor sensation among the gentlemen of the press because Alexander Woollcott '41 for the first time confronted his former co-writers from the other side of the stage. Cast as an "obese sybarite, with a passion for reclining on couches," Woollcott was admirably suited to deliver the Behrman lines, which brimmed with "wit, wisdom, and wickedness." Though the event was "urbane and propitious," John Mason Brown '42 concluded: "Mr. Behrman has not written a play, and for that very reason and in spite of the felicity of much of its dialogue, what is happening in *Brief Moment* never comes to matter in the theatre." But, according to Joseph Wood Krutch, Behrman in *Brief Moment* "came closer than any of our contemporary playwrights has ever come before to rivaling the great masters of pure comedy in their own field."

Biography (1932) is "his most human play. For one thing it is a comedy of character (as opposed to that of phrase)." Ina Claire, playing the part of Marion Froude, is a famous portrait painter. "Her dilemma arises out of the apparent necessity of choosing between two men—the one a likable but abandoned opportunist in public life, the other a fanatical revolutionary idealist."

Again and again in his plays Behrman employs for his chief protagonists a liberal and a radical, "each equally endowed with eloquence and intelligence and wit," and each of them states his respective case and exposes the weakness of the adversary while the spectator stands by, "not so much cynically enjoying the discomfiture of each as delighting in the insights which are afforded into both the problems themselves and the characters of those who are trying to solve them. Such comedies . . . are comedies of illumination. They turn to the uses of the moment the most valuable of comedy's gifts—the gift of disinterested insight."

In the '20's this method gave him, as a "master of disputative conversation," the opportunity to write for the theatre in the best tradition of high comedy. In the '30's, as one reviewer put it: "He was confronted with a dilemma: How can he function in a time in which nearly everyone seeks to destroy all principles but his own and remain a writer of comedy?" Aware of the disturbing forces at work in a world where comedy seemed less and less at home, Behrman sought to discover "what, if anything, the comic spirit could add to the discussion into which everyone was being compelled, willy nilly, to take some part."

In *Rain from Heaven* (1934) Behrman stepped squarely into the arena on the question of Fascism. "One of the chief male characters is a popular American hero being exploited by his brother in the interests of a vague Fascist scheme; the other is a German refugee." The third character of the triangle is "Mr. Behrman's testament of affection for the gracious, urbane spirit of the genuine English liberal" represented by an English gentlewoman and played by Jane Cowl in the Theatre Guild production of the play. The opinion of Joseph Wood Krutch was that Behrman in this play took a more emphatic stand, showing plainly where his own sympathies lay by making out a much better case for the refugee than for his adversaries. In the opinion of another reviewer, however, he refused "to argue his points beyond the position that honest and gentlemanly liberalism would establish for him."

In *End of Summer* (produced by the Theatre Guild in 1936) he took another step forward. "His thesis is the illegitimacy of inherited and accumulated wealth. Not only do riches no longer bring immunities, they bring responsibilities." His many contributions to the Theatre Guild's programs drew this comment from a critic: "Like George Bernard Shaw, another contributor of wit and wisdom to the Theatre Guild, Behrman is no longer called upon to concoct a full-fledged drama every time he has assembled enough conversation for a three-act play. . . Behrman's plays bristle with contemporary social, economic, controversial things. . . But his drama is in his talk."

In 1937 the Theatre Guild produced his adaptation of Jean Giraudoux's comedy *Amphitryon 38.* With the Lunts in the starring roles the play proved to be Behrman's biggest box-office attraction and the play provoked no adverse criticism from the reviewers. In *Wine of Choice* (1938) Behrman again took up a problem of the day, but this proved to be the least successful of his plays. There was no divergence in the critical notices; it was generally agreed that Behrman "was lost in a fog of confusions." Frank Hurburt O'Hara asked: "Was he groping to say something that he didn't, or couldn't say any too clearly? Was he becoming self-conscious?"

Though by this time Behrman had sacrificed to some degree the necessary element for high comedy, detachment or tolerance, with the increasing seriousness of present-day problems more and more reviewers were beginning to criticize his failure "to come to grips" with the problems his plays were about. One critic complained of his tendency "to assume the point of view of the people about whom he is writing." In other words, he was being challenged to step out from behind his characters and speak up as Behrman, the man, even if in so doing he might fail artistically as a playwright. Behrman answered his critics in his next play, *No Time for Comedy* (1939). "At least," wrote O'Hara regarding this play, "he has admittedly dramatized what might be called the autobiography of his conflicting impulses during the immediate past."

The protagonist of *No Time for Comedy* is a writer of light comedy who is filled with contempt for his failure to express himself with passion and authority on the serious problems of contemporary life. "After an evening of churning and moaning," wrote Brooks Atkinson '42, "the writer of fashionable comedy decided to stick to his last—a most satisfactory conclusion." In defense of his opinion, Atkinson said: "If a gifted writer like Behrman had to stand aside while the world collapsed, it would be a tragic thing, indeed. . . Let us not underestimate the therapeutic value of comedy today. It represents the application

BEHRMAN, S. N.—*Continued*

of intelligence to a world that is engulfed in anger and despair. . . Superficially it may seem contemptible for a man to be making jokes during a period of agony and suffering. But Molière was not a contemptible figure He criticized the period in which he lived by writing brilliant comedies about it." Of *No Time for Comedy* George Jean Nathan wrote: "Although most of the newspaper reviewers have fondled it . . . and although the first-night audience bravoed it . . . it strikes me as being the feeblest comedy job that its gifted author has done in years."

Unlike his playwright-hero, Behrman did not "stick to his last" in his next play, *The Talley Method*, produced in 1941 by the Playwrights' Company. "The flaw in *The Talley Method*," wrote Richard Watts, "is not that it turns from comedy to deep earnestness but that in its earnestness it never manages to come to grips with its theme."

On November 25, 1942 the Playwrights' Company and Theatre Guild jointly offered *The Pirate* (adapted by Behrman from an original play by Ludwig Fulda) with the Lunts in the leading roles. "*The Pirate* is a larkish blend of musical comedy, poetic farce, and circus, obviously designed to cheer a war-time public. Its fantastic love story would have been duck soup to Shakespeare in his best *Twelfth Night* manner. But S. N. Behrman, dean of sophisticated dramatists, handles it well enough." In its first fifteen weeks the play grossed $342,740—the largest sum a Behrman play had ever grossed. On January 12, 1943 Metro-Goldwyn-Mayer bought screen rights to *The Pirate* "for a sum in the neighborhood of $225,000." The play closed on May 1, 1943, Behrman's most financially successful play, and later that same month the Academy of Arts and Letters (of which Behrman is not a member) presented him with a grant to further his work.

In between his Broadway plays and his membership in the Playwrights' Company, Behrman has worked in Hollywood studios. The dialogue in *Anna Karenina* (1935) was written by him; *Queen Christina* (1933), in which Greta Garbo played the title role, is another of his scenarios, as is *A Tale of Two Cities* (1935) in which Ronald Colman '43 played the lead; and he assisted in the writing of *The Cowboy and the Lady* (1938). In the summer of 1943 he completed the screen play for *Quo Vadis* at MGM. "Like the traditional comedian who hopes to play tragedy, Mr. Behrman hopes one day to write a novel." He writes frequent short stories and articles for literary periodicals. He also does a great deal of volunteer work, including the preparation of radio scripts for the war effort.

A tribute to his loyalty in friendship and business relations, as well as to his gift for writing "lines about which an actor can wrap his tongue," is the willingness of the most distinguished actors of the stage—actors with sufficient prestige to choose their plays—to appear time after time in Behrman's plays. The Lunts have played in four of them; Ina Claire starred in *Biography, End of Summer*, and *The Talley Method*; Alexander Woollcott, after making his stage debut in *Brief Moment*, returned again to a Behrman role in *Wine of Choice*; and in *No Time for Comedy* Katharine Cornell '41 played her first comedy role.

Behrman works hard at his craft. Although a member of a profession which delights in publicity, very little is known of him. He is as witty and amusing as his plays. "Intellectually he is a thorough man about town. But, on the other hand, 'Berry,' as some friends call him, is short, bald, and slightly owlish. And his penchant for disappearing for days without leaving the slightest clue to his whereabouts has brought upon him the sobriquet of 'Slippery Sam.'" In 1937 he married Elza Heifetz, sister of the famous violinist, Jascha Heifetz.

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BEKESSY, JEAN *See* Habe, H.

BELL, EDWARD PRICE Mar. 1, 1869—Sept. 23, 1943 Journalist; London correspondent of the Chicago *Daily News* from 1900 to 1923; once a nominee for the Nobel Peace Prize; advocate of Anglo-American unity and organization for world peace.

Obituary

N Y Times p23 S 24 '43

BELMORE, ALICE 1870(?)—July 31, 1943 Actress for more than forty years on English and American stages; appeared with Sir Henry Irving and Sir Charles Wyndham; recently appeared with Katharine Cornell '41 in *The Doctor's Dilemma* (1941) and *The Three Sisters* (1943).

Obituary

N Y Times p15 Ag 2 '43

BENÉT, STEPHEN VINCENT July 22, 1898—Mar. 13, 1943 One of America's "youngest and most brilliant men of letters"; won the Pulitzer Prize in 1928 for his *John Brown's Body*, a long poem; widely known as the author of *The Devil and Daniel Webster* (1937) which was made into a film, a play, and an opera; author of poems, fiction, belles lettres, and radio plays; *Selected Works of Stephen Vincent Benét* appeared in 1942.

Obituary

N Y Times p24 Mr 14 '43 por

BENNETT, JOHN W(ALTER) F(RINK) Dec. 3, 1878—Aug. 31, 1943 Civil engineer; supervised the building of St. Regis and Algonquin Hotels in New York City and the Ritz Hotel in London; alumnus of University of Michigan where he was captain of the football team for three years.

Obituary

N Y Times p19 S 1 '43 por

BERGER, MEYER Sept. 1, 1898- Journalist

Address: b. c/o New York Times, New York City; h. Valley Forge Rd, Weston, Conn.

Meyer Berger is known to his readers for his "encyclopedic knowledge of New York and his seemingly effortless writing skill." One reviewer has noted that although "newspapermen are thought of in popular legend as leading an exciting life 'because they meet so many interesting people,' meaning tycoons, Senators, actresses, crusading district attorneys, and such," Berger is more interested in "inmates of the Tombs, the practitioners of unique and peculiar professions unknown to most of the world, the exotic, the bizarre, the pathetic, and the just plain grisly." Most of Berger's writing is lost because of the perishable nature of the publications for which he writes, but in 1942 some of his best pieces were collected into a book, *The Eight Million; Journal of a New York Correspondent.*

Meyer Berger was born of poor Jewish parents somewhere in New York's Lower East Side on September 1, 1898. His parents, Ignace and Sarah (Waldman) Berger, had eleven children, and Meyer had to begin contributing to the family exchequer when he was eight years old. He sold newspapers along Broadway and attended elementary school and two terms at the Eastern District High School until he was twelve. Then he left school for a full-time job running messages for the Brooklyn office of the New York *World.*

In this job he ran advertising and editorial copy from the Brooklyn office to the main building on Park Row. "When there was no copy," he writes, "I ran hot coffee and hot bean sandwiches from Dirty Smith's, or, sometimes, cold pints from Dixon's. On winter nights I'd hold the sandwiches against my chest so the heat would come through the paper and warm me. On hot nights I'd linger outside the office door the longer to cool my hands on the tin growler." Berger liked best, after copy was in, to watch the poker games and listen to the journalists' conversations, full of "all the legends of the craft, ancient and contemporary." "I contracted newsprint fever in this way," he wrote in the preface to *The Eight Million,* "by a kind of osmosis. Here I learned, I think, a sounder journalism than is taught in graver halls of learning."

On the *World* Berger rose from messenger boy to night telephone operator and then to head office boy. After the United States entered the First World War he saw service with the 106th Infantry of the American Expeditionary Forces. He rose to the rank of line sergeant, and in 1919, after having seen two years' service, he was mustered out of the service. He had earned the Purple Heart, the Silver Star, the Conspicuous Service Cross, and citations, in the 27th Division of the A. E. F.

MEYER BERGER

After the War Berger became police reporter for the *World.* From there he moved to the Standard News Association, where he worked as both reporter and rewrite man. In March 1928 he became a reporter for the New York *Times,* where he has remained ever since except for one year spent as a staff member of the *New Yorker* Magazine. Most of his work is done in New York City, a town on which he has become a recognized authority, but in the summer of 1942 he was sent abroad to add the Berger touch to dispatches from England and for two months he was on the London staff of the New York *Times.* He was back in a few months, however, to cover the War on the home front—writing stories about how a New York City block or a little New Jersey town look with their boys gone to war, or the effects of farm life on a New Yorker trying to contribute to the nation's food supply.

In *City Editor* Stanley Walker characterized Berger as "one of the best reporters on the *Times.*" Although much of a reporter's work is anonymous, Berger is well known outside the profession for such personal exploits as the one in 1932 when, after being assigned to cover a spelling bee of the Catholic Actors' Guild, he entered and won the contest. He won a great deal of approval from the public as well as from fellow journalists for his 1939 series of daily columns and interviews from the grounds of the World's Fair in New York. Those light, brisk, witty features were an innovation in the staid pages of the New York *Times,* but their immediate popularity caused the *Times* to continue them until Berger

BERGER, MEYER—*Continued*

begged off when he felt he had milked the Fair dry of human interest.

When *The Eight Million* appeared it was greeted with unanimous acclaim. The articles "vary from brief interviews with individuals notable for some one peculiarity to explorations into the strange financial practices of Broadway chiselers, to more extensive reports on the quaint history of the Tombs or the organization and methods of professional killers." Berger recounts meetings with "New Yorkers who collect pennies wagered on policy tickets, who smoke reefers in Harlem, who fish for coins in the gratings of Times Square, who do business with the worm diggers' union." The book was illustrated by Henry Berger, the author's brother. In late 1943 Berger completed *Men of Maryknoll,* on which he collaborated with Father James Keller. This story of missionaries and their way of life, especially in wartime, was praised for its simple sincerity. The New York *Times* called it a "humble and wondering story . . . a good story to be reminded of during these days of murderous hate."

Orville Prescott has characterized Berger's style as "crisp, sure, pointed, and humorous." Berger, Prescott points out, "knows equally well the value of understatement and the folly of elaborating into excessive human interest poignance a pathetic or dramatic episode whose point can be made perfectly in a few pages."

On August 27, 1926 Meyer Berger was married to Mae Gamsu. He is five feet eleven inches tall, weighs 142 pounds, and has receding dark hair and a fair complexion. His hobbies are photography and gardening.

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BERNHEIM, BERTRAM M(OSES) Feb. 15, 1880- Surgeon; author

Address: b. 1814 Eutaw Pl, Baltimore, Md; h. Pikesville, Md.

Blood transfusion is now a fairly commonplace and simple procedure to which innumerable persons on the home and battle fronts all over the world owe their lives; neither the donor nor the recipient experiences the pain, fear, and discomfort which were involved in the procedure some three decades ago when it was a matter of surgery and generally used only when all else failed. Its history, which in a sense is the "story of advancing civilization," has been told in *Adventure in Blood Transfusion* (1942) by Dr. Bertram M. Bernheim, who is associate professor of surgery at the Johns Hopkins Medical School and one of the leading pioneers in the field of blood surgery and transfusion.

Bertram Moses Bernheim was born of Jewish parents on February 15, 1880 in Paducah, Kentucky. He is the son of Isaac Wolfe and Amanda (Uri) Bernheim. After attending grammar and secondary schools, both public and private, Bernheim took his undergraduate work at Johns Hopkins University, Baltimore, Maryland, from which he was graduated with a B. A. degree in 1901. In the fall of that year he entered Johns Hopkins Medical School and in 1905 he received his Medical Degree. During the following year he continued to study surgery, doing postgraduate work in Europe. In 1908 he officially began his career in surgical research, evincing a special interest in the surgery of blood vessels, and in 1909 obtained a position as assistant in surgery at Johns Hopkins Medical School. In 1913 Dr. Bernheim was made instructor in surgery and in 1914 he became an instructor in clinical surgery.

When the United States entered the First World War, Dr. Bernheim served with the medical division of the A. E. F. for nearly two years, with the rank of captain. He was one of the surgeons attached to the Johns Hopkins Hospital Base Unit and as such sailed for France in the first convoy of troops sent over. He landed at St. Nazaire in July 1917 and served as an operating surgeon in every battle, later becoming commanding officer of the Hopkins Hospital Unit known as Base Hospital No. 18, A. E. F. He was promoted to the rank of major and "received a citation for work done with four combat divisions." When the War was over Dr. Bernheim, "broken in health," returned to the United States. After a year in which he made a rapid recovery, he resumed his teaching and medical work.

Prior to the First World War, Dr. Bernheim had been interested chiefly in blood transfusion work and, besides being occupied with his own practice and his work at the medical school, he was frequently called in on special cases necessitating blood transfusions. *Adventure in Blood Transfusion,* in which he tells the story for laymen, is an account of his personal struggles in this work as well as a history of the simplification of the procedure. This procedure he has divided into several periods: the first period, consisting of "very early, abortive, sporadic attempts to do blood transfusions"; the second period of direct transfusion; the third period of indirect transfusion of whole blood, "notable for the general recognition of the necessity for carrying out tests prior to transfusion"; the fourth period of indirect transfusion with the aid of anti-coagulants; and the fifth period of "indirect transfusion of blood plasma or serum."

In tracing the progress made in the simplification of the blood transfusion procedure through these five periods, Dr. Bernheim explains the method or methods used in each, and how the discoveries and improvements over old methods came about. He himself was responsible for devising a new method in the third period of the history of blood transfusion which was an improvement over the famous Lindeman or "needle" method. With the facilities of the Hunterian Laboratory for Experimental Surgery at his disposal Dr. Bernheim constructed a special metal tube "by which blood could be transferred rapidly and easily, and no skilled assistants whatsoever were required for the procedure." On October 9, 1915 a description of this method was published in the *Journal of the American Medical Association*. "An improvement on former methods and requiring no operation, Dr. Bernheim and many others used it almost exclusively in blood transfusion work, and many interesting developments in the history of blood transfusion resulted from the use of it."

As the surgical work connected with blood transfusion decreased with the adoption of the needle method, Dr. Bernheim's interest in it also decreased, and he returned to one of his primary interests—surgery. From 1914 to 1924, except for the interlude of war service, he served as an instructor in clinical surgery at Johns Hopkins Medical School, and by ascending the professional and pedagogical ladder he became associate professor of surgery at Hopkins, a position which he has retained since 1934.

In conjunction with his teaching and his private practice Dr. Bernheim has written some fifty or more scientific papers on surgical subjects as well as several books—*Surgery of the Vascular System* (1913); *Blood Transfusion, Hemorrhage and the Anaemias* (1917); and *Passed as Censored* (1918). Much interested in the services and medical problems of the medical profession in relation to itself, the people, and the Government, Dr. Bernheim also wrote *Medicine at the Crossroads* (1939). In it he describes the present-day medical setup, its faults and virtues, and discusses such problems as private practice, surgery, group practice, private and general hospitals.

Dr. Bernheim is especially concerned with the refusal of organized medicine to recognize or discuss the economic and social aspects of medicine. He was an original member of the "430 Committee of Physicians" which in November 1937 issued an open statement of which the first and basic principle was "that the health of the people is a direct concern of the Government." The A. M. A. took the attitude "that it was being grossly and unjustly attacked by a group of unthinking, renegade members." Dr. Bernheim finds this attitude a distressing one for several reasons —namely that it shows a "lack of enlightened leadership and organization" in the A. M. A.; that apparently "a member or group of members haven't the right, in this country of all countries, to voice their opinions—whether they agree with those of the Association or not"; that younger doctors of more flexible minds are not free to state their views on any subject contrary to those held by the "older men of fixed ideas" for fear of having deliberate professional difficulties put in their way. "We formerly stood very high in the public's estimation and we had their confidence in a way that was most heartening; but with the passing of time much of that faith has been destroyed. Yet we are better doctors than we ever were. . . If we hadn't been so certain that adequate medical care was available to all, and if, instead of assuming the attitude of 'let them come and get it,' we had of our own volition insisted that more and better facilities be provided, our position would not be what it is today."

DR. BERTRAM M. BERNHEIM

Bernheim is a member of the A. M. A., and a founder of the American College of Surgeons and of the American Board of Surgery. By political affiliation he is an independent Democrat.

Dr. Bernheim is married to the former Hilda Hess Marcus. The Bernheims have three children—Minda, Isaac Wolfe, II, and Bertram, Jr. Both of the boys volunteered for service in the Second World War and are officers in the American Air Forces. Dr. Bernheim also volunteered his services for the War but was rejected because of his age. In addition to his regular practice and lectures given at the nurses' school of the Union Memorial Hospital, he has taken on extra work at the Johns Hopkins Medical School and examines draftees for Induction Station No. 6 in Baltimore as a special contribution to the war effort.

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BERNIE, BEN May 30, 1891(?)—Oct. 20, 1943 Orchestra leader, radio, stage, and screen star; known as the "Old Maestro"; born in New York City's Lower East Side, he planned to become a concert violinist but instead went into vaudeville; toured vaudeville circuits with comedian Phil Baker; formed his own band and became popular radio entertainer; made several films; see sketch 1941 Yearbook.

Obituary

N Y Times p27 O 21 '43

BESS, DEMAREE (CAUGHEY) July 28, 1893- Journalist; author

Address: b. Saturday Evening Post, Independence Sq, Philadelphia, Pa; h. 575 Park Ave, New York City

Associate editor of the *Saturday Evening Post*, Demaree Bess started his career as an instructor in an Egyptian school, took up newspaper work after the First World War, and has continued in journalism ever since. In the course of his life as a foreign correspondent Bess has traveled over the whole world, particularly the Far East, which is his chosen field.

DEMAREE BESS

Demaree Caughey Bess was born in Kansas City, Missouri on July 28, 1893, the son of the Reverend Dr. Elmer Allen Bess, a Presbyterian minister, and Emma (Caughey) Bess. Young Bess attended Occidental College (Los Angeles, California) from 1911 to 1912, then changed to the University of Iowa from which he received his B. A. degree in 1916. Immediately after his graduation from college Bess received an instructorship in English at Assiut College, Assiut, Egypt. When the First World War broke out Bess joined the British forces in Palestine; later he served with the American Red Cross in Palestine and also in Syria.

With the close of the War Bess returned to the United States and joined the staff of the Minneapolis *Tribune* in 1919. He remained in the United States for the next five years, working on the *Tribune* and also on the Los Angeles *Times*. After this period of work on "home ground," Bess shifted to the Far East as foreign correspondent of the New York Evening *Post* and the Philadelphia *Public Ledger*. Shanghai was Bess' first stop, after which he traveled about the Orient. In 1927 Bess became the news editor of the Japan *Advertiser* in Tokyo. It was in Japan that he met Mrs. Dorothy (Berezniak) Gould, also a foreign correspondent. She is the daughter of Jewish emigrants who came from Russia. The Besses were married in Tokyo on January 21, 1927, and "since that time the two Besses have worked and traveled as a journalistic team." They have no children.

From 1928 to 1931 Bess was the manager of the North China bureau of the United Press at Peking. For the next six or seven years he served variously as Far Eastern chief, Moscow correspondent, and European correspondent for the *Christian Science Monitor*. "Many of the important diplomats in Europe today," according to the *Saturday Evening Post*, "were third secretaries in the various chancelleries throughout China and Japan when Bess was covering that part of the world, and the friendships he then made have served him well in Europe in recent years." His four years in Russia were not spent sitting in a Moscow office but traveling throughout the country from the Arctic Circle to the Black Sea. As Moscow correspondent for the *Monitor*, in 1934 Bess met John D. Littlepage, an American mining engineer working in Russia for the Soviet Gold Trust. At the time, Bess wrote, he attempted to induce Littlepage to write a book about his experiences in Russia, but Littlepage refused, saying that it would not be ethical for him to write about the Russians while he was in their employ.

Three years later, however, Littlepage resigned from the Gold Trust and finally agreed to collaborate with Bess on a book. The two returned to the United States and set to work. *In Search of Soviet Gold* appeared in 1938. It was an account of Littlepage's life and work during the years 1928 to 1937 when he "was engaged in an attempt to increase the gold production of Soviet Russia." Most of the critics were concerned with the narrative rather than the literary style, except for a reviewer on the *Christian Science Monitor* who remarked that "the modest retirement of Mr. Demaree Bess, co-author and actual writer of the book, behind the strong personality of Littlepage, has justified itself in a work that brings a new and lively interest to the baffling problem of Soviet Russia." The *Spectator* also commented that the book remained readable "in spite of a style that combines the literary artlessness of the engineer with a certain amount of gingering up by a newspaperman." Bess also collaborated on three articles by Littlepage, *Hunting Gold for Stalin, Red Wreckers in Russia*, and *Serfs of the Soviets*, all of which appeared in the *Saturday Evening Post*.

In 1938 Bess joined the staff of the *Saturday Evening Post* as foreign correspondent, and he has remained with the *Post* ever since. At present he holds the position of associate editor. In one of his first articles for the *Post* (December 1938), written immediately after the Munich Pact, Bess prophesied: "If another European war comes along—and there is every reason to believe that one will come along—Americans can decide whether or not to join in with a clearer eye to their own interests, now that they know that all these moral issues are so much eyewash. But we will have to keep our memories well oiled, because the old come-on game has already started to get us involved in the next war. The slogans used until the Peace of Munich are a bit too thick for us just now, so another sort of campaign has been thought up."

Anti-Semitism, as developed by the German National Socialist Party, "is not merely a manifestation of hooliganism and brutality and senseless race prejudice," Bess wrote in 1939. "It has become also a deliberate, systematic policy, aimed at definite objectives"—a rallying cry for the other dictatorships, trading on old prejudices. The Nazis, wrote Bess, are always talking about fighting "Jewish Bolshevism" when what they are really fighting is Jewish capitalism, for Nazism is actually "another form of Bolshevism." "They know, as well as anyone else, that the Jews have fared almost as badly in Soviet Russia as they have in Nazi Germany."

"The anti-Semitic movement has thus," concluded Bess, "become a world-wide movement, with its roots deep in economic maladjustments and its strings being pulled by unscrupulous politicians in a manner unhappily familiar to students of history for at least two milenniums. The emotions of the American people have become involved by German anti-Semitic outrages to an extent probably unequaled for generations. Unfortunately this wholesome spontaneous fury of our people is capable of being used by persons whose heads are stronger than their hearts. . . We, as American citizens, should not be diverted by our legitimate emotions from keeping a close eye on our Government."

As correspondent for the *Post*, Bess covered the Second World War in London, Paris, Berlin, Rome, Warsaw, Oslo, Stockholm, Helsingfors, Budapest, Belgrade, Ankara, Berne, Rotterdam, Madrid, Lisbon, etc., crossing and recrossing belligerent lines until the United States, as he had gloomily predicted, entered the War. In general, he told his readers, things in Nazi-occupied Europe were not as bad as they had been reported, and the subject peoples for the most part had become resigned to their fates, having no desire for martyrdom. Bess toured the "New Europe" with the permission of the German authorities and with their assurance that, while his articles would be scrutinized to see that they did not "inadvertently" contain military information, they would not be censored in any other way. "We wonder," wrote *The Nation's* critic, in commenting upon Bess' apparent gullibility in accepting the Germans' word at its face value, "if there is anyone in the world quite so naïve as a 'hard-boiled' reporter." "Mr. Bess' integrity," the same writer remarked later in the article, "may be unassailable." The *Saturday Evening Post* itself prefaced several of Bess' articles with the statement that, conditions being what they were in Nazi-occupied Europe, the reader must be expected to read between the lines. Bess specializes, he says himself, in political interpretation rather than military technique in his articles.

In an article published in the *Saturday Evening Post* in January 1943, "Hatred over Europe," Bess contended that those non-Germans who have collaborated with the Germans either from fear or opportunism, without having actually schemed for the triumph of Hitler's '42 Germany, should not be treated as our enemies unless we wish civil warfare all over Europe after the German military and police power has been removed. With this tolerant attitude toward Europe's minor Quislings, his article on Robert Murphy '43 which had appeared a short time before had, quite naturally, been full of glowing praise for Murphy's handling of the North African situation. In March 1943 Bess came to North Africa "for the purpose of discovering what actually has been happening in the political field—to trace the evolution of our policy from its beginnings," and General Eisenhower '42 let him examine official documents and gave him other facilities denied to all other correspondents. The result was three articles on "The Backstage Story of Our African Adventure" in which Bess again showed himself completely sympathetic with the American State Department. To Bess, the Frenchmen in North Africa with whom the State Department was working were merely members of a group "which preferred old-fashioned patriotism to de Gaulle's '40 special brand," and General Giraud '42, in particular, was a man of complete integrity. (In November 1940 Bess had published an article stating that after Giraud's capture by the Germans the General had been sent to North Africa to resolve the crisis there favorably for the Germans, but this had been an error: he had meant General Gouraud.)

Bess has continued to praise the direction of the War he was so reluctant to enter. Writing from Algiers in 1943, he credited Eisenhower with bringing about almost complete Anglo-American unity in the Mediterranean theatre, and from Sicily the next month he handed down the opinion that "AMG has worked at least as well as was anticipated." A subsequent article expounding the thesis that the Allies won out in Italy because they rejected all recourse to popular forces was called by *The Nation* "the headiest brew of *Realpolitik* since Machiavelli worked out the recipe."

This cynical reporter, according to a press release, "is the only American newspaper correspondent who has been in all the occupied countries, and both he and Mrs. Bess have been back and forth between the belligerent nations several times."

Bess is a member of Phi Beta Kappa, the American Press Association of Paris, and the American (Shanghai) and Peking Clubs in China. He is a Presbyterian and has no political affiliations. His favorite recreation is international politics. Although he is five feet eight inches tall and weighs 150 pounds, Bess gives the impression of being short and stocky. He wears horn-rimmed glasses and is fair in coloring.

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BEVAN, ANEURIN (be'vən an-ī'rin) Nov. (?), 1897- Member of the British Parliament

Address: h. 2 Queen Sq, Tredegar, Monmouthshire, South Wales

Aneurin Bevan is the South Wales miners' leader and Labor M. P. who, as editor of

ANEURIN BEVAN

the Left-wing *Tribune*, has been called one of the most effective critics both of Churchill '42 and of the leadership of his own Labor Party. He criticizes the Labor members of the present coalition Government for having lost their "spirit and militancy"; he criticizes the electoral truce which prevents Labor candidates from opposing Conservative candidates for the duration of the War and thus safeguards the Conservative predominance which has existed in the House of Commons since 1935. In the '30's he was associated with the Popular Front movement which resulted in the expulsion of Sir Stafford Cripps '40, Bevan himself, and several others from the Labor Party. Advocates of the Popular Front had said that if the Labor Party refused to ally itself with other opposition parties to prevent a war, it would inevitably find itself cooperating with the Conservative Party in a war.

Aneurin Bevan was born in Tredegar, Monmouthshire, South Wales in November 1897, the son of David and Phoebe Bevan. He attended Serhowy Elementary School until he was thirteen years old, then, like most of his friends of the same age, left school to work in the coal mines. In those days he had such a bad stammer that it was difficult for him to carry on a conversation even with his own family, but he was soon active in the local union of the South Wales Miners' Federation. For a while he attended the Central Labor College in London, where he became acquainted with Marxist literature, and upon his return he was elected to the local Urban District Council. He was not yet nineteen.

For many years Bevan could not get employment because of his trade-union activities. He has also suffered during his entire adult life from nystagmus, an eye disease which results from the cramped and strained conditions of work and the bad lighting in the coal mines. These experiences only increased his political consciousness, and in 1928, after acting as a miners' disputes agent, he was elected a County Councilor of Monmouthshire. The following year he was sent to Parliament from the Ebbw Vale (pronounced "Ebba Vale") Division of Monmouthshire, and he has been returned at every election since that time.

In 1934 Bevan married Jennie Lee, then a member of the Scottish Independent Labor Party, of whom Varian Fry says: "All of us who have ever seen her or heard her talk have fallen in love with her." In order to "recover from the fuss of getting married" they went to Spain shortly afterward. A year later the Spanish "civil war" broke out, and at the annual conference of the Labor Party in the autumn of 1936 both of them watched the holders of the block trade-union votes, controlling almost five-sixths of the total votes, yield to the pleas of their leaders and vote to support the Government's policy of "non-intervention."

At the time of the Ethiopian crisis Bevan's comment on sanctions had been: "Britain's policy is that of the successful burglar turned householder who wants a strong police force. If I am going to ask any worker to shed his blood, it will not be for medieval Abyssinia or for Fascist Italy, but for the making of a better social system in this country." But he was heartsick at this betrayal of the Spanish Republic, which crystallized the opposition to the official leadership of the British Labor Party. Bevan and a group of colleagues decided to found an independent Labor paper not controlled by the Party machine which would advocate a really Socialist national policy and active resistance to Fascism at home and abroad, and would work for a united front between the forces of the Left. The first issue of the weekly *Tribune* appeared on January 1, 1937. (At the time Bevan was merely a member of the editorial board of which Sir Stafford Cripps was chairman.) Later that same month, at a meeting of the Socialist League, the Unity Campaign was officially born. As a representative of the League, Bevan was soon meeting with representatives of the Independent Labor Party and of the Communist Party to try to come to an agreement on joint action. Members of all three parties more than once appeared on the same public platform to advocate arms for Spain, aid for China, an alliance with Russia.

The success of the *Tribune* and the growing popular response to the Unity Campaign soon alarmed Transport House (Labor Party headquarters in London). In March 1937 the Labor Party issued an official mandate that membership in the Labor Party and in the Socialist League were incompatible. The League was therefore disbanded, but its individual members remained inside the Labor Party, and the Unity Campaign, under Cripps' leadership, was continued with each party holding separate meetings.

Cripps was finally expelled from the Labor Party after he continued to circulate a memorandum (urging an alliance of Labor, Liberal, and Communist supporters to overthrow Chamberlain's National Government) which had been rejected by the National Executive Committee of the Party. The campaign for a Popular Front went on after his expulsion in spite of threats from Transport House, and when Bevan and four others refused to sever their connections with it they were also expelled (March 30, 1939). Once again the block vote of the trade unions defeated the will of the local Labor Parties who do the political work for the Movement: at the annual Labor Party Conference of May 29, 1939 the six expulsions were upheld by a vote of 2,100,000. Bevan had the enthusiastic backing of the South Wales branch of the Miners' Federation, and the local Labor Party of Ebbw Vale, risking disaffiliation, refused to recognize his expulsion. Nevertheless, seeing in the decision of the Conference the death blow for the Popular Front Movement, he immediately applied for readmission to the Party.

For a while, during the summer of 1939, Bevan ceased most of his political activities, for he was recuperating from a serious illness. He and his wife had formerly been living "in a suitcase with a diminutive London flat as sketchy headquarters when [they] were not flying from one part of the country to another"; but now they had a home—an old thatched cottage three miles from the nearest railroad station and fifty miles west of London. Here, during the period of convalescence, there was time to read, write, entertain friends, and become an agricultural expert in a three-acre garden. But in the midst of this pleasant activity and inactivity War was declared, and late that same September day Bevan set off for London, "charging along in his Rover fourteen as if he were a whole crack regiment going into battle." Everything but the War was soon forgotten, and in December 1939 the National Executive Committee accepted him back into the Labor Party.

Bevan believes that the Second World War must be truly an anti-Fascist war, and that it has not become such under Churchill's leadership. This has led him to oppose the Government's policy at almost every turn, even when he finds himself among the minority in Parliament. In December 1941, for instance, he was one of thirty Labor M. P.'s who sponsored an amendment to Churchill's conscription measures to force parallel state control of key industries during wartime. In January 1941 he led the protest against the banning of the *Daily Worker*, and in March 1942 he fought against a threatened gag of the *Daily Mirror*, although he did not approve of either paper. The policy of the British Government toward India he called "suicidal," and in the autumn of 1941 he began calling for a Second Front in Europe.

In September 1942 Bevan delivered the most scathing attack on Churchill since he became Prime Minister, claiming that the War could have been won that year if the Government had not "lacked the guts to do it." Churchill's "continuation in office would be a major disaster," he said at this time, for the Prime Minister was to blame for a situation in which "Hitler '42 is luckier in his allies than Stalin '42 in his; Hitler's allies are fighting, Stalin's are not." As for Churchill's attack on the press for giving so much space to his critics, it was "a political intimidation without precedence in the history of Britain." The next month Bevan told a Second Front demonstration in Trafalgar Square that the British forces had been dispersed to a degree "amounting to criminal folly," and that the peoples of the invaded countries of Europe were immobilizing a greater German Army than that held down by the entire British Empire forces. After Churchill's review of the Battle of Egypt in November 1942 he wondered audibly why the Government and the people should rejoice at a lesson learned by the Axis and put into effect three years before.

Following the invasion of North Africa, Bevan and the *Tribune* began directing a great part of their fire against the policy of "Darlanism." (Bevan usually writes the front-page editorials for the *Tribune*.) The regime in North Africa is "only one degree less bad, less reactionary, and less anti-democratic than that of Vichy itself," said the *Tribune* early in 1943, and the failure of the Allies to put the Four Freedoms into action "has given Goebbels '41 a very powerful card to play in stimulating European suspicion of Anglo-Saxon intentions." Bevan also criticized Captain Randolph Churchill in the House of Commons in March 1943 because he had praised former Vichy adherents in North Africa, including Governor General Peyrouton '43. Nor does he find the Government's present domestic policy much more attractive than its foreign policy. In February 1943 he was among those Labor M. P.'s who voted for an amendment expressing dissatisfaction with the Government's treatment of the Beveridge '43 plan.

In June 1943, to set the stage for the Labor Party's annual conference, Bevan wrote an open letter in the *Tribune* addressed "To Any Labor Delegate" in which he warned: "The Labor Party . . . articulates through its industrial and political activities the aspirations and traditions of the ordinary people of Britain. . . There is nothing more damaging to democratic politics than to talk big and then act small. Labor has been doing that now for many years, and the result is cynical contempt among large numbers of workers." Far from satisfied at the results of the conference itself, when the block votes of the trade unions carried a resolution identifying the "overwhelming mass" of the German people with the spirit of Nazi aggression Bevan led a large group of dissenters to a nearby hotel, where they approved a resolution condemning the Labor Party's official stand as "Vansittartism." (Sir Robert Vansittart '41 is the chief proponent in England of the theory that the Germans, as such, have always been a menace to world peace.)

By the summer of 1943 Bevan was attributing the diplomatic policies pursued by the Allies in Europe to reactionary American interests, and expressing grave fears that an Allied deal would be made with an Italian Quisling. Foreign Minister Anthony Eden '40, answering him in Commons in August 1943, pointed out that the year before Bevan had claimed that "everything" was wrong. "This

BEVAN, ANEURIN—*Continued*

year the catalog is reduced. The strategy isn't to be condemned, nor the weapons, nor the commander, but the politicians. I'm getting a trifle nervous because at this rate of progress we shall have his support about this time next year." This seemed unlikely, however, after subsequent developments in Italy, and the release of Sir Oswald Mosley '40.

According to John Gunther '41, this stocky Welsh Nonconformist is "one of the most attractive characters in Commons . . . vital, ambitious, magnetic, with an impetuous Welsh laugh." He "crouches like a wrestler when making a speech," says *Newsweek*, "and the color mounts in his large, florid face as he disposes of hecklers—a game at which he won the respect of the House of Commons and outdoor meetings alike." Bevan has overcome his early stammer to such an extent that today he is considered one of the best speakers in Commons.

Jennie Lee writes with amusement about an occasion in Spain when her husband "got himself a magnificent Spanish cloak, a sombrero, a scarlet fascha to wind round his waist, and because we had dared him to do it, went swaggering like this along the winding village street that leads down to the sea." She says that when Bevan "is among Englishmen he always seems to me an alien figure—he is much too unequivocally alive to suit staid English ways." He is a stimulating conversationalist, with a wide knowledge of history and philosophy and a "fierce Welsh love of good music." His friends call him "Ni."

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BEVAN, ARTHUR D(EAN) Aug. 9, 1861—June 10, 1943 Noted Chicago surgeon; former president of the American Medical Association; author of many textbooks on medicine and surgery; former professor of surgery at Oregon State University, Rush Medical College, and the University of Chicago.

Obituary

N Y Times p19 Je 11 '43 por

BEVERIDGE, SIR WILLIAM (HENRY) Mar. 5, 1879- British economist

Address: b. c/o University College, Oxford, England

The importance of the Beveridge Plan of social insurance "from the cradle to the grave" as anti-Axis propaganda is exhibited by Hitler's '42 and Goebbel's '41 own fulminations against it as "Bolshevism" on the one hand and as mere "Bismarckianism" on the other. It is, of course, neither. Sir William Beveridge himself says: "My plan has no resemblance to any insurance scheme in Russia. One of the fundamental things in my scheme is the large contribution from the insured person. The Soviet scheme does not raise contributions from the insured person. Russia has no unemployment scheme, because there is no unemployment there. My plan is just as much unlike any American insurance plan and, despite Goebbels, completely unlike anything they ever had in Germany. The only thing this scheme is like at all is the New Zealand plan." And the Communist London *Daily Worker*, while approving it, points out that it does not "lay the basis for a post-War 'new Britain.' It leaves quite untouched the private ownership of production and the power of the big capitalist monopolies, which are the basic causes of economic crises, unemployment, and poverty."

The author of this plan which, according to a BBC news analyst, "almost swamped the War off the front pages of London's evening newspapers" in December 1942, is a lean, white-haired Scotsman. William Henry Beveridge was born in Rangpur, Bengal, India on March 5, 1879, the eldest son of Henry and Annette (Akroyd) Beveridge. His father was in the Indian Civil Service. William was educated in England, however, first at Charterhouse and then at Balliol College, Oxford, where he was a classmate of William Temple '42, the present Archbishop of Canterbury. For a while he wanted to be an astronomer, and during his first year he studied mathematics. "At the end of that year," he says, "I became convinced that I was not a mathematician, and less rightly that there was nothing more to be discovered in astronomy." One of Oxford's rare "triple-firsters," he took a First Class in mathematics, the classics, and literature, but in his second year switched to the study of law and in 1902 was graduated with the degrees of Master of Arts and Bachelor of Civil Law. That same year he began teaching civil law at University College, Oxford, as a Stowell Civil Law Fellow from 1902 to 1909.

By this time his chief interest had changed again—from law to sociology and economics. He had read *Condition of the People*, and the effect of this book was such that in 1903 he came to live at a settlement house in the London slums, Toynbee Hall, remaining there for two years as sub-warden. From 1905 to 1908 he was a member of the Central (Unemployed) Body for London, and he served as the first chairman of the Unemployment Exchanges Committee. His knowledge of social conditions, combined with journalistic talents, soon brought him a job as "leader writer" on the old *Morning Post*. The *Post* was one of the most firmly Tory papers in Britain, but its editors changed only one of Beveridge's editorials on social problems during the two years (1906-08) in which he wrote for their paper. What is more, Beveridge says proudly, "I never wrote a word I did not believe."

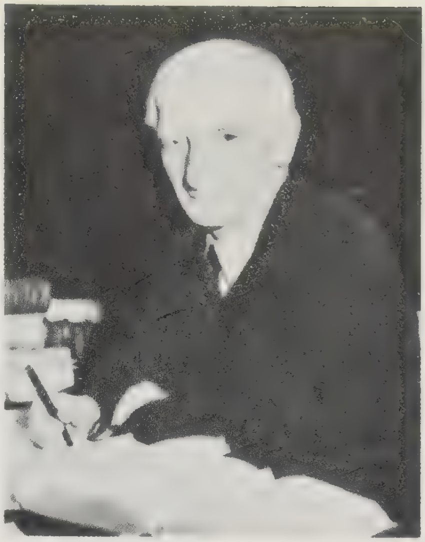
Winston Churchill '42 was at this time a Liberal leader, cooperating with Lloyd George. As president of the Board of Trade, he heard of Beveridge through Sidney and Beatrice Webb as "a young man with a brilliant future" who had "some notions of economics and a lot of ideas on social things." In 1908, needing someone to work with him on the problem of unemployment, he is said to have ordered: "Send for that boy, Beveridge." "That boy" came, and it was as a result of his report on unemployment that unemployment and labor exchanges were established. In 1908 Beveridge was persuaded to quit Fleet Street for the Board of Trade, where he served as director of labor exchanges until 1916; in 1909 he also was appointed assistant secretary in charge of the Employment Department. From 1915 to 1916 Beveridge also served as assistant general secretary to the Ministry of Munitions. In the latter year he was honored with the title of Companion of the Bath.

During this period Beveridge wrote a number of articles on economic problems, but his only published study of a serious nature was his report, *Unemployment: a Problem of Industry* (1909). In 1912 came *John and Irene: an Anthology of Thoughts on Woman*, which "told plenty about women, but nothing of the inner Beveridge," and in 1916 came *Swish*, "a submarine war game!"

In 1916, after serving with Lloyd George in the Ministry of Munitions, Beveridge went to the Ministry of Food as second secretary. In 1919 he was created a Knight Commander of the Bath for his war services, and that same year he became permanent secretary of the Ministry. He helped to draw up plans for food rationing in the event of another great crisis—plans which were still ready and waiting at the outbreak of the Second World War.

More influential than any of these Government posts, however, was the directorship of the London School of Economics which Beveridge held from 1919 to 1937. While holding this position he served as a senator of London University (from which he received his D. Sc. in economics in 1930), from 1926 to 1928 also filling the post of vice-chancellor, and from 1929 to 1931 serving as a member of the University Court. In 1925 he was a member of the Royal Commission on the Coal Industry; since 1934 he has been chairman of the Unemployment Insurance Statutory Committee; and since 1935 he has been chairman of the Arbitration Tribunal under the Coal Trade Conciliation Board agreement for South Wales and Monmouthshire. During this period he not only contributed articles to the *Contemporary Review, Economic Journal, Statistical Journal, Economics, Politics*, and other publications, but had several books published: *The Public Service in War and in Peace* (1920); *Peace in Austria* (1920); *Insurance for All and Everything* (1924); *British Food Control* (1929); *Causes and Cures of Unemployment* (1931); *Tariffs*, written in collaboration (1931); *Changes in Family Life* (1932); *Planning under Socialism* (1936); *Unemployment Insurance Statutory Committee*, a pamphlet (1937).

Known in some circles as a "tepid political liberal," in others as a Fabian socialist, but one who was determined that every student would leave his school "with the knowledge of something besides the Gospel according to St. Marx," as an economist Beveridge directed most of his efforts toward alleviating the hardships of unemployment under the *status quo*. In 1923 he was writing: "The more completely we can restore the economic system under which our people grew, the sooner shall we absorb them again in productive labor." At about the same time he suggested the establishment of a new bureau in the British Government: a general intelligence division for economic problems, or a sort of British "brains trust." For a long time he did not believe that depressions and unemployment could actually be eliminated through Government planning. He called the slump of 1930 "a world disease of money and prices" whose remedy, if there was one, "must clearly lie in some form of concerted action by those whose business is the management of money and lending—the Central Banks of the chief industrial countries." "That is their business and no one else's," he wrote; "whether they can find a remedy or not, no one else can." (He still does not know how unemployment can be abolished, but is now sure that it can—hasn't it been done in Britain during two wars?)



SIR WILLIAM BEVERIDGE

Seeing unemployment as a more or less permanent problem, he was always a warm supporter of the British unemployment insurance act, although never afraid to point out what he considered its weaknesses. In 1933 he suggested making each individual employer individually liable to the unemployment fund for the whole or a portion of the benefit paid by the fund to any workman formerly employed by him. In Washington that same year, he talked with President Roosevelt '42 at the White House on the problem of social security, and early the next year, speaking to a group of American businessmen, he came out for unemployment insurance but against "work relief." At the same time he caused a minor controversy by his statement that "it is possible for wages to be too high for the market, to cause unemployment."

Unemployment was not Beveridge's only concern, however. Aware of international issues, in 1937, while serving as chairman of the Sub-Committee of the Committe of Imperial Defense on Food Rationing, he wrote a number of articles for the London *Times* entitled "The Home Front in War" which attempted to show how

BEVERIDGE, SIR WILLIAM—*Continued*

Britain could mobilize her civilians for total war. With the actual outbreak of the Second World War, he began bombarding the letter columns of the *Times* with pleas and plans for "a total effort." He was not uncritical of the Government. In February 1940 he wrote in the *Spectator*: ". . . whenever we meet an economic problem that spreads across several departments, whether it be price policy or exports, or full use of manpower or relations of food control and agriculture, we find confusion and weakness. The country had no economic general staff before the War; if it has such a staff now, it still lacks, in the War Cabinet, the needed organ of decision and initiative and speedy action on general plans."

Nor were letters to the *Times* the only part which he took in the war effort: no man outside the Cabinet was more active. In January 1941 Churchill appointed him under-secretary of the Ministry of Labor, and he busied himself in preparing reports which the Government was to make the basis for study and consideration. He studied the armed forces' use of skilled labor and has been credited with the "filter" scheme of army selection which resulted from the report of the Committee on Skilled Men in the Services. He then turned to the problem of rationing coal, gasoline, and electricity, and evolved a scheme which, after considerable controversy, was rejected. In June 1941 made chairman of the Inter-Departmental Committee on Social Insurance and Allied Services, he began work on the report now known as the Beveridge Plan—a long, two-volume study, most of it written in longhand by Beveridge himself.

At the same time the necessities of total war were developing a social viewpoint which had little in common with *laissez-faire* economics. In March 1942, in a letter to the *Times*, Beveridge demanded that for the duration, party government be scrapped, vital industries and the distribution of incomes be put under State control, and the trade unions become "conscious agents of national policy." He also announced that the time was ripe to abolish "the evils of peace—poverty, squalor, preventable disease, inequality of opportunity, waste of abilities." As for Cabinet members, they "should be a suicide club prepared to die politically that Britain and civilization may live." (Beveridge himself is the member of no political party; in 1937 he wrote: "A social scientist cannot become a politician by speech or writing or affiliation without losing value as a scientific investigator and a teacher.") In July 1942 he went further, insisting that the Government give some assurance that it would use its powers to maintain employment after the War and set up an economic general staff to prepare post-War plans. "National planning may probably mean the replacement of competitive private enterprise for profit by public monopoly enterprise not for profit in certain fields. But private and public enterprise alike will work within the limits set by the general design." He even cited the example of the U. S. S. R. as one of successful planning of a nation's economy (in 1935 he had advised those who wanted to establish a socialist economic system in Great Britain that "the example of Russia will not help them"), although assuring the public that he was not prepared to go far enough along the Russian road as to suggest establishment of the Soviet system in Britain.

The Beveridge Report made public in December 1942, after consultations with many sections of the British people, including trade union chiefs and churchmen, was, actually, far more conservative than these statements might have led the public to expect. Beveridge himself calls his plan "the completion of what was begun a little more than thirty years ago, when Mr. David Lloyd George introduced national health insurance and Mr. Winston Churchill, then president of the Board of Trade, introduced unemployment insurance," and points out that his plan (designed to go into effect in 1945) attempts merely to end want and preventable disease, leaving ignorance to the educational authorities, squalor to the housing department, unemployment to the Government. The whole project is also based on the assumption that the Government will enforce a policy of planned employment and that there will be international cooperation for production in peace in the post-War world. (Beveridge is interested in the work of the Federal Union organization.) "It's the first step—though one step only—toward turning the Atlantic Charter from words into deeds."

At the same time the plan, which would provide unemployment, health, marriage, maternity, widowhood, old age, and death benefits for all British citizens regardless of income, is far more extensive than the system of social insurance now in effect. The favorable reaction of the British public may be judged by the fact that even the conservative press was either warm in its praise or cautiously reserved in its criticism, and that most of the British workers welcomed it wholeheartedly even before it was published as *Social Insurance and Allied Services* in 1942. Progressive conservatives called it a democratic alternative to social revolution, "cheap insurance against a Red revolution", "the best scheme to save capitalism yet devised." It was expected, however, that opposition would come from insurance companies, influential Conservative M. P.'s who are also industrialists and whose concerns rely on the insurance companies for capital, Treasury officials and bankers, and certain sections of the medical profession. And, of course, such opposition did come. Both the comprehensiveness of the plan and its provisions aimed at dispensing with the means test for the relief of old age and prolonged unemployment also found themselves under attack, and when the Beveridge report was debated in Parliament in February 1943 the Government approved the plan only "in principle." No Ministry of Social Security was created; the progressive proposals for old age were swept away; unemployment and disability benefits were to be paid only for a limited period; the stipulation that all the figures in the report must vary with the cost of living was rejected; and even those parts of the plan which were accepted were not to be regarded as binding "if Sir Kingsley Wood '40 says when the time comes that the money cannot be found." On the other hand, there was to be universal social security and a national medical service available for all, training benefits, children's allowances (at lower rates than those suggested by Beveridge); and funeral benefits were to be included in the social security scheme.

Labor's reaction to the Government's stand was immediate and angry. During the furious debate in Commons Herbert Morrison '40, Labor Cabinet member, made a speech meant to be soothing, but most Labor members of Commons (as well as half the Liberals) voted in favor of an amendment expressing lack of confidence in the Government.

Then, on March 28, Prime Minister Churchill came forward with his own four-year plan for post-War England under a coalition government. "We must beware of attempts to overpersuade or even coerce His Majesty's Government to lend themselves or their unknown successors in conditions which no one can foresee," he warned, although at the same time he announced that he and his colleagues could be ranked "as strong partisans of national compulsory insurance for all classes, for all purposes from the cradle to the grave." After this many began to regard the Beveridge Plan as having been sidetracked or shelved, and although "Mass Observation" (a sort of public opinion poll) reported that the British people remained as favorable to it as ever, most of them were also described as pessimistic about its ever becoming law. They remembered the "Homes Fit for Heroes" slogan of the last War.

In the spring of 1943 Beveridge made a visit to the United States, where his plan had also had tremendous repercussions, and where the report to Congress of the National Resources Planning Board, just made public, was being described as the "American Beveridge Plan." That it was not, according to Beveridge himself: it was both more vast and more vague, and it showed that "the United States was much later than we in discovering that wealth does not abolish poverty"; but while lecturing throughout the United States during his two months' visit Beveridge came to the happy conclusion that the United States and Great Britain would advance hand in hand on a post-War program of social legislation. By the end of the year unabridged and condensed versions of the Beveridge Report were best sellers in six languages, including Chinese.

In addition to his now world-famous report, Sir William Beveridge wrote in 1940 two pamphlets concerned with wartime problems: *Blockade and the Civilian Population* and *Peace by Federation?* In 1943 his wartime essays and addresses were collected and published as *The Pillars of Security*. He has been described as "a sturdy, elderly man with a shock of white hair, a light white stubble on very pink cheeks, bold, prominent features, a piercing glance, a beak-like nose, and a profile something like Carl Sandburg's '40, though with none of the latter's poetic dreaminess," and a "modest paunch." (It has been rumored that unkind students at the London School of Economics called him the "white rat.") Not long ago a reporter noted that there was "something of the jaunty and resolute untidiness about appearance which ultimately comes to the happy male who has not been subject to feminine discipline, or the final affectionate pat on his hat and tug at his handkerchief before he leaves for the office." On December 15, 1942, however, this supposedly confirmed bachelor married Mrs. Janet Mair, who, he said, is also Scottish and "just about my own age." She was Beveridge's secretary during the First World War, and is now secretary to the London School of Economics. "Though I have known the lady . . . for many years," Beveridge said, "yet marriage must always be an adventure. Yet my critics say that social security kills that spirit."

Early in the War, Beveridge gave up his house in Oxford (he is Master of Oxford's University College), and took a flat in London, during air raids sleeping three nights a week in the basement of the Reform Club. In London he is often seen bounding "in and out of taxis, up and down flights of steps, always in a hurry, and never out of action." Like most Scots, he is outspoken, but his sense of humor is as evident as his frankness. His main recreation, he says, is "hill walking"; he also plays bridge. Meteorologists to the contrary, he is firmly convinced that it is possible to foretell the weather through statistical periodicity, and he promises to prove it after he retires (at seventy). The years between eighty and 100 will then be spent contemplating a chart of his weather predictions. When his forecasts go wrong, he says, he will commit suicide. He is president of the Royal Economic Society; in 1937 he became a Fellow of the British Academy; he holds honorary LL.D.'s from the universities of Aberdeen and of Chicago; and he is an honorary *Docteur* of the Faculty of Law of the University of Paris. Now that he has become one of the most famous men in Britain, his honorary offices and degrees will no doubt multiply like rabbits.

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Who's Who 1942

BIKANER, NARENDRA SHIROMANI, MAHARAJAH OF *See* Narendra Shiromani, Maharajah of Bikaner

BILBO, THEODORE G(ILMORE) Oct. 13, 1877- United States Senator

Address: b. Senate Office Bldg, Washington, D. C.; h. Poplarville, Miss.

"My name," says Theodore G. Bilbo, "means a two-edged sword. What's more, I'm both edges." A spectacular Governor of Mississippi, likened by many to Huey Long, since 1934 Bilbo has been a relatively inconspicuous member of the United States Senate. But his oratorical flights, if rare, are lengthy

THEODORE G. BILBO

enough to prove at least the partial truth of his 1934 description of himself as "a man of Titanic energy and of dynamic driving force, a wonder in sustained power of endurance, and a marvel of intellectual brilliance."

Theodore Gilmore Bilbo (nicknamed "The Man" because of his habit of referring to himself in the third person) was born on October 13, 1877 in Juniper Grove, Mississippi, near the town of Poplarville, in Pearl River County. His parents, James Oliver and Beedie (Wallace) Bilbo, were poor, and he was preceded by seven other Bilbos. He nevertheless managed to attend the University of Nashville from 1897 to 1900, paying for his education by news-butchering through the South during vacations. "The value of a train for learning about human beings is that you get a new crop at every station," he says. "I applied all I learned about phrenology and psychology at college, and I made as much as $250 per month." He had married Lillian S. Herrington on May 25, 1898, and his young wife was with him at Nashville until her death in 1900, not long after the birth of a daughter, Jessie (now Mrs. C. Lamar Smith).

Accounts of Bilbo's next five years differ. It is known, however, that in 1903 he failed to get himself elected circuit clerk of Pearl River County; that at some time he was presented with a preacher's license by the Bobolochitto Baptist Association in return for secretarial services; and that for a while he and a friend ran a girls' boarding school at Wiggins, Mississippi. By the time he came to Vanderbilt to study law in 1905 he had his second wife with him, the former Linda R. Gaddy, to whom he had been married on January 27, 1903. "I haven't any patience with a boy who claims he can't get an education," Bilbo says. "Why, I've educated two wives."

In 1907, while still studying at Vanderbilt, Bilbo entered the contest for the State Senate, opposed by a prominent lawyer. Claiming to represent the interests of the dirt farmers, and displaying a great store of invective against the Gulf and Ship Island Railroad Company, he won his audiences by playing the melodeon and leading them in singing Baptist hymns. He was victorious, and he took his seat in the state legislature early the next year.

In 1909 he first achieved state-wide notoriety. The State Senators were deadlocked for fifty-six days over the choice of a United States Senator. Then, without warning, Bilbo changed his vote. The next day he broke the news to a grand jury that he had been paid $645 for this little favor; he had taken the bribe only in order to trap the criminal, he said. After hearing his story, the legislature failed to impeach him by one vote, but adopted a resolution characterizing him as "unfit to sit with honest, upright men in a respectable legislative body." Far from ruining Bilbo's political career, this episode actually helped him to get elected Lieutenant Governor in 1912: he presented himself as a persecuted martyr for the peoples' rights. His first act as Lieutenant Governor was, nevertheless, to have the resolution expunged from the records.

Bilbo began building a political machine during his term as Lieutenant Governor, and it helped elect him to the Governor's office in 1916. During his first term as Governor the slogan "Bilbo, the Builder" was coined. There was some justice to it. Between 1916 and 1920 a tuberculosis sanatorium was built; the Capitol Building was restored; public hangings were stopped; the pensions of Confederate soldiers were increased; dormitories were added to the Old Soldiers' Home; lime-crushing plants were established; tick eradication was begun. Mississippi, under Bilbo's leadership, was also the first state to ratify the Eighteenth Amendment. In 1920 Bilbo managed to get a candidate of his choice elected as his successor, but he himself was defeated when he ran for Congress, campaigning on the promise to get more dipping vats for cattle stricken by Texas fever, which is carried by the South African tick. Most farmers wrongly believed that the vats would kill both cattle and ticks, and his opponent, running on an "anti-tick, anti-dipping vat platform," carried sixteen out of seventeen counties.

Until 1923 Bilbo retired to his farm and to private law practice. Then his friend Governor Russell became involved in a seduction scandal, and Bilbo was subpoenaed as a witness against him. Bilbo dodged the subpoena servers until he was cited for contempt of court, fined $100, and given a jail sentence which was finally shortened to ten days. After serving the ten days he emerged as a candidate for Governor, and when he was defeated he moved to Jackson and established the *Free Lance,* a weekly political organ which he sent to every voter in the state who would accept it. In 1927 he announced his candidacy again. "Theodore G. Bilbo and the plain people," he assured Mississippians, would again triumph over "trusts and the aristocrats." Carrying a schoolbook in one hand and a brick in the other and whirling them above the heads of his listeners, he promised prosperity by the establishment of a state printing plant to print books by Mississippi educators for free distribution and by a $82,000,000 bond issue to finance highways of vitrified brick. As for the Ku Klux Klan vote, it was assured when his opponent had to call out the National Guard to keep the citizens of the capital from lynching a Negro and when Bilbo hinted that no Negro was worth calling out the National Guard to protect.

In November 1928 Bilbo became the first man to be twice elected Governor of Mississippi since 1889. He had also managed to hold Mississippi in line for the wet and Catholic Al Smith ("And me a dry, a Baptist, and a Ku Klux Klansman!"), mainly by spreading the quite fictitious story that a Negro Republican Party worker named Mary Booze was a good friend of Hoover's ['43]. "It was like asking old 'High Collar Herbie' if he had quit beating his wife. He was damned if he said yes, and damned if he said no," said Bilbo afterward.

As Governor of Mississippi from 1928 to 1932 Bilbo replaced 179 members of the faculty of the state universities and colleges, resulting in the Southern Association of Colleges banning Mississippi State educational institutions from membership. When in 1929 a friend refused to help him fire the president of the State Teachers College he complained that "things have come to a hell of a pass when a man can't wallop his own jackass," and at one time he declared that what Mississippi needed was a Mussolini ['42]. There was also a long wrangle over the new state insane asylum, the chief state enterprise of recent years, Bilbo refusing to allow the work to proceed until a personal friend was appointed associate architect. As for the free schoolbooks and the roads of vitrified brick, they were forgotten: "The voters will always forget" was reportedly Bilbo's slogan. When in January 1932 he left office the state was $11,500,000 in the red, and there was only $1,326.27 in the Treasury. Even Bilbo himself had grown poor: his Poplarville pecan farm and a still-unfinished country home in Juniper Grove had to be sold to a relative to satisfy a $500 judgment.

Unable to make a living at his old law practice, Bilbo next decided to get a position in Washington, and for a while he held down a position with the Agricultural Adjustment Administration, cutting clippings at $6,000 a year. ("Pastemaster General," he was called.) But he still had a score to settle. In 1931, after a quarrel with Senator Stephens, he had announced that "Hubert Stephens is a vicious, malicious, pusillanimous, cold-blooded, lop-eared, blue-nosed, premeditated, plain and ordinary United States Senatorial liar," and had then murmured to those nearest him: "If you ain't got nothing else to do, you can take that as a sort of indirect announcement by Bilbo for the United States Senate in 1934."

In 1934, true to his word, he returned to Mississippi to carry on a whirlwind campaign for the Senate in which he delivered more than a thousand speeches and orated on his feet six or eight times a day. His talent for invective was more appealing than ever (he had once denounced an opponent as "a cross between a hyena and a mongrel . . . begotten in a nigger graveyard at midnight, suckled by a sow, and educated by a fool"), and a wealth of biblical allusions still added color to the speeches in which he denounced "farmer murderers, poor-folks haters, shooters of widows and orphans, international well-poisoners, charity hospital destroyers, spitters on our heroic veterans, rich enemies of our public schools, private bankers who ought to come out in the open and let folks see what they're doing, European debt cancelers, unemployment makers, pacifists, Communists, munitions manufacturers, and skunks who steal Gideon Bibles from hotel rooms. . ." In this campaign he promised to "fight unceasingly for the restoration of agriculture," for "the distribution of our plenty to the ragged, hungry, teeming millions of the earth," for old-age pensions, shorter working hours, unemployment insurance; he offered to help Southern farmers by persuading American women to wear "lingery" made out of cotton. And he won the Democratic nomination by a margin of more than 7,000 votes.

During his campaign, Bilbo had reportedly promised to "raise more hell than Huey Long," his bitter enemy, after he got to Washington. A week after his election a reporter asked him if he really intended to do this. "Do you think I'm a fool?" replied Bilbo. "I won't say a word for a year."

He kept his promise almost literally; in December 1934 the New York *Times* was describing him as a "shy figure" in Washington. With Pat Harrison's help, he soon won membership in the Agricultural, Commerce, District of Columbia, and Library Committees of the Senate, however, and he worked hard on the Agricultural Committee, urging laws to protect the farmer from cotton speculators and to create experimental agricultural stations. (His bill creating four such stations was finally passed in 1938.) He also supported the Administration for the most part, and in 1935 Walter Davenport quoted him: "I'm a-standing by the President. I'm a-standing right smack on his corns, folks, lest he forget the great sovereign magnolia state of Ole Mississippi. . . The appeal and petition of the humblest citizen, yea, whether he comes from the black prairie lands of the east or the alluvial lands of the fertile delta; whether he comes, yea, from the vermilion hills of north Mississippi or the sun-kissed shores of the Gulf of Mexico, yea, he shall be heard by my heart, and my feet shall be swift."

Up to the middle of 1936, in fact, Bilbo's only serious explosions in national statesmanship—except for a few minor tangles with Huey Long—were outbursts against the bestowing of patronage plums upon his political opponents. For this reason he opposed Harrison's re-election in 1936 ("I'm in the market

BILBO, THEODORE G.—*Continued*

for a colleague who will show some respect for me") and boosted Mike Conner for the Senate, calling him "my baby" at one point in the campaign. Harrison referred to Conner as "Mother Bilbo's little tootsy-wootsy" after this, and accused Bilbo of having learned to dance and to eat caviar. The senior Senator from Mississippi was returned to the Senate by a two-to-one majority, but in July 1937 Bilbo helped to defeat him as Senate leader.

Yet in spite of Senator Bilbo's support of much New Deal legislation, including the President's Supreme Court proposals, he cannot be called either a New Dealer or a liberal. He opposed the Gavagan anti-lynching bill, and on June 6, 1938 he proposed the deportation of 12,000,000 Negro citizens to Liberia as an amendment to the work-relief bill in a four-hour speech in which he praised race consciousness in Italy and in Germany. He later withdrew the amendment and admitted that he had merely been seeking publicity, but in April 1939 he introduced the proposal again in the form of a regular bill, displaying a petition with the names of 2,500,000 American Negroes who he said would prefer to live in Africa. If miscegenation went unchecked the United States would become a land of "decadent mongrels", "a yellow race yet to come," he warned, denouncing Negro leaders like Walter White '42 as "amalgamationists." "By this separation the blood stream of the white race shall remain uncontaminated," he promised, and all the ". . . blessings of the white man's civilization shall forever remain the priceless possession of the Anglo-Saxon."

Nor has he supported the Administration in many other important matters. Although as early as July 1939 he came out for a third term for Roosevelt '42, he opposed repeal of the Neutrality Act as late as November 1941, and in November 1942 he was active in the filibuster against the Geyer anti-poll tax bill which successfully prevented it from reaching a vote. He could talk for a month if necessary, he announced; and Senators were inclined to believe him when, one day, he began:

"The Senate has got into a sloppy habit of approving the journal of the previous day's proceedings without having it read. This is bad. The journal should be absolutely letter-perfect as a record for all future generations to depend upon without question.

"Tomorrow we are going to insist on following the rule providing for its reading if any member demands it, and I am sure we will find misplaced commas and semi-colons and such-like that must be corrected to consume the two hours which the rules permit for such consideration. . ."

In 1943 Senator Bilbo voted to defer farm workers from the draft; for overriding President Roosevelt's veto of the Smith '41-Connally '41 anti-strike bill; for including farm-labor costs in parity; and against any appropriation for crop insurance. On the other hand, he voted for continuing the loan powers of the Farm Security Administration; for $100,000,000 for soil conservation; against forbidding the use of Commodity Credit Corporation funds to keep prices down; for permitting subsidies to encourage the production of some crops; against abolishing the domestic branch of the Office of War Information; for money for the National Youth Administration and the National Resources Planning Board; for extending the reciprocal trade agreements without crippling amendments; and against the Danaher amendment to the post-War policy resolution. He could not therefore be numbered among the bitter enemies of the Administration, but his leadership in the fight against the Marcantonio poll tax repeal bill in November 1943 won him the hatred of New Dealers for the second time, as did his opposition to Federal soldier vote legislation.

The inimitable Senator from Mississippi has been described by Walter Davenport as a "gnomish little man." (Bilbo says he is five feet six, though he is usually described as five feet two or three.) "He wears a neat, pinkish suit," Davenport goes on to say, "a roaring red necktie embossed with a diamond horseshoe pin stuck in at a betcha-they-don't angle. Three inches of purple handkerchief loll from his breast pocket. On his small feet are tan and white shoes as full of lumps, curves, scrolls, and general uproar as a roller coaster course. His capacious dome is garnished with a snap-brim felt that is regarded in Mississippi as a political weathervane. Slanted to the right, you work up a fray to be eager for. Straight on center, it covers a Bilbo who is apt to be a trifle touchy. . . But if that hat is shoved well back from his broad and bulging brow, his bluish eyes will be alight with a snatching brightness and his thin, wide mouth will be bursting with mob-igniting rhetoric." The scar on his face comes from the time when he was attacked with a pistol butt by a political opponent.

Bilbo's "Dream House" in Juniper Grove finally got itself completed in December 1935. No wife shares it with him now, however. In July 1938, after sensational charges and countercharges that made interesting reading for Mississippians, the second Mrs. Bilbo divorced him. There was one son by this marriage, Major Theodore G. Bilbo, Jr. Bilbo's real "children," however, are the voters of Mississippi. Once, asked the population of his home state, he queried innocently: "Votin' or eatin'?"

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BINYON, LAURENCE Aug. 10, 1869—Mar. 10, 1943 British poet and critic; author of some twenty volumes of poetry; expert on Asiatic art; frequent literary contributor to the New York *Times*; made a Companion of Honor in 1932; Norton professor of poetry, Harvard, 1933 to 1934; Byron professor at the University of Athens in 1940; full name Robert Laurence Binyon.

Obituary

N Y Times p21 Mr 11 '43 por

BIRCH, REGINALD B(ATHURST) May 2, 1856—June 17, 1943 Noted artist and illustrator, best known for his depiction of the golden-haired "Little Lord Fauntleroy," which he considered "one of my early crimes for which I am still making expiation"; born in London but settled in the United States; drew illustrations for a number of popular magazines.

Obituary

N Y Times p21 Je 18 '43 por

BISSELL, CLAYTON L. July 29, 1896- United States Army officer

Address: b. c/o War Department, Washington, D. C.

An outstanding flying Ace in the First World War, and an expert officer instructor in aeronautics, General Clayton L. Bissell was assigned in August 1942 to command the American Air Forces in India. Since Allied forces under General Wavell '41 launched an offensive in Burma (December 17, 1942) the 10th United States Air Force has been called upon for extensive bombing action, and has dealt heavy blows to strategic enemy airfields and railway yards. It was General Bissell who held this important command for a year, until succeeded in August 1943 by Brigadier General Howard C. Davidson. On November 1 Bissell's appointment as assistant chief of Air Staff for Intelligence was announced.

Clayton L. Bissell, who was born on July 29, 1896 in Kane, Pennsylvania, went to college to study law. Immediately upon receiving his law degree from Valparaiso University (Indiana) in 1917 he enlisted in the Aviation Section of the Signal Reserve as a flying cadet. He began his aviation training at Mohawk, Canada. He was stationed at Taliaferro Field, Texas, won his 1st lieutenant's commission, and left for England in January 1918 with the 22nd Aero Squadron. Six months later he was ordered to duty at the Front with the 148th Aero Squadron, later with the 41st Aero Squadron. He was awarded a Silver Star for gallantry in action near Marquion, France in September 1918; and a month later a Distinguished Service Cross for extraordinary heroism when attacked by greatly superior numbers of enemy planes. Having shot down his quota of five enemy planes, he qualified as an Ace. On March 11, 1919 he was promoted to captain.

U.S. Army Air Corps

MAJ. GEN. CLAYTON L. BISSELL

After serving with the American forces in Germany until May 1919, Bissell returned to the United States and was sent to Kelly Field, Texas. There he organized and commanded the 27th Aero Squadron. In June 1920 he was ordered to Washington, D. C. for service as chief of the Tactical Operations Section, Office of the chief of Air Service. He then went to Langley Field, Virginia, to the Air Service Field Officers' School, and was graduated in June 1921. He remained at Langley Field as flight commander of the 14th Squadron and as instructor in the Air Service Field Officers' School until November 1921. In the meanwhile, on July 1, 1920, he had been commissioned a 1st lieutenant in the Regular Army Air Service.

After an inspection trip to Europe, Bissell was detailed in 1924 as "advance agent for the world flight" in Alaska and British Columbia; then he went back to Langley Field to serve as secretary of the Air Service Board. He became an instructor in the Air Corps Tactical School there in September 1926, in which position he remained for five years. On November 1, 1930 he was promoted to captain in the Regular Army Air Service. He then attended and was graduated, successively, from the Command and General Staff School at Fort Leavenworth, Kansas (1933); the Army War College, Washington, D. C. (1934); and the Chemical Warfare School at Edgewood Arsenal, Maryland (August 1934).

As intelligence and operations officer of the 18th Pursuit Group, Bissell was sent in 1934 to Schofield Barracks, Hawaii, becoming commanding officer in October 1937. He then held the temporary rank of major. In July 1938 he returned to the Naval War College at Newport, Rhode Island, as an instructor. A year later he became a member of the War Plans Division of the War Department General Staff and on March 12, 1935 he was given the permanent rank of major. He was subsequently assigned to an unannounced overseas station and promoted rapidly through the ranks of lieutenant colonel (temporary), lieutenant colonel (permanent), and colonel (temporary). In April 1942 he was promoted

BISSELL, CLAYTON L.—*Continued*

to the rank of brigadier general (temporary), and four months later he was given command of the air forces in India.

Not much was reported concerning Bissell's Army bombers based in India up to November 1942. At that time General Bissell, who had returned from an inspection tour of American forces on the Burma and Chinese Fronts, told newspapermen that the Japanese were so well-occupied in other places, particularly in the Solomons, that they could not take on any new commitments—such as an attack on India. In the meantime the American Air Force in India was being gradually increased. On November 12 fifty-seven Japanese planes attacked, according to General Bissell, and were met by ten American P-40s, which shot down or damaged seven of the enemy. In November, also, the Ferry Command was reporting record-smashing trips of American heavy bombers from the United States to western Indian airports. The crew which originally made the trip in ninety-eight hours' elapsed time was so highly praised by General Bissell that they decided to show him what they could really do. The flying time for the second trip was sixty hours and twelve minutes.

In late December it was reported that the American Air Force, together with the R. A. F., had "constructed a chain of airdromes along the Burma border, a chain that extends into the Himalaya foothills and protects the air transport line to China's interior." General Bissell told correspondents in an interview that American reconnaissance fliers had brought back "considerable valuable information" during the past weeks, but that air operations on the whole had been "rather small." The facts were that the Japanese in Burma were not attacking. Then, with the British fleet taking the offensive along with Wavell's new drive, American bombers went into their first extensive action. Besides strafing enemy transports, airfields, and railway yards, the Allied air army bombed Akyab, Wavell's immediate objective, and Gangaw, 150 miles northeast.

Bissell's fliers merited a good Christmas in India—a Christmas with thick steaks and ice cream such as American soldiers stationed in Calcutta were reported to have had. Most of his air force spent their holiday under the stars in airfields far from cities; but Brigadier General Bissell gave them turkeys and "as good a Christmas" as he and the Services of Supply could organize.

As spokesman for the Allied forces in India, Bissell also did all he could to improve American-Indian relations. He constantly told the Indians that the Americans were in their country principally for the purpose of flying supplies to China and asked the Indians to understand his men and to bear with them.

In December 1942 the air forces in China were organized as a separate command, the 14th Air Force, under Major General Claire L. Chennault '42. Not much later the business of supplying China by air ferry from India was removed from Bissell's control and given to General Harold L. George's '42 Air Transport Command. And soon it was reported that Bissell was feuding with Chennault.

According to these reports, Bissell had turned up in China when the American Voluntary Group was to be disbanded and had "served curt and summary notice on A. V. G. members that all were expected to join the United States Army Air Forces. "All were plain mad at his undiplomatic handling," and as a result only five A. V. G. men stayed on with the China Air Force; many went home. Later, it was said, Bissell sent an inspector to look Chennault's men over, and the inspector's report criticized Chennault because his men were not in uniform, were not snappy in their salutes to superiors, and played poker between air fights rather than studying or resting. Since Chennault's supply of planes came through Bissell's India command, Chennault always came off second best, and he felt that a priceless opportunity for knocking out Japanese pivotal air bases and attacking their commerce in the South China Sea was being wasted.

Bissell's reports on the exploits of American fliers in his theatre of the War were far from pessimistic. In March 1943 he announced that Japanese in the Asiatic theatre were refusing to come out and fight in the air; in April he was enthusiastic over an important advance in dive-bombing technique which had been evolved and tested in Burma during the previous month by the 10th United States Air Force. But in August 1943, a year and a day after having taken command of the 10th United States Air Force, Bissell (who had been promoted to the rank of major general in April) was succeeded in his command by Brigadier General Howard C. Davidson. *Time* Magazine saw this as a victory for Chennault, "whose informal fliers rated dead Japs more important than polished buttons."

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BLACKIE, ERNEST MORELL, BISHOP Aug. 19, 1867—Mar. 5, 1943 British churchman; Dean of Rochester; former Suffragan Bishop of Grantham and of Grimsby; honorary chaplain to the late King George V during the First World War.

Obituary

N Y Times p13 Mr 6 '43

BLAKE, EDGAR, BISHOP Dec. 8, 1869—May 26, 1943 Retired bishop of the Methodist Church; one of the liberal leaders of the Methodist Church and an advocate of a planned economy that would "give all persons a share in the good things of life."

Obituary

N Y Times p25 My 27 '43 por

BLAKE, FRANCIS G(ILMAN) Feb. 22, 1887- Dean of Yale University School of Medicine; physician

Address: b. 333 Cedar St, New Haven, Conn; h. 389 St. Ronan St, New Haven, Conn.

Dr. Francis G. Blake, a specialist in internal medicine in the field of clinical medicine, became dean of the Yale School of Medicine in 1940. Since 1941 he has held an important position with regard to wartime medical service: consultant to the Secretary of War and president of the board for the investigation and control of influenza and other epidemic diseases in the Army. Currently he is also a member of the Committee on Medical Preparedness of the Connecticut State Defense Council.

Throughout his career Dr. Blake has been prominently associated with many significant developments in medical education, research, and administration. Francis Gilman Blake was born in Mansfield Valley, Pennsylvania, on February 22, 1887, the son of Francis Clark and Winifred P. (Ballard) Blake. He took his B. A. at Dartmouth College in 1908 and his M. D. at Harvard University in 1913. He became a medical intern and assistant resident physician, and then served as resident physician at the Peter Bent Brigham Hospital in Boston from 1913 to 1916. Upon his appointment as assistant at the Hospital of Rockefeller Institute, New York, 1916 to 1917, he married Dorothy Dewey (June 1, 1916). The couple have three sons: Francis Gilman, William Dewey, and John Ballard.

After two years as assistant professor of medicine at the University of Minnesota (1917-19), Dr. Blake returned to the Rockefeller Hospital in 1919 as an associate in medicine, becoming (1920-21) an associate member of the Institute. (Dr. Blake's two years at the University of Minnesota were interrupted by a leave of absence from February 1918 to September 1919 when he was on active duty in the United States Army as 1st lieutenant, then captain, in the Medical Corps.) For seven years he was John Slade Ely Professor of Medicine at the Yale School of Medicine, and since 1927 he has been Sterling Professor of Medicine (head of the Department of Internal Medicine). Since 1921 he has also been physician in chief at the New Haven Hospital.

"My two major outside connections," writes Dr. Blake, "have been membership in the Board of Scientific Directors of the Rockefeller Institute from 1924 to 1935, and association with the Division of Medical Sciences of the National Research Council, of which I was chairman from 1933 to 1936."

The field of infectious diseases has been Dr. Blake's main concern. His research has contributed greatly to the treatment of scarlet fever with antitoxin and to the treatment of pneumonia with serums and with sulfapyridine and its related compounds. He has been author (with others) of *Studies on Experimental Pneumonia* (1920); *Epidemic Respiratory Disease* (1921); *Studies on Measles* (1921); *Treatment of Scarlet Fever with Antitoxin* (1924); *Artificial Pneumothorax in Lobar Pneumonia* (1935); *Chemotherapy of Pneumonia* (1939).

He is a member of several scientific organizations, among them the Association of American Physicians, the American Society of Experimental Biology and Medicine, and the Society of American Bacteriologists. He is a fellow and regent of the American College of Physicians and a fellow of the American Medical Association. In 1931 he was president of the American Society for Clinical Investigation and in 1935 he was president of the American Association of Immunologists. Since 1940 he has been chairman of the Subcommittee on Infectious Diseases of the National Research Council, and a member of the Committee on Chemotherapeutic Agents, also of the National Research Council. He received an honorary M. A. from Yale University in 1921 and an honorary Sc. D. from Dartmouth College in 1936.

Of average height, weight, and coloring, Dr. Blake has always been interested in activities connected with outdoor life. He writes us: "I was an enthusiastic amateur ornithologist in my youth and was very fond of camping and mountain climbing, fishing and hunting, but confess that I have found little opportunity to indulge in these activities in recent years."

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BLAKE, TIFFANY Nov. 19, 1870—Sept. 28, 1943 Journalist; for thirty-one years chief editorial writer for the Chicago *Tribune*; a reporter at the Versailles Peace Conference.

Obituary

N Y Times p21 S 29 '43

BLANCHFIELD, FLORENCE A. Apr. 1, 1884- United States Army nurse

Address: b. c/o War Department, Services of Supply, Office of the Surgeon General, Washington, D. C.

Wearing the new khaki Army Nurse Corps uniform for the first time, Colonel Florence A. Blanchfield became the superintendent of the Army Nurse Corps on June 1, 1943 and assumed charge of 30,000 nurses in the United States and overseas. She succeeds Colonel Julia O. Flikke '42, who recently retired because of her health. The only other woman in the United States to wear a colonel's insignia is Mrs. Oveta Culp Hobby '42, director of the WAC.

Florence A. Blanchfield was born on April 1, 1884 at Shepherdstown, West Virginia. She attended the public schools of Walnut Springs, Virginia and was graduated from the Granda Institute of Granda, Virginia. Deciding on the North for further education, she took a secretarial course at the Martin Business College in Pittsburgh, Pennsylvania. Her general education has been supplemented by later courses taken at the University of California and at Columbia University.

Blackstone

COL. FLORENCE A. BLANCHFIELD

Colonel Blanchfield's professional education began at Pittsburgh's South Side Training School for Nurses, from which she was graduated in 1906. The following year she took a postgraduate course at Dr. Howard Kelly's Sanatorium and at Johns Hopkins Hospital, Baltimore, in surgical technique and operating-room supervision. She then returned to Pennsylvania, and her professional experience for the next few years included operating-room supervision of Pittsburgh's South Side Hospital and Montefiore Hospital, and the superintendency of the Suburban General Hospital at Bellevue, Pennsylvania.

A year at the Canal Zone, Panama came in 1913, when Colonel Blanchfield served at the hospital there on general duty and as an anesthetist. Further varied experience came to her in 1914 when she was industrial nurse at the United States Steel Bessemer Plant at Bessemer, Pennsylvania. In 1916 she returned to her former post as superintendent of the Suburban General Hospital at Bellevue, Pennsylvania, but with the outbreak of war in 1917 she was granted military leave.

Entering the Army Nurse Corps on August 20, 1917, Colonel Blanchfield began her long and distinguished career in Army service. She was first assigned to Base Hospital No. 27. On September 27, 1917 she sailed for France, where she was on active war duty until May 13, 1919. She then returned to the United States. For a brief period in 1919 she was relieved from active service.

Early in 1920 Colonel Blanchfield was reappointed to the Army Nurse Corps and assigned to duty at Camp Custer, Michigan. In October of that year she was transferred to Fort Benjamin Harrison, Indiana. The next year she was assigned to the Letterman General Hospital in California as instructor and recreational director in the Army School of Nursing. In 1922 she sailed for Manila and became assistant to the chief nurse at Sternburg General Hospital; two years later found her chief nurse at Camp John Hay in the Philippine Islands.

In 1925 Colonel Blanchfield reported to the Walter Reed General Hospital in Washington, D. C., and that same year she was assigned to special duty at the home of the Secretary of War. From 1925 to 1929 she was chief nurse at Fort McPherson, Georgia, when she was assigned to duty in a similar capacity at Jefferson Barracks, Missouri. Further experience in the Philippines came in 1932 when she served there at Fort William McKinley. Then came a year's service at Tientsin, China. She returned to the Letterman General Hospital in California in March 1935, and several months later she was assigned to duty in the office of the surgeon general.

Shortly after the United States entered the Second World War, Florence Blanchfield was commissioned in the Army of the United States as a lieutenant colonel, and she was assigned on March 13, 1942 as first assistant to the superintendent of the Army Nurse Corps, Colonel Julia Flikke. Early in 1943 she became acting superintendent during the illness of Colonel Flikke, and she succeeded to the post of superintendent on the latter's retirement from active service. Before a gallery of Army officials and nurses Surgeon General Normal T. Kirk pinned on her shoulders the silver eagles of her colonelcy.

In the press conference that followed, Colonel Blanchfield said that the Army Nurse Corps needed 2,000 nurses a month for 1943. The real need is less a problem of numbers than of distribution, she added. "There are 138,000 graduate nurses in the United States, 26,000 to 28,000 to be graduated this year, and an expected increase to 65,000 in the group of student nurses." Colonel Blanchfield paid particularly high tribute to the girls and women who have become nurses' aides: housewives, stenographers, waitresses, and others who give their leisure time to this important work. Discussing post-War problems, "We have no fears of there being a surplus of nurses after the Second World War as there was after the First World War," she stated. "Not as many nurses are expected to leave the service after this War. As troops are released, nurses will be demobilized in the same ratio. After the War the Government is going to need more nurses than ever before, including the Public Health Service and the Veterans Administration. Industry, too, is going to employ more nurses than ever before." Colonel Blanchfield said further that Army nurses received a strenuous training before assignment to the war theatres. Courses in military orientation and physical conditioning are being set up for nurses in the nine service commands. They are taught to work in conditions similar to field hospitals. Nurses also study military customs and law and the care of equipment while moving with the troops. "They are hardened, I assure you," said Colonel Blanchfield.

Hildegarde Dolson, writing in *This Week*, says: "Small, sandy-haired Colonel Blanchfield is that dazzlingly rare combination: a woman who can take a car apart, make her own clothes, and work through a hectic twelve-hour day with phenomenal calm. After twenty-five years as an Army nurse in posts ranging from France to Panama, the Philippines, and China, she'll cheerfully tell you, 'I've had the itinerary of a traveling salesman."

Miss Dolson goes on to say: "The lively little Colonel spends a big slice of her nights reading reports from nurses overseas. Their account of anything from climate and clothes to emergency cases gives her a vivid newsreel to study and profit by. When designers were called in to plan sturdy new field uniforms for nurses, Colonel Blanchfield had an efficient finger in the pie. Waving photographs of the finished results, she proudly points out the practical virtues of a dust-colored field uniform with huge, catch-all pockets, or the Alaskan nurses' boots with a felt shoe inside."

Before the War, Colonel Blanchfield could be found early in the morning at work in her garden. Nights she liked to stay up reading historical biographies. These strenuous days find her at her Washington desk at 8 a. m. Military hospital reports now comprise her bedside reading.

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N Y Times p15 F 11 '43; p22 Je 2 '43 por

BLANCO GALINDO, CARLOS (gä-lin'dō) Mar. 12, 1882—Oct. 2, 1943 Former President of Bolivia and Minister of National Defense; called "the ablest soldier Bolivia ever produced"; led the 1930 junta which overthrew President Hernando Siles and was President himself for nine months; author of a military history of Bolivia.

Obituary

N Y Times p17 O 4 '43 por

BLEDSOE, JULES (C.) Dec. 29, 1898—July 14, 1943 Negro opera and musical comedy baritone; made concert debut in New York in 1924; studied voice in Rome and Paris; sang *Ol' Man River* in *Show Boat* in 1927; appeared in title role of *Emperor Jones* in Europe and America; composer of African Suite for violin and orchestra; appeared in films; recently completed war bond selling tour of Army camps; original name Julius C. Bledsoe.

Obituary

N Y Times p17 Jl 16 '43 por

BLOMFIELD, SIR REGINALD (THEODORE) Dec. 20, 1856—Dec. 28(?), 1942 British architect and designer of the Menin Gate Memorial to the missing in the fighting at Ypres in the First World War; knighted in 1919.

Obituary

N Y Times p21 D 29 '42 por

BLOOM, SOL Mar. 9, 1870- Member of the United States House of Representatives
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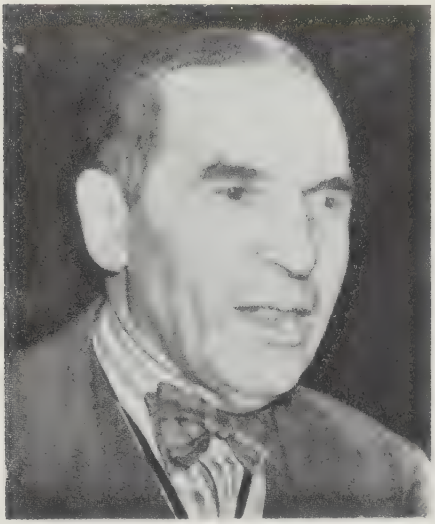
Sol Bloom, chairman of the House Foreign Affairs Committee, is a member of the inner circle of House leaders who have been in constant touch with President Roosevelt '42 since the beginning of the Second World War. In February 1943 he was one of eleven Democratic and Republican Congressional leaders to whom the President gave a confidential elaboration of the offensive war plans of the United Nations mapped at the Casablanca conferences. In April 1943 he attended the British-American Conference on the Refugee Problem in Bermuda as one of the representatives of the United States. Former showman, theatre owner, promoter, and real estate operator, since 1923 he has represented in the House one of the wealthiest Congressional districts in the United States: the 19th New York District, or the Riverside Drive section of Manhattan. He himself is both a millionaire and a New Deal Democrat.

Sol Bloom was born in Pekin, Illinois on March 9, 1870, the son of Garrison and Sara Bloom, poor Polish Jewish immigrants, and he moved with his family to Peoria when he was five. His father reportedly could hardly earn enough to feed and clothe his family. Young Sol had almost no formal education, although his mother, who was something of a Hebrew scholar, taught him as much as she could. He sold newspapers on the streets of Peoria, and when his family moved to San Francisco he found a job in a brush factory there. He was only eight years old.

At the brush factory Sol reportedly worked twelve hours a day for a weekly wage of $1.25, punching holes in frames. According to one story, the factory hands were paid on a piece-work basis, and the little boy committed to memory the amounts paid for the various operations. According to another story, he memorized the numerous brush specifications. At any rate, one day his employer apparently realized that this child prodigy's memory worked faster and was more reliable than the computations of any bookkeeper, and he promoted Sol to the bookkeeper's job. From then Bloom's fortunes flourished. When he was thirteen Mike de Young, publisher of the San Francisco *Chronicle*, gave him a position in the business office of his newspaper; and not many years after that the enterprising adolescent became head of the ticket office of de Young's newly built Alacazar Theatre at a salary variously reported as $15 a week and as $3,500 a year. Long before this, according to some stories, he had been working in a theatre at night distributing programs and, finally, playing child roles: David Belasco had hired him as a boy actor in *Under the Gaslight*.

Evidently young Bloom became producer of plays, too, for he remembers with pride that the mother of Maude Adams frequently took parts in his stock company, and that



SOL BLOOM

her daughter was sometimes brought on the stage as an "extra girl." At seventeen, while still head of the ticket office of the Alacazar, he also began taking part in many independent business ventures, all of them profitable. He says he built his first theatre at that age; and later he bought willow furniture and other merchandise from the East and distributed it at a handsome profit to San Francisco merchants. "When I was nineteen," he says, "I had so much money invested and so much money coming in that I really didn't know where it was or where it was coming from. So I retired to take a trip around the world."

His plans for a world tour were soon shelved. De Young had a hand in the amusement features of the Chicago World's Fair, and Bloom went to Chicago "to straighten out these temperamental fellows" for him. The first night he called the concession seekers together and sketched the plans he had in mind for the Midway Plaisance. The "temperamental fellows" voted him a bonus of $1,000, and elected him secretary and manager of their group.

For the pleasure of visitors to the Midway Plaisance in 1893 Bloom imported glass and scorpion eaters and exotic belly-dancers from Algiers. He also gave the first Dance of All Nations in native costume, and he helped George Ferris to make the Ferris wheel feasible. Perhaps the cultural contribution of which he is most proud, however, was the "Hootchy Kootchy" dance. At a preview of the dancers for the benefit of the press he hummed an extemporaneous tune to show the pianist the rhythm that the dancers required. He never thought of a copyright, but it was not long before everyone in the country was singing or humming his tune, with or without wiggles.

Bloom remained in Chicago, building up a chain of eighty music stores and making a fortune as a publisher of sheet music. During this period he wrote *Coon, Coon, Coon*, one of the forerunners of modern jazz, and based on the principle that "if you repeat a melody four times in the chorus, a man remembers it." With his staff he also composed *The Heroes Who Sank the Maine*, which was finished and distributed twelve hours after the news of the sinking of the *Maine* swept the country. "It sold up into the millions of copies." He did not confine his business ventures to music, however: at one time he was engaged in not less than twenty-five enterprises. Among other things, he boasts of having matched Gentleman Jim Corbett with John L. Sullivan in their first exhibition match.

Until 1903 Bloom divided his time between Chicago and New York, but in that year he transferred his headquarters to Manhattan. In 1910 he sold out his music interests and concentrated on real estate and construction. He built apartment houses, introducing many innovations into them, and he built and operated theatres with improved acoustics, among them the Apollo and the Harris. He is said to have been responsible for the first theatre without a "peanut gallery," and he is credited with designing the modern theatre seat. He also made at least one contribution to real estate tactics: after buying a piece of land he made a practice of telling reporters about his "strategic" purchase. He could then resell it at an immediate profit, for his reputation for canny business deals was such that almost anything he bought automatically jumped in value. (Once, however, he dropped $3,000,000 on one deal.) By 1920 he was again ready to retire—this time "to devote his life to public service."

Tammany was willing to help him in this, for he was a liberal campaign contributor. The 19th New York District had been a Republican stronghold for many years, but in January 1923 Sol Bloom accepted the Democratic nomination as candidate for the House of Representatives from that district. There was a "whirlwind and rather confused campaign, so far as the issues were concerned," but Bloom, who had been endorsed by Governor Al Smith, was elected by a majority of sixty-seven votes. The Republican candidate, charging that the election had been fraudulent, contested his election, and the decision was thrown into the House, which had a Republican majority of twenty-six. "I changed that Republican majority of twenty-six into a Democratic majority of eleven long enough to get my seat," Bloom says. In April 1924 the House passed the resolution declaring him entitled to a seat.

Even in Congress Bloom's entertainment background remained evident. He spoke against radio broadcasting of advertising and tried to get funds for the Radio Commission. In 1927 he had a fist fight in the House with Representative Blanton of Texas over the "blue Sunday" law for the District of Columbia. He advocated placing baseball under Federal control and fought the tax on boxing bout admissions. Particularly concerned with the new Federal copyright law and its effect on the theatrical business, in May 1928 he represented the United States at the International Copyright Conference in Rome.

Nor did he forget that his parents had been poor immigrants. He urged the removal of the Government Immigration Station from Ellis Island and the erection of new buildings on Governor's Island. He advocated the lifting of immigration restrictions for cooks and housemaids "in order to solve the servant problem." He denounced the proposed Alien Registration and Deportation Bills of 1926. His own Americanism more than militant, he introduced a bill making the salute of the American flag by civilians compulsory, spoke for government aid to recondition the frigate *Constitution* ("Old Ironsides"), and on one of his annual visits to Europe saw to it that a Berlin theatre removed the American flags used to advertise the play *Nass Oder Trocken*? (Wet or Dry?).

More general issues concerned him, too, of course. He introduced a bill for Federal intervention in the hard coal strike of 1926 and similar emergencies, and more than once urged Coolidge to intervene in the strike. He introduced a resolution for a House inquiry of Henry Ford's charges in the Dearborn *Independent* that Jews were in control of the financial centers of the Government; he denounced the McNary '40-Haugen farm aid bill; he spoke for modification of the Volstead Act. But, although for a long time he was an avowed admirer of Mussolini '42 and had had several audiences with the Italian dictator, his speeches on foreign affairs had been few when he was appointed to the House Foreign Affairs Committee. This was reportedly after his wife (the former Evelyn Hechheimer, whom he had married in 1897) told Bascom Timmons, the Washington correspondent, that she wanted her husband on the Committee. "We like the parties here, and that would mean more of them," she was quoted. It is said that Timmons took the matter to Garner, who was agreeable, although he allegedly remarked: "Why, good God! He might be chairman some day!"

It was not until the George Washington Bicentennial celebration of 1932 that Bloom became nationally known. In December 1924 Congress adopted a resolution creating the George Washington Bicentennial Commission, but practically nothing happened until 1930, when Bloom had himself appointed associate director. A second associate director was appointed, but resigned shortly afterward, and Bloom was made director of the Commission and given a free hand. In the fall of that same year, following a trip to France, he projected a scheme for a nine months' celebration to begin February 22, 1932 and not to close until Thanksgiving. After receiving Congressional approval for his $338,000 budget he gave up his annual European vacation in 1931, stayed in Washington through the Congressional recess, and began putting in twelve hours a day with a staff of 125, which occupied the larger part of a floor in the Washington building. Soon millions of pieces of printed matter about our first President were being mailed; pages of "news" about the Father of His Country were being printed in the newspapers; the air waves were vibrating with the Washingtonia; and thousands of plaster-of-Paris busts, pictures, and other Washington novelties, put out by commercial houses, were being sold in every corner of the country. Some accused Bloom of "cheapening" Washington, and Congress cut the Commission's 1932 budget, but the pageants and plays put on that year, and the literature distributed, undoubtedly did much to popularize American history.

Even after Roosevelt's election Bloom was for a long time better known for his connection with America's first President. He was in demand as a speaker every February 22; he occasionally received mail addressed to George Washington; and he himself encouraged publicity by such stunts as offering twenty to one that Walter Johnson couldn't throw a coin across the Rappahannock at the point where Washington was supposed to have exhibited his superior pitching talents. He was therefore the inevitable choice for director general of the Constitution Sesquicentennial Commission, particularly since he had long been known as a specialist on the Constitution. (In 1926 he had attempted to get Coolidge to endorse a bill to appropriate money for filming the story of the Constitution, and in 1927 he had presented to the House the plan of the United States Patriot Society, Inc., for the instruction of aliens in its principles.)

But the methods which had made Bloom known as "Washington's press agent" aroused more criticism this time. Acres of printed material had already been released on the Constitution when in the summer of 1937 the House refused funds to provide every naturalized citizen with a free booklet, *The Story of the Constitution,* by Sol Bloom, copyrighted by Sol Bloom, and when the New York *World-Telegram* charged that Commission activities were helping Bloom's Tammany friends to make handsome profits through the articles which were to be sold by the Commission to schools, colleges, and individuals. "It is evidently an attack on Tammany Hall, through me," Bloom said, sadly. He is still convinced that through his chairmanship of these two Commissions he "taught more real American history in the last twenty years to more students than anyone in the United States."

In 1938 came another blow. In March President Roosevelt persuaded veteran Congressman Sam McReynolds of Tennessee, chairman of the Foreign Affairs Committee, not to leave the House in order to run for the Senate. It was rumored that he had given this advice because only McReynolds now stood between Bloom and the chairmanship of the Committee. In spite of the White House denial of this rumor, Bloom, who had also advised McReynolds to remain in the House, was wounded. The President's alleged fears proved quite unjustified, however. In November 1938 Bloom was re-elected to Congress in spite of the opposition of the American Labor Party (in 1936 he had had 50,000 votes to spare), and early in 1939, with McReynolds' illness, he became acting chairman of the Committee. As such he led the fight for the revision of the Neutrality Act that year, drawing up a joint resolution embodying the Administration's proposals that would have reassured

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the democracies of United States' aid in the event of Axis aggression. After a bitter fight, however, the House adopted the Vorys arms embargo amendment, which nullified the purpose of Bloom's resolution, and the Senate declined to endorse the resolution in any form. When, following McReynolds' sudden death, Bloom was elected permanent chairman of the Foreign Affairs Committee, criticism of his chairmanship of the committee came only from isolationists.

After the beginning of the Second World War, Bloom continued to side with the Administration on matters of foreign policy, speaking in favor of revision of the Neutrality Act and for the Selective Service Act, and in January 1941 helping to push through the lend-lease bill. He regarded the hearings on lend-lease legislation that year as the most important of all the patriotic occasions he had known, and he was indignant because the Military Affairs Committee had tried in vain to get jurisdiction over the legislation. In May 1941 he lauded Secretary of War Stimson's '40 speech in favor of convoys. Before Pearl Harbor he voted for the eighteen months' extension of the draft term, for repeal of the ban on arming merchant ships, and for lifting the belligerent-port and combat restrictions of the Neutrality Act. More than a year after Pearl Harbor he was in charge of the bill to renew the Lend-Lease Act, which in March 1943 was passed without debate by a vote of 407 to six. When the Ball '43 resolution to initiate an organization of the United Nations came before the House later that month, Bloom's criticism of it was that it "didn't go deep enough."

On matters of domestic policy Bloom has also been found among Administration supporters. He has voted against investigation of the National Labor Relations Board, against the Hatch Act, against any drastic Labor Act amendments, and against extension of the Dies '40 Committee. He has voted for the anti-lynching bill, for CCC appropriations, for recommitting the drastic wage-hour amendments, and for price control. Before Congress adjourned in the summer of 1943 he supported the President's veto of the inflationary Bankhead '43 farm price bill; voted against the Carlson-Ruml '43 bill; against the dismissal of Watson, Dodd, and Lovett '43; against the prohibition of food subsidies; for the anti-poll tax bill; against the Smith '41-Connally '41 bill and for sustaining the President's veto of it; against cutting OPA's appropriation; against the McKellar bill; against the Hobbs so-called anti-racketeering bill; against opposing the $25,000 limit on salaries; for more money for soil conservation; against liquidating the Home Owners Loan Corporation; against abolishing the domestic branch of the Office of War Information; and against continuing the Dies Committee, Practically his only votes against the Administration were for the Smith resolution, against funds for crop insurance, against more money for rural electrification, and for the modified Ruml tax collection bill which became law. In July, however, he was attacked by another New York New Dealer, Representative Celler, for having expressed himself fully satisfied by the work accomplished by the Anglo-American Conference on the Refugee Problem at Bermuda which Bloom had attended as an American representative. Bloom, charged Celler, "lacked the compelling passion that stirs men to action" as well as a full "appreciation of the extremities of suffering and need for imperative action."

When Congress reconvened in the fall of 1943 Bloom worked for the prompt repeal of the Chinese exclusion act, helped to steer the Fulbright '43 resolution through the House, and voted against the anti-subsidy bill. In November he introduced a joint resolution authorizing Federal appropriations to the United Nations Relief and Rehabilitation Administration. He was also active as chairman of the Emergency Committee to Save the Jewish People of Europe.

The chairman of the Foreign Affairs Committee has been described by a writer in *PM* as a man of "somewhat less than average height, with a lively, mobile face. He looks something like George Arliss. He is a natty dresser, features white vest edgings, complete color ensembles, and a pince-nez with a broad black ribbon." He lives in a beautifully appointed home in Washington's best residential district and works in a private office on the top floor of the Capitol which is a miniature museum—full of pictures of George Washington, originals of newspaper cartoons in which Bloom is the central figure, and framed letters and autographed pictures from famous people. Bloom has met almost every famous personage of two generations and, of course, today he shares reception duties for visiting potentates with Chairman Connally of the Senate Foreign Relations Committee. When Churchill '42 addressed the joint session of Congress in May 1943 it was Bloom, sitting next to him on the rostrum, who saved the British Prime Minister from an embarrassing fall by pushing his chair into place just as he was about to reseat himself on nothing.

This New York Congressman has never played golf or cards and he doesn't much like sitting through a play, but he is an enthusiastic "short snorter" and victory gardener, willing to enter his garden against Vice-President Wallace's '40 as the finest in Washington. He is also something of an inventor. He sleeps on a spartan bed, but with a satin-covered pillow shaped like an hour glass which hugs his neck and forms a figure-fitting support. This, he says, gives him complete relaxation, and he buys the "Bloom headrest" in dozen lots and hands them out freely to friends.

Sol Bloom was a director and United States commissioner of the New York World's Fair of 1939, and he was also chairman of the Committee on Celebration of the 150th Anniversary of the United States Supreme Court. He is almost as well known as an art collector as he is as an authority on American history. His wife died not long ago. His daughter, Vera, lives with him in Washington, and they lead a quiet but enjoyable social life. Bloom is an honorary member of the Veterans of Foreign Wars, a thirty-second degree Mason (or Shriner), and a "Kentucky colonel."

References

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Who's Who in America 1942-43

BLUMENTHAL, GEORGE 1863(?)—July 23, 1943 Theatrical and operatic producer, promoter, and manager; close associate of the late Oscar Hammerstein; promoted productions of Wagnerian opera in America during the 1920's; directed dramatic musical show *Snow White and the Seven Dwarfs* in 1938.

Obituary

N Y Times p15 Jl 28 '43

BLUMENTHAL, HUGO 1862(?)—Aug. 8, 1943 Philanthropist; former official at Mount Sinai Hospital in New York and president, for twenty-five years, of Mount Sinai School of Nursing; retired from New York Stock Exchange in order to devote his time to philanthropic work.

Obituary

N Y Times p19 Ag 10 '43 por

BOAS, FRANZ (bō′əs) July 9, 1858—Dec. 21, 1942 Professor emeritus of anthropology at Columbia University; one of the world's leading authorities in the study of man and his inheritance; see sketch 1940 Yearbook.

Obituary

N Y Times p25 D 22 '42 por

BOE, LARS WILHELM, REV. Dec. 27, 1875—Dec. 27, 1942 Pastor in the Lutheran Church; for twenty-four years president of St. Olaf College in Northfield, Minnesota.

Obituary

N Y Times p20 D 28 '42

BOISSON, PIERRE (FRANÇOIS) (bwä-son′) June 19, 1894- French Government official

Address: b. Governor's Palace, Dakar, French West Africa

While Governor General of French West Africa, Pierre Boisson, like so many of his fellow Governors in the French colonies, switched from side to side in the Second World War—of choice, say his enemies; of necessity, say his friends. Originally for the Allied cause, he changed his allegiance to Vichy upon the fall of France, but, in answer to the appeal of Admiral Darlan '41, his personal friend, he gave Dakar to the Allied forces in the fall of 1942 without the semblance of a struggle. This surrender, however, took place only after the Allied invasion had been completed and there was no other choice; and de Gaullists, pointing this out, continued to agitate for Boisson's removal as Governor General until his resignation from that post in the summer of 1943.

PIERRE BOISSON

As a youth Pierre François Boisson continued with his career despite a major physical handicap which resulted from his experiences in the First World War and might have made a permanent invalid out of another man. He was born at St. Launec (Côtes-du-Nord) in Brittany on June 19, 1894, the son of two schoolteachers who together gave the little Bretons the rudiments of a liberal education. If Pierre's parents made any plans for his future, undoubtedly the height of their ambitions was for him to be a schoolmaster like themselves.

Pierre grew to be "a strong, dark boy, well-knit and erect, with a brown face and heavy eyebrows overshadowing candid eyes." He attended the normal school at Saint-Brieuc, was graduated, and became a teacher like his parents. If there had been no interruption to his pedagogical career, he might have continued as an obscure country schoolmaster for the rest of his life.

The First World War broke out, however, and the young man was sent to the Front. He fought at Artois, at Argonne, and at Verdun. He was wounded twice before a grenade tore off his leg, and seemed at the time to have wrecked his career. He was a chevalier of the Légion d'Honneur, he had two citations, and he was a permanent cripple—at the age of twenty-three. It was impossible for him to return to his school, he felt, with such a terrible physical handicap. Yet he would not avail himself of the sinecures which the Government offered to those of its soldiers who had been seriously mutilated in the War. He chose instead the most difficult course that a cripple could take, one that made use of all of a man's physical forces: a career in the colonies.

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After recovering from his wounds, young Boisson entered the Colonial School. He came out first in the final examinations; and was, therefore, according to custom, entitled to choose his own post. He chose French Equatorial Africa and accordingly was appointed assistant administrator at Brazzaville in the Congo in 1920. At that time that colony enjoyed the most unsavory reputation of all the French possessions—it was the furthest, the most desolate, and the most uncivilized. An article in the Nazi-controlled *Revue des Deux Mondes* (April 1941) found the explanation for this apparently strange choice in the fact that Boisson was the kind of man "who goes straight to the most difficult tasks, because he has the taste to dominate." At Brazzaville he and his comrade, another wounded war veteran, were not welcomed too heartily by the white residents, who felt that their prolonged residence in the Congo, with its attendant risks, entitled them to the high positions which the two young men had received only as compensation for their war wounds. Boisson and his friend, however, soon overcame this feeling—their real problem was the question of governing the natives.

Much later, at the height of his career, Boisson wrote: "I lost no time in discovering the true character of the native in spite of all the legends, stories, and books about him. I saw immediately that I had to deal with what was essentially an agricultural people. The earth models those who cultivate it, and gives all of them the same characteristics, no matter what the color of their skin. I treated my first natives as peasants—Breton peasants. Later, when I became more experienced, I modified my practices to a certain extent. But I have proved hundreds of times that my first policy was essentially correct."

The climate of Equatorial Africa could not but have its effect upon a cripple. Boisson succumbed and was sent back to France on leave, at the expiration of his first term in the Congo. So thoroughly, however, had Africa fascinated him that, at the end of his leave, he requested and was granted another term in the Congo.

With the schoolmaster's thirst for information, Boisson's real ambition was to travel over the whole French colonial empire, studying the peoples of the other French possessions, in Asia as well as in Africa. There was only one position which would fulfill his requirements; and in June 1924 he became a colonial inspector, third class. The colonial inspectors are envoys of the Colonial Minister, who delegates them to study in detail various individual colonial problems, ranging from the construction of a road to the administration of a campaign. "These independent officers go wherever they are sent, and live in seclusion in order that no one may influence them. . . People pretend to despise them, but actually they are feared and respected." The colonial inspectors were constantly being accused of trying to usurp the Governor's prerogatives, and their critics maintained that it was impossible "both to control and to govern." The *Revue des Deux Mondes*, however, regarded the inspector's controlling duties as the best preparation for government. Boisson rose to second class inspector in 1924, and to first class inspector in 1926.

The young man still lacked the expert knowledge of politics and politicians that would fit him for the position to which he aspired. Charged with a mission from the Colonial Minister in 1931, he soon became chief of his Cabinet (1932), however, and quickly learned to play politics. That same year he became chief of the Cabinet of the Colonial Under-Secretary of State, and was appointed third class Colonial Governor.

Boisson's next post, that of secretary general to the Governor of French Equatorial Africa (1934) could be very important or merely a routine job, depending upon the Governor. M. Brévié, the pro-consul, was not jealous of his prerogatives, and saw in his subordinate not merely his representative, but his "collaborator." He delegated much of his power to Boisson, who "served him," according to the *Revue*, "with Breton fidelity."

Finally, in 1936, Boisson was appointed commissioner of the Cameroons, and there the *Revue* says he worked "to further the prosperity of the natives," creating a "bourgeoisie of native planters." In 1938 he returned to Dakar, temporary Governor General of French West Africa, charged with the "painful mission" of setting to rights what the *Revue* called the "excesses of the Popular Front." (These "excesses" included rights for Negroes and their inclusion in trade unions.) A year sufficed for this; then he was sent back to the Congo where his career had begun. He was there when the Second World War broke out, and remained there until the news of the fall of France came to Africa. It was then found necessary to appoint a new high commissioner for all French Africa, and in July 1940 Pierre Boisson was appointed to that post at Dakar, the most strategic position in Africa because of its close proximity to Brazil (a six or eight hours' flight) and its excellent harbor and landing fields.

Boisson announced, according to Emil Lengyel '42, that his colony wanted to fight the Nazis, but "neither the Free French nor the British took advantage of this opportunity, and they have been overwhelmed with blame." Boisson then changed over to Vichy, swearing to resist any attack on Dakar "no matter from what quarter." The Vichy Government, wrote Lengyel, "exerted strong pressure on Governor General Boisson, who now went so far in atoning for the dangerous thoughts he had entertained in the past as to conceive the plan of an armed attack on Gambia, the British wedge in French Senegal. Boisson's plan turned out to be a failure; his heart may not have been in the job." In the fall of 1940, however, he successfully resisted a British and Fighting French attempt to wrest Dakar from Vichy forces.

The natives of French West Africa have been conquered only after a long series of wars and punitive expeditions and they are exploited with quiet efficiency by businessmen. Albert Londres describes the economic position of the Negro laborers of French West Africa as a contest between "two teams, always the same, both white. One wears the colors of the Government and the other the colors of the businessmen. The Negro is the ball." Rates of pay for Negro laborers are extremely low—lower than in the British colonies; and, according to the latest available figures, in French West Africa there are only 67,347 school pupils out of a population of more than 14,000,000.

Yet, although the French regions of Africa, like all colonies, "were run on the basic principle of buying cheap and selling dear," the pre-Vichy picture was not entirely dark. The natives had to be relied upon for the defense not only of the French Empire but of metropolitan France itself, and so the French sought to build up a native elite from which to draw their soldiers. In the four administrative areas of Senegal around the port of Dakar natives were therefore not only admitted to French citizenship but for many years they also sent deputies to the French Chamber. The conscription of natives vastly depleted the labor supply, slowed up the economic development of the territory, and deprived the mass of natives of leadership, but at least French rule was not a rule based upon racial supremacy. "Its conflicts were more often economic and class conflicts than those of ruling vs. subject races."

The fall of France changed all this. Senegalese soldiers repatriated to Dakar after the armistice, considering themselves Frenchmen, discovered that the France of the New Order drew the color line, even though unofficially. (The only official "racial laws" in French West Africa, introduced in December 1940, affected the Jews.) Furthermore, after the battle of Dakar martial law was declared, many arrests were made, many municipal authorities were dismissed. Boisson, in suppressing de Gaullist and pro-Ally groups, reportedly condemned 115 persons to death.

In 1940, too, the Vichy Government started to build a trans-Sahara railroad between Dakar and French North Africa, using semi-slave labor (anti-Nazi refugees, shipped from France to French Africa, were used for this purpose) under the supervision of Nazi engineers and technicians. The trans-Sahara railway would at this time have been useless to France, since her African armies had been demobilized; but the Nazis were eager to see it built, for it would supply new Nazi submarine bases on the Atlantic coast from which to attack Anglo-American shipping, and would enable the Nazis to bring goods from West Africa directly to Nazi Europe by a short and safe route.

Governor Boisson, according to *PM*, made Dakar into an armed camp. "German engineers built new airfields and set up coastal defenses. The French garrison was strengthened." In September 1941 Boisson returned to Vichy, ostensibly to report on the situation in Dakar and other parts of the West African colonies and to submit plans by which he hoped to organize a general cooperative effort in support of and in keeping with "renovated France." Asked if there was any expectation of an American attack on Dakar, he replied: "We can't assume anything of the kind, but our duty is to be prepared for anything that may happen." At this time he also declared that there were no Germans in West Africa. "For the native populations, France is represented by Marshal Pétain '40, and there is no question of any other authority." By October 31, 1942 he was announcing that he had decided to evacuate women and children from Dakar "to permit us to resist with all means of defense" against any attack. "It is not a question of fighting to preserve our honor," he declared, "but of defending French West Africa with the firm intention of keeping it."

In November 1942, Allied Armies invaded North Africa and occupied Algeria and Morocco, but Dakar, strongly fortified, remained untouched. Admiral Darlan broadcasted an appeal to his friend, Pierre Boisson, Governor General of French West Africa, to change his allegiance to the Allied side. Later in that month the following was broadcasted by the Dakar radio in Boisson's name: "Frenchmen and Frenchwomen: In view of the situation in France, I have taken the decision as commander in chief of the French armed forces in French West Africa to rally to Admiral Darlan as the commander in chief of all French forces." The message then said that the French Army would "defend the colony against any aggression," asked Frenchmen to be "calm and disciplined" and to obey the orders of their commanders, and said that the Dakar Governor was "not denying" his oath of allegiance to Marshal Henri Philippe Pétain, but that rallying to Admiral Darlan had become necessary because of the "situation in France." The Allied forces took Dakar "without firing a shot or losing a life." Possession of Dakar, with its three commercial docks and its naval dock and torpedo basin, according to Raymond Daniell, "means control of the whole West Africa and South Atlantic shipping routes." Dakar is large enough to harbor the whole French Fleet. It alone of all the French colonies was strong enough to hold out against the Allied forces had it chosen resistance instead of cooperation. Its surrender at Darlan's request, therefore, was felt in many quarters to be almost enough to justify the much-criticized "Darlan deal."

In December 1942 Boisson announced that "Dakar and the rest of French Africa intend to intervene against Germany with their full strength as soon as we have received materials and equipment from America." *PM* declared that there had been no official announcement of a military commission of Allied officers moving in either to administer the base or to cooperate with Governor Pierre Boisson, however. "A newspaper correspondent was balked in an attempt to cross the border into Senegal. . . It may be that with Dakar safely removed as a menace to our Atlantic shipping or land operations on the African continent, details of the occupation will be deferred until windup of the North African campaign." At the same time it was reliably reported that Allied naval vessels already were making use of Dakar as a base from which to operate against submarines, and on December 14 the United States State Department was informed that all disputes between the British and former Vichy officials at Dakar had been ironed out and British internees in North Africa had been released.

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BOISSON, PIERRE—*Continued*

General Boisson was made a member of the Imperial Council to assist Admiral Darlan and later, upon Darlan's assassination, was one of those who elected General Giraud '42 as his successor. Blamed by liberals as responsible for the arrests, the concentration camps, and the enforcement of Vichy's anti-Jewish laws in "his own bailiwick," his importance in the new North African setup did not meet with universal approval. ' The Fighting French were particularly hostile. When Boisson denied that Dakar had been used by the Germans for any purpose, they accused him of telling "a brazen-faced lie." "What is important to know," they announced, "is whether French West Africa supplied [German] submarines or kept them informed; whether they were ever supplied at sea by trawlers; or whether French airplanes flying over West Africa did not fly over the British port of Freetown, and whether these flights over British territory were not every time followed by the torpedoing of a British vessel off Freetown; whether, when the Freetown garrison decided to use its antiaircraft defenses and thus brought those flights to an end, the torpedoings did not miraculously cease." Furthermore, General de Gaulle '40 privately published excerpts from Boisson's intercepted pre-invasion reports to Vichy showing the Governor General's distrust of the British and his resolve to combat any British occupation. More than once unity meetings between Generals Giraud and de Gaulle were apparently broken off because of the latter's insistence that such men as Marcel Peyrouton '43, Auguste Noguès '43, and Boisson should be eliminated from the proposed French National Council.

For a long time both Giraud and the Americans continued to defend Boisson. In the spring of 1943 the American consul at Dakar during the months of the crisis asserted in an article in the *American Foreign Service Journal* that the Germans had not infiltrated there, and that this was largely because of the stubborn resistance of French officials, including Boisson. No German submarines had put into Dakar or other French West African ports, he said, and no naval vessels based in French West Africa had put to sea to supply German submarines or raiders. Boisson was both a "Pétainist and an anti-collaborationist." "Inevitably I saw much of General Boisson in an official capacity," he wrote, "and I think we came to know each other well. He and I were in disagreement sometimes, and I was not always successful in persuading him to do what I wished. I always found him a square shooter. He never double-crossed me. From my personal knowledge of the man, I am skeptical about the stories concerning him. Perhaps it is worth mentioning that, as soon as our country found itself at war, General Boisson sent for me and, during a cordial conversation, he wished my country well and expressed confidence that we should win the War." Yet this same General Boisson, in June 1943, was said to be still exhorting his officers to remain faithful to Pétain.

Late in June 1943, apparently yielding to Fighting French pressure in spite of efforts of the Giraudists and the Americans to retain him, Boisson resigned his post as Governor General of French West Africa. (Peyrouton and Noguès had already gone by this time.) His resignation was hailed as a victory by liberals, but the loss of "one of the ablest colonial administrators on this continent" was reportedly mourned over by the Allies. In November of that same year Boisson was summoned to appear before the Purge Commission of the French Committee of National Liberation. Since his resignation he had been a captain in a minor army post near Oran. In December he was charged with treason and jailed.

The Vichy radio announced in December 1942 that Pierre Boisson had been deprived of French citizenship. The former Colonial Governor holds the Croix de Guerre, was made an officer of the Légion d'Honneur in 1931, and became a commander of the Légion d'Honneur in 1938.

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BORDE, JEAN (JOSEPH JULES NOEL) DE LA *See* La Borde, J. J. J. N. de

BORDES, PIERRE-LOUIS (bôrd) Dec. 28, 1870—July (?), 1943 Former Governor General of Algeria; government official in France until 1912; police commissioner in Algeria in 1913, prefect at Sarthe and Constantine, prefect at Algiers in 1926; appointed Governor General in 1927; officer of Légion d'Honneur and of Public Instruction.

Obituary

N Y Times p30 Jl 25 '43 por

BORIS VLADIMIROVITCH, GRAND DUKE OF RUSSIA (vlad'i-miro-vitch) Nov. 12, 1877—Nov. 8, 1943 Cousin of the late Czar of Russia; once arrested for a plot to overthrow the Czar in favor of the Grand Duke Nicholas; colorful figure in European capitals; died in Paris.

Obituary

N Y Times p23 N 10 '43

BOWIE, EDWARD HALL Mar. 29, 1874—July 29, 1943 Pacific States regional director of the United States Weather Bureau; president of the American Meteorological Society; served in the Weather Bureau since 1891; provided meteorological information for aviators.

Obituary

N Y Times p38 Ag 1 '43

BOWLES, CHESTER Apr. 5, 1901-
United States Government official
Address: b. Office of Price Administration, Washington, D. C.

"No sensible person would seek a job of this kind," said Chester Bowles when he "strode bravely into Washington" on July 27, 1943, to begin work as the new administrator and general manager of the Office of Price Administration. Two weeks before, Lou R. Maxon '43 had resigned under considerable pressure, "muttering and muttered at," from the post first held by Leon Henderson '40. Chester Bowles, who had done a good job as OPA director in Connecticut, was approved by businessmen and also "welcomed by labor" to his new position, although it was thought in some quarters that "the assignment is not likely to change labor's decision to press for the removal of Price Administrator Prentiss M. Brown '43." Already experienced, Bowles had no illusions, but promised to be both reasonable and tough. He allowed himself a bit of optimism: "We should make real progress in the next six weeks." At this a reporter is said to have sighed: "All right, give him six weeks." On October 25, 1943 Bowles was nominated by President Roosevelt '42 to succeed Prentiss Brown as OPA administrator; on November 4 the appointment was confirmed by the Senate.

The Coast Guard was sent out to hunt for Bowles, who was "somewhere off the coast of Maine" vacationing in a sailboat, to tell him that he was the new general manager of the OPA. This recalled to old salts a similar—if less happy—hunt for Bowles some years ago. He is a sailing enthusiast and was skippering a seventy-ton tub up from Bermuda, with his wife and other passengers. For five days he was reported lost. He then came sailing into his home anchorage in Long Island Sound insisting he had never been in any danger. "A gale had left him with only three small sails, and once he had to lash the wheel and lay to for three days. But there had never been anything to worry about."

Chester Bowles, who is "pleasantly horse-faced, and tall and gangling," was born on April 5, 1901 in Springfield, Massachusetts, the son of Charles Allen and Nellie (Harris) Bowles and the grandson of Samuel Bowles, noted liberal editor of the Springfield *Republican*. After his graduation from Yale in 1924 Bowles began his career as a newspaperman by working on his grandfather's paper. He then went to New York to engage in merchandising and marketing research (1925-29) for the George Batten Company, advertisers. In 1929 he helped organize the advertising firm of Benton & Bowles, of which he subsequently became chairman in 1936.

His first marriage was in 1925 to Julia Mayo Fisk of Springfield, Massachusetts. She obtained a divorce from him in Reno eight years later. Bowles then married Dorothy Stebbins of Newton, Massachusetts (February 22, 1934). He is the father of five children: Barbara, Chester, Jr., Cynthia, Sally, and Samuel.

His name did not appear often in the news between 1929 and 1939; Chester Bowles was busy with his successful advertising career.

CHESTER BOWLES

By 1932 the two-man advertising team for which he was idea man had become a corporation. Bowles induced Maxwell House to slash the price of its coffee and to aim for mass sales, and he recommended the same treatment for General Foods products and for Palmolive soap. After 1936, as a matter of fact, when his partner became vice-president of the University of Chicago, Bowles almost worked himself into a nervous collapse.

In 1940 Bowles became linked with the isolationist group in the United States. On October 3, 1940 a full-page advertisement appeared in the New York *Times* urging America to stop sending aid to England. It had been inserted by the America First Committee, of which Chester Bowles was listed as a member. According to Bowles, however, his relationship with the organization was very informal and was largely connected with Douglas Stuart, the America First director, for whom he "had always had the greatest admiration and respect."

After taking office as OPA manager Bowles was questioned by one reporter concerning his original membership on the America First Committee. His explanation was that he was afraid the United States' participation in the War would lead to a greater wave of isolationism than ever, and the development of native Fascism. "He said he did little work on the Committee, kept his name on because he was bulldozed so much to make him take it off." Now he is ready to "stump the country for international collaboration." When the United States entered the War he was prevented from entering the Navy only by a bad ear.

It was not until former Governor Robert A. Hurley of Connecticut appointed him to head the state tire rationing board of Connecticut in December 1941 that his name again came before the public. At the time he "planned to stay only a month as a volunteer

BOWLES, CHESTER—*Continued*

worker," but in May of that year the state price and rationing organizations were merged, and Bowles became state director of the OPA at a salary of $6,500. He severed active connection with the firm of Benton & Bowles to devote his full time to his new job.

An excellent administrator whose experience in private business was an asset, Chester Bowles made a good name for himself in OPA as far as Connecticut was concerned—not only with conservative business, but with labor groups. He is reported to have had "149 labor men on price and rationing boards. This is in contrast to forty-nine in Massachusetts and fifty-two in New York, neighboring states with far greater laboring population. Labor spokesmen here point this out as concrete illustration of Bowles' practical collaboration with labor. Moreover, these spokesmen say that while he was still active with his advertising firm of Benton & Bowles, Bowles became concerned with the consumer point of view. He is reported to have supported latterly the principle of grade-labeling and to have tried some consumer-interest educational work with his clients, among whom are a number of important food industries." He also gave educational talks over a four-station local radio hookup from Hartford.

Since it was the antipathy of Lou Maxon, then deputy administrator under Prentiss Brown, toward grade-labeling which had stirred up the greatest opposition to his policies, New Dealers and labor circles looked upon Chester Bowles with an increasingly favorable eye. OPA's Labor Policy Committee demanded Maxon's dismissal for the second time in May 1943; but it was not until July that the Detroit advertising man handed in his resignation. Prior to this, it was reported that Prentiss Brown had offered Chester Bowles the job of OPA general manager—on condition that he share authority with Maxon. Bowles at the time rejected the bid "because of the Maxon angle." He laid down his own terms, "stipulating that he should have full authority over all branches and field offices of the OPA and be answerable only to Mr. Brown."

According to Prentiss Brown, Bowles would have "full authority to hire and fire." Brown expected that several high-ranking authorities of the agency would have to be dismissed "under Congressional mandate," to be replaced by those "who have had business experience." Maxon had complained bitterly about the young lawyers and professors—the "slide-rule theorists"—in OPA.

It was on one of Washington's hottest midsummer days that Chester Bowles, fresh from a cool cruise on his yacht, arrived in Washington. His first job was to meet the press. "How many will there be?" he asked. About fifty, he was told. "My God!" he said, "How long will it last?" They told him about half an hour or so. "How do I end it?" he asked next. "Do I fall over in a dead faint?" Apparently, however, Bowles made a rather good impression on the newspapermen. According to Washington correspondent Peter Edson: "He revealed himself as an unassuming, well-proportioned gentleman, tall and broad, with a fine large head and engaging smile. He runs to browns. . . He has a manner of raising his eyebrows when he talks, wrinkles up his forehead. He talks a little bit out of the lower right-hand corner of his thin-lipped mouth, but it isn't John L. Lewis '42-like toughness that spills out. He might get tough if he had to, but on first acquaintance he's mild-mannered and soft-spoken, though without a marked New England accent."

In his interview Chester Bowles promised that he would not turn the OPA "into an advertising club." He also said that the world in general had been "a little too hard on professors." He said businessmen had been using college economists for a long time and could scarcely get along without them. But he added that he wanted businessmen and industrialists "with practical experience" for advisory aides and as heads of various OPA divisions.

The new administrator declared that the "snooping Gestapo" approach of OPA officials must be avoided, that a "friendly manner" could bring about price enforcement more quickly. He said he was in favor of subsidies, adding that everyone had been "concentrating on their faults rather than on the chaos resulting if we do not use them." He promised that black markets would be cracked down on at once; OPA wasn't going to be "a door-mat" for the farm bloc or any other group. "The OPA must be willing at all times to stand up against selfish pressures," he stated. "When you think of government regulation in wartime, always remember this: every industrial profiteer, every farm product speculator, everyone who wants a bigger share than his neighbor, would like to see the OPA wiped out tomorrow. . . When such pressures are applied unfairly to the OPA, the American people have the right to know the true facts, and we shall tell them these facts in language that is clearly understandable."

The Bowles statement that made the biggest headlines was that concerning the end of A-card pleasure-driving curbs for motorists. "Depriving people of the right to use their 'A' gasoline as they see fit is like giving a lollipop to a baby and preventing him from sucking it," said Bowles. He indicated that the ban on pleasure driving might be relaxed after the issuance of a report being prepared by the Office of War Mobilization. The only catch to allowing unrestricted use was "the available supply. . . The Byrnes '41 report will decide that." The ban was removed at the end of August 1943.

Earlier that same month a total of some 121 executives in the OPA were asked to submit their business experience in order to determine whether they were eligible to remain in their posts. Messrs. Brown and Bowles, however, would be final judges as to whether "an executive possesses practical business experience." A formal division of powers between the two men was also stated, in which Brown was to be "mainly concerned with general policy" and Bowles with "the operating job."

Organized black markets in gasoline, meats, and poultry presented the most serious problems for OPA officials. The worst of these was said to be that in poultry. So one day, in early August, without warning, a crackdown came on the "Delmarva"—Delaware, Maryland, and Virginia—poultry growing district. "Trucks were halted and their loads of live chickens seized for use by the Army. The owners got the ceiling prices for the fowl, but no more. In the first two days of the procedure not one truck stopped by officials was able to prove that the owners of the poultry had complied with the OPA regulations in full. A week of such enforcement, and the back of the black market in that area was broken, OPA officials said." Thus in less than two weeks after becoming the OPA general manager, Bowles had made good on at least one of his promises—to make real war on black markets. He was on his way toward building up respect for the Government's most disliked agency. "But we've got a lot to learn," he said. "It's a long, educational job."

In the early part of August OPA Administrator Prentiss Brown went back to Michigan, leaving Bowles virtually to take over his job. *Business Week* commented approvingly on August 28 that the latter was filling policy-making positions with businessmen as fast as he could find them, drawing a sharp distinction between enforcement and compliance, giving field administrators more authority, and attempting to simplify regulations. But labor and consumer groups did not remain so happy. In September, when OPA announced its first set of price rollbacks since June, no over-all rollback through farm subsidies was indicated. In October it was revealed that the next Bureau of Labor Statistics cost of living figure would show a one per cent rise, wiping out the slight reduction since Bowles took office, and an over-all seven per cent increase for the rest of 1943 was predicted by the Commerce Department. Bowles' own desire to enforce price ceilings was not questioned, however.

On October 25 Bowles was nominated to succeed Prentiss Brown as OPA Administrator, and on November 4 the appointment was confirmed by the Senate. By this time Congressional criticism of OPA was more difficult, for Bowles had gone even further than Congress had suggested in appointing businessmen to OPA posts—particularly in the price division, which had been the main Congressional target. At the same time, however, Congress' fight against subsidies threatened the main purpose of Bowles' organization: price control. According to Bowles, who is in favor of "limited subsidies," there was "no alternative to subsidies if the cost of living is to be held at, or anywhere near, its present levels." If subsidies were withdrawn, he warned, the increased cost of living would amount to a straight ten per cent sales tax on all consumer goods and services, and food prices were already ten per cent above wages. Labor in its fight to force down living costs was pitted against "an almost terrifying pressure" from businessmen to raise price ceilings—and every price rise led to another. Even the businessmen recently brought into OPA who originally opposed subsidies had learned to favor them for these reasons, said the OPA administrator.

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BOYER, CHARLES (bwä-yā') Aug. 28, 1899- Film actor

Address: b. c/o Universal Pictures Corp, Universal City, Calif.

Idolized by millions of American women, Charles Boyer is said to be the greatest foreign motion-picture star since Rudolph Valentino captured feminine hearts in the days of silent films. The voice of the French-born actor—"warm, intriguing, intimate," and probably his greatest asset—has made his radio career as successful as his work in pictures. When the Second World War came to France that nation considered Boyer's personality so potent an influence for propaganda in America that he was "mysteriously mustered out of his regiment" and sent back to Hollywood. "Since I have been instructed to return to my career as an actor, and since that lies in Hollywood, I have returned to America to resume work before the cameras," Boyer explained. Since then he has taken out his American citizenship papers (February 1942) and has also signed a three-year contract with Universal as a producer-actor. Feminine admirers may be disappointed to learn that under the agreement he is to make nine pictures and to appear in only four of them.

Before Hollywood producers "discovered" him, Boyer had won great popularity in his own country on stage and screen. He was born in Figeac, a village in southwestern France, on August 28, 1899, the son of a well-to-do dealer in farm machinery. As a small boy he had a remarkable memory, could recite entire poems at the age of three, and was soon learning lines from plays. At eight he gave "one-boy" performances at school theatricals, playing all the characters in many plays. His father gave him the granary of the Boyer barn for a dramatic workshop, so young Charles wrote plays and got the neighborhood children to take part in them. His family's ambition was for him to become a doctor or a lawyer, but by the time he was sixteen he had definitely made up his mind to be an actor—a decision made after seeing on ten successive nights Lucien Guitry's performance in *Samson* in Paris. His mother held out against a stage career until a motion picture company came to a near by town to film some exterior shots of *Travail.* Boyer became acquainted with one of the players, Raphael Duflos, who was so much impressed with his natural ability that he persuaded Mme. Louise Boyer to let the boy follow the theatre. She consented on condition that he first finish his education. After attending the

CHARLES BOYER

lyceum of Figeac young Boyer went to Paris to study at the Sorbonne, and was graduated with a degree in philosophy.

But "I still want to be an actor," Boyer said, and he immediately enrolled in the Paris Conservatoire du Drame. Opportunity came theatrically to him within a year (1920). M. Gemier, producer of the play *Les Jardins de Murcie*, told him that his play was due to open in twelve hours, and the leading man was ill. He had heard of M. Boyer's remarkable memory—could he, in twelve hours, learn the lines and give a performance which would not disgrace the Conservatoire? The young student did memorize the role; and when the curtain came down that night he was greeted with waves of applause. Paris—feminine Paris, at least—had discovered a young actor of twenty-one, "charming, well-mannered, and with a flair for mystery," and Paris was delighted. Gemier, the producer, a few days later offered him a part in his *Brande Pastorale*. The role drew praise from critics, and Boyer was cast in other plays. At the same time he continued his classes at the Conservatoire.

When he had finished his studies Boyer was starred in *L'Insoumise* and became the most talked of young actor in Paris. When the play ended he followed it with successful appearances in *L'Homme Enchaîné, Le Bien Aimé, La Marche au Destin, Le Secret*, and *Mélo*. He had worshiped the actor Guitry; and now Henri Bernstein, Guitry's producer and director, was writing for and directing Boyer. Boyer had become a frequenter of the best salons of Paris, and he had fallen in love with a very beautiful young Frenchwoman. Their romance suffered but endured for four long years under Bernstein's eccentric and exacting demands as a director. Then death came to the woman who had waited.

Until 1930 Boyer worked hard in the theatre: he led an "upside down, maladjusted existence" off stage, and there was also the constant pressure of starring in Bernstein's morbid psychological plays. Boyer found his only release in gambling. Soon, in spite of the large salary he was drawing, his bank informed him of an overdraft. He was then ready for his vacation, and decided to go on tour. The Company unfortunately played all the casino spas of France. Each night Boyer gambled, and usually lost. His interest in his career as an actor waned; he began to hate his audiences.

In 1930 he left "for a change of scene" on a repertory tour of Egypt, Turkey, and Romania. In Cairo, according to report, he met a famous surgeon, a man he had known and admired in southern France, and who now gave him some good advice. "It's a big thing to have lived one life by the time you're thirty and to have the courage to start another." Boyer returned to Paris anxious to find a new field for his talents. The motion-picture companies were highly interested in him, and he made his first talking picture at the UFA Studios in Berlin. It was *La Barcarolle d'Amour*, one of the first French sound films, and it was an immediate success.

Hollywood directors who saw it knew that they wanted a good French actor for the talkies—the Boyer personality and the Boyer voice. The personality and voice were willing, and Boyer, having succeeded in breaking his French film contracts by payment of a *dedit* (compensation), left for California. But the accent which, modified, has since become a major Boyer asset made producers hesitate to sign him. He was miscast as the chauffeur in Jean Harlow's *Red-Headed Woman*, was a failure, and "went home to France, his bitterness so intense his ears rang with it." Having made some more successful films for French companies, Boyer nevertheless determined once more to conquer Hollywood, and returned when Fox Films, having seen him in *La Bataille*, "thought they might make capital of a man whose eyes could look as if they mirrored all the sorrow in the world." But again the French actor was miscast (in *Caravan*, 1934, a musical), and again Boyer packed to go home. It was Walter Wanger who came to the rescue. He proposed starring Boyer with Claudette Colbert in *Private Worlds* (1935). Boyer's language difficulties were overcome after diligent study with tutors, and when the film was released "the delirious reaction to his superb performance made the piece the hit it was." Wanger gave Boyer a long-term contract.

From that time on feminine film-goers have found only one flaw in Boyer: the fact that he is married—and happily married, alas—to Pat Paterson, a young English actress whom he met in Hollywood in 1935. Previously the women he had met in Hollywood had interested him, but they lacked the important quality of "mystery"; Pat Paterson, European-bred, was different. Three weeks after meeting her, Boyer knew this was the woman he wanted for his wife. They flew to Yuma, Arizona, where they were married, then back to Hollywood, where Boyer went on with an increasingly successful film career. (The Boyers' first child, a son, was born on December 10, 1943.)

Boyer first played leading roles in *Shanghai* (1935) and *The Garden of Allah* (1936).

With such box-office hits as the French-made *Mayerling* (1937) and American-made *Tovarich* (1937) the young French actor became one of the top-ranking stars of both France and America. Some critics consider his role as the romantic French "supercriminal" in *Algiers* (1938) his best to date. Like many Boyer successes, the film was remade in Hollywood from a foreign original, *Pepe le Moko,* in which Jean Gabin '41 starred.

In 1939 Boyer was on one of his annual trips home, with a French film in production, when the outbreak of war caught him in Nice. He promptly threw away his make-up kit to join the 37th Artillery. For weeks military censorship prevented millions of devotees from knowing what had happened to the film star. Then, early in 1940, he was released from military duty and permitted to come as "a good-will ambassador" to Hollywood. It seems that Boyer had been assigned to switchboard duty behind the lines, where his fellow soldiers kidded him for having been demoted from general [referring to his role as Napoleon in *Conquest* (1937)] to 2nd class private. It was no stellar role for "France's gift to the women of America," who, by his mere continuance in motion pictures, could be an invaluable propagandist to millions of screen fans and radio listeners. Boyer's radio career was continued in 1940 with starring roles in Woodbury's *Hollywood Playhouse.* Since 1940 he has also been a frequent guest star on De Mille's '42 *Lux Radio Theatre* program, a recent appearance having been in the radio version of *Algiers.*

After his last return to Hollywood, Boyer's first two important successes were *All This and Heaven, Too* (1940), in which he co-starred with Bette Davis '41 in the screen version of the best seller; and *Hold Back the Dawn* (1941), in which he appeared as a scheming European refugee in Mexico who marries a trusting American schoolteacher (Olivia de Havilland) in order to gain United States citizenship. In 1942 he starred in the first episode of *Tales of Manhattan,* a series of separate incidents held together by a full dress coat and directed by Julien Duvivier '43, whose *Carnet de Bal* was structurally similar but was much more successful.

In 1943 Boyer was seen in *The Heart of a Nation* (a French film finished in 1940 just as the Germans marched in), delivering the long preface and narration in a "life's-but-a-walking-shadow tone." After giving a "thoughtful and romantically intense portrayal" of the Belgian composer-hero in *The Constant Nymph,* in which Joan Fontaine took the honors, he worked again with Duvivier on a film whose idea they had contrived together and sold to Universal. *Flesh and Fantasy,* a production made up of three separate episodes held together only by their underlying theme of the supernatural, was also released in 1943. Boyer, playing the role of a trapeze artist, starred in one episode. This production was received by most critics with remarkable coolness. Boyer then finished work on *Gaslight,* the film based on the Broadway hit, *Angel Street.* In *Gaslight* Boyer plays his first really villainous role on the American screen: that of a would-be murderer of his wife (portrayed by Ingrid Bergman '40).

When Boyer made his great success in *Private Worlds,* one critic prophesied that "on the basis of his work . . . it seems safe to say that this French actor is destined for a great success on the American screen, although the chances are that his Gallic romantic appeal, rather than his very real skill as an actor, is going to be his great asset in a Hollywood career." This prophecy proved accurate, for Boyer has been a victim of "type-casting," almost invariably playing the role of a sultry-eyed lover. His expert handling of such parts as Rudolf in *Mayerling* and Napoleon Bonaparte in *Conquest* (in which he stole the picture from Greta Garbo) always seems to surprise his public which, although it has been ably demonstrated, never seems to comprehend the fact that he can play anyone else than Charles Boyer. Equally adept at comedy or tragedy, however, "the doe-eyed, dove-voiced" actor always turns in an excellent performance. According to *Time* Magazine, he "has forgotten more tricks of acting—or just standing still—than many of his colleagues will ever learn."

Charles Boyer has been an ardent supporter of General de Gaulle '40 since the Germans entered Paris in June 1940. Although constantly busy with film productions, he has devoted all his spare time to the cause of Fighting France. He is president of the Hollywood committee of French War Relief and an active member of the coordinating council of French Relief Societies and of the advisory council of anti-collaborationist French citizens. At a meeting of the New York *Herald Tribune* Forum in November 1942 Boyer spoke on "The Fighting French." He said that he was now a fellow citizen who spoke "American with a Free French accent." After stating his allegiance to de Gaulle, Boyer expressed a hope for "total unity among Frenchmen abroad." He deplored the policy of the Vichy Government that drove thousands of French scientists, writers, and scholars from the land, but praised the founding of *L'École Libre des Hautes Etudes* in New York under the auspices of the New School for Social Research.

As every woman knows, Boyer (of average height and weight) has dark brown hair and eyes; the hair, off stage, has receded quite noticeably, which serves rather to emphasize a thoughtful, intelligent brow. In films, like so many leading men, he wears a toupee in order to preserve a "glamorous appearance." Much of Boyer's success is due to his genuine intelligence—he is an avid reader of the classics as well as modern literature, and an accomplished linguist. His favorite book is a French novel, *Two Men;* his favorite American author is Sinclair Lewis. He is also a musician, having studied the violin for nine years. His favorite composer is Chopin. Unlike many Frenchmen, particularly those with careers in the arts, he likes games and athletics, preferring golf, tennis, and winter sports. He doesn't like baseball or football, however—and he does like checkers and chess. He still has a passion for gambling, too, though he refuses to play cards with women. But his chief hobby is the French Research

BOYER, CHARLES—*Continued*

Foundation, a library housed in a two-story building which he founded in order to aid Hollywood studios to achieve authenticity in films dealing with France. Boyer earned $350,000 in 1941, but the Foundation must still take a good part of his income. He is an actor with a modesty and lack of vanity rare enough even among masculine stars: "I'm over forty," Charles Boyer says, "and I can see no reason for attempting to conceal it."

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BRACCO, ROBERTO (bräk'kō rə-bãr'tō) Nov. 10, 1861—Apr. 21, 1943 Italian dramatist, novelist, poet, journalist, and art critic; author of six volumes of stories and forty plays, among them *The Countess Coquette,* Nazimova vehicle of 1907 which established his reputation, and *The Little Saint,* produced in the United States in 1931.

Obituary

N Y Times p14 Ap 24 '43

BRADLEY, OMAR N(ELSON) Feb. 12, 1893- United States Army officer

Address: b. c/o War Department, Washington, D. C.

Class prophets are seldom more omniscient than any other sort of peerers into the future, but they do enjoy occasional successes. In 1915, the year when Omar N. Bradley was graduated from West Point, *The Howitzer* (West Point annual) gave him the following send-off: "His most prominent characteristic is 'getting there' . . . and if he keeps up the clip he's started, some of us some day will be bragging to our grandchildren that 'Sure, General Bradley was a classmate of mine!'" In May 1943, when Bizerte fell to Lieutenant General Bradley's 2nd United States Corps, all available grandchildren were undoubtedly being told just that. In June 1943 Bradley was promoted to the temporary rank of lieutenant general "in recognition of his record in the Tunisian campaign," and awarded the Distinguished Service Medal. In October, after his leading role in the Sicilian fighting, President Roosevelt '42 nominated him for the permanent rank of brigadier general. (Action on the promotion was postponed because his name was on the promotion list that included General Patton '43.)

Omar Nelson Bradley, who commanded the 2nd United States Corps of General George S. Patton's '43 7th Army during the entire operation leading to the capture of Bizerte and during the Sicilian campaign, was born in Clark, Missouri on February 12, 1893 and named Omar because there were so many Bradleys in Missouri that his mother felt she had to do something drastic to distinguish him from the rest. He was the son of the former Mary Elizabeth Hubbard and of John Smith Bradley, who died when his son was thirteen.

At West Point, Bradley won his baseball and football letters as well as the citation already mentioned, and on June 12, 1915, upon graduation, he was appointed a 2nd lieutenant in the Infantry. Assigned to the 14th Infantry, he served at Fort George G. Wright, Washington, until May 1916, when he was ordered to border duty. He then accompanied his regiment to Douglas, Arizona. A month later he was sent to Nogales in the same state, but in July 1916, promoted to 1st lieutenant, he returned to his station at Douglas. There he remained until September 1916, when he accompanied the 14th Infantry to Yuma, Arizona. On December 28, 1916 he was married to Mary Elizabeth Quayle, an attractive brunette whom he had known since they both attended high school in Moberley, Missouri. Since that time his wife has uncomplainingly accompanied him to twenty-eight different posts.

The first of these moves was in May 1917, when Bradley, promoted to a captaincy, was sent with his regiment to Vancouver Barracks, Washington. In November 1917 he accompanied the regiment to Camp Lewis in the same state, but spent only two months at Camp Lewis before going to Butte, Montana. On June 17, 1918, while still stationed at Butte, he was promoted to the temporary rank of major, and three months later he was sent to Camp Dodge, Iowa. From December 1918 to September 1919, when he was made professor of military science and tactics at South Dakota State College, he was stationed at Camp Grant, Illinois. On January 22, 1920, while still at South Dakota State College, he reverted to his permanent rank of captain for six months; on July 1, 1920 he was, however, promoted to the permanent rank of major. In September 1920 he went from South Dakota to the United States Military Academy at West Point, where he served as an instructor in mathematics for four years. Following this experience he enrolled in the Infantry School at Fort Benning, Georgia, and after he had been graduated from the advanced course in May 1925 he was ordered to duty in Hawaii with the 19th Infantry, Schofield Barracks.

In September 1925 Major Bradley transferred to the 27th Infantry, also at Schofield Barracks, and he remained in Hawaii until May 1928, during the last year in charge of National Guard and Reserve Affairs for the Hawaiian Department, with headquarters at Fort Shafter, Hawaii. He then returned to the United States and enrolled in the Command and General Staff School, Fort Leavenworth, Kansas, from which he was graduated in July 1929. For the next four years he served as an instructor at the Infantry School, Fort Benning, Georgia, in charge of the weapons section. He then entered the Army War College, Washington, D. C., and after being graduated in June 1934 he was assigned as an instructor in tactics at the United States Military Academy at West Point. On June 26, 1936 he was promoted from major to lieutenant colonel. He became plans and training officer at the Academy in July 1937, and continued in this capacity and as an instructor until June 1938.

In June 1938 Bradley was called to Washington, D. C., for duty on the War Department General Staff, of which he became assistant secretary in July 1939. In February 1941 he was assigned to serve as commandant of the Infantry School, Fort Benning, Georgia, and, at forty-eight, he became the first of his 1915 class to be appointed a brigadier general. A year later, with the United States at war, he was promoted to major general (temporary), and was designated as commanding general of the 82nd Infantry Division, Camp Claiborne, Louisiana. In June 1942 he was assigned to the 28th Infantry Division at Camp Livingston, Louisiana as commanding general. He is said to have shown great physical endurance during army maneuvers in the southern states: he ran through obstacle courses and swung across ravines and streams and dangling ropes while enlisted men much younger than he were dropping out.

In February 1943 Bradley was given an unannounced overseas assignment. Soon afterward he wrote to his wife: "It is an interesting assignment. Only temporary, but I hope to make it permanent." During Bradley's first few weeks in North Africa as field aide to General Dwight D. Eisenhower '42 he learned to do without the conveniences (and also many of the necessities) he had been used to, counting himself lucky if he managed to wangle one bath a week. During those weeks he also became the eyes, ears, and feet of General Headquarters, spending much time making long reconnaissance trips by plane or jeep. At the time the Americans were fighting in the south under General Patton's command. Finally, on April 16, the battle moved into the northern hills. Since the new zone of operations assigned to the Americans made the northern drive essentially an infantry fight, and since General Patton was a tank expert and General Bradley an infantryman, Bradley became the new commander of the 2nd United States Corps, which began making its way to Bizerte. The infantry under him "unbuttoned the first button along the front," pushing through a German mine field to take Hill 609. The announcement of Bradley's appointment was not to be made by Eisenhower until May 8, however.

On May 7 the Americans and British captured Bizerte and Tunis, cutting the enemy forces in Tunisia in two. They then continued to fan out from the two cities and bear down upon the confused Axis troops wherever they tried to make a stand. Finally, on May 9 at 11 a. m., General Krause, artillery commander in the Africa Korps, sent word to Bradley requesting an armistice for the purpose of negotiating the surrender of the German forces. Bradley's terms were that the surrender must be both unconditional and prompt, and that all destruction by the Germans of their war equipment must cease immediately. His terms were accepted, and that day at least 25,000 thoroughly beaten Germans surrendered to the 2nd United States Corps. On May 10 Bradley's general order to his officers and men was: "This ends operations for the American 2nd Corps in North Africa."

U. S. Army Signal Corps

LT. GEN. OMAR N. BRADLEY

General Sir Harold R. L. G. Alexander '42 sent the following message to Bradley: "Well done, indeed. I and all the 18th Army Group are delighted at your wonderful success in the north, culminating in the capture of Bizerte. Your Corps has played a major part in this great victory, and I wish to express to every single officer and man in your command my gratitude and thanks." Lieutenant General Kenneth A. N. Anderson '43, who had devised and executed the plan by which the 1st Army completely smashed the enemy, announced: "Well done. Please give my warmest congratulations to the divisional commanders and to all ranks in the splendid finish to the three weeks of hard and unceasing fighting during which the 2nd Corps has grown to full stature as a magnificent fighting machine. I am indeed proud to have had your Corps cooperating so intimately with the 1st Army. You have fought with us so closely on a large and small scale since we landed in Africa six months ago that we all regard you as almost an integral part of the 1st Army, or certainly at least as blood brothers. I only hope that you reciprocate our feelings and that the ties between us will ever grow stronger."

Though promoted to the temporary rank of lieutenant general in June (Bradley's permanent rank was then colonel), Bradley would not pin on his third star until the official orders were actually in his hands. By that time he was taking part in the Sicilian campaign, again as commander of the 2nd United States Corps. Ernie Pyle '41, who spent some time with him in Sicily, had a good deal to say about the General in his daily syndicated column in August 1943. For one thing, Bradley insisted "on keeping his command post up close, sometimes distressingly close, behind the front lines." For another thing, he was the kind of commander whom all the general officers called "Brad" on informal occasions,

BRADLEY, OMAR N.—*Continued*

and who impressed the men who worked under him as the fairest man they'd ever known. His little official "family" (two young captain aids, a sergeant driver, a corporal orderly, and a brigadier general chief of staff) were particularly devoted to him. This did not mean, however, that Bradley was at all easy going: he remained mild and polite whatever happened, but with him one had to either deliver the goods or get out.

In Sicily, Bradley lived in an army truck fixed up inside like a tourist trailer, where he sat alone at night for hours studying the map of Sicily, thinking and planning out moves for the morrow. During vital periods of each campaign he would come to the newspaper correspondents' camp and give them as complete a picture of the situation as he could. Although a modest, soft-spoken man, so unpretentious that he didn't even own a Sam Browne belt or dress cap, Bradley didn't mind public speaking at all, and when in September he found himself back in the United States for a visit he spoke before the American Legion convention as frankly as he had spoken to the correspondents. He announced that since his return he had been most struck by the sentimental view many civilians seem to take toward fighting Germany, regarding it as "a sporting proposition like a football game." "I can assure you," General Bradley said, "that your soldiers fighting at the front have no such sentimentalism toward the Germans"; and he cited more than one instance of German treachery in battle.

In November 1943 London sources reported that Bradley would probably head the American field forces in the anticipated western invasion.

Tall and lanky, Lieutenant General Bradley is getting bald on the top of his head, and the rest of his hair is cut short and sprinkled with gray. He wears faintly tinted tortoise-rimmed glasses. He is, according to Delos W. Lovelace of the New York *Sun*, "a quiet gentleman who might pass for a professor. His wide forehead is cerebral; his long narrow face full of thought." He is, however, "good at everything": a champion skeet shooter, an excellent golfer and bridge player, and an ardent hunter and fisherman. His favorite book is *Ivanhoe,* and he reads it at least once a year. He never misses a big league baseball game if he can help it. He doesn't smoke, and he drinks and swears only in moderation. He doesn't speak any foreign languages, and the Middle West is still in his vocabulary ("fighting to beat the band", "horse of another color").

Besides being a master tactician on the battlefield, Bradley is the sort of man who remembers birthdays, who sends flowers on Easter and Mother's Day, and who is a faithful member of the Christian Church and a Mason. He is, in other words, a family man. Mrs. Bradley said, after hearing of the Bizerte victory: "Now I am so proud of him. It makes up for all the long months of waiting to hear what he was doing." As for his daughter Elizabeth, a student at Vassar, she was equally proud, but a little disturbed, too. For a while her fellow students, placing their trust in heredity, called on her to answer all their questions that had to do with the War—from its probable length to the proper tactics on mountainous terrain.

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BRERETON, LEWIS H(YDE) (brăr'tən) June 21, 1890- United States Army officer

Address: b. United States War Department, Washington, D. C.

An army officer who has seen action in nearly every one of the major theatres of operation in the Second World War, Major General Lewis H. Brereton, former American commander for the Middle East Area, has been mentioned in late 1943 as the possible chief of a totally reorganized American tactical air force in Europe. Brereton is a flying and fighting general who has tangled with both German and Japanese aircraft on numerous occasions. In the summer of 1943, as commander of the 9th Air Force, he directed the spectacular air raid on the Ploeşti oil fields in Romania, inflicting what was described as "a crippling blow at Germany's main source of oil." He believes that Allied forces must strike directly at the heart of Germany and once told an interviewer: "If you want to win the War, you must keep hammering at Germany itself from the air and . . . thrusting ever closer to it on the ground."

One of the youngest officers ever to attain the rank of major general in the United States Army, Lewis Hyde Brereton, the son of William Denny and Helen (Hyde) Brereton, was born in Pittsburgh, Pennsylvania, June 21, 1890. When Brereton was thirteen the family moved to Annapolis, Maryland, but, in spite of his surroundings, he was not prejudiced in favor of a naval career. After two years at St. John's College in Annapolis (1905-1907), young Brereton took the competitive examinations for both West Point and Annapolis. He had openly expressed his preference for the Army but, "coming out second best in the exams, he had to take 'what was left'—in this case the Naval Academy, which he entered in 1907." But Brereton's heart was not in the Navy. He confessed very frankly "that he was a natural-born landlubber; the sea made him, literally, very sick." Nevertheless, he remained at Annapolis, graduating in June 1911.

Brereton's career as an ensign was shortlived. Owing to "a peculiar military situation" which existed in 1911, the United States Army found itself short of its required number of 2nd lieutenants, while the Navy found itself with too many ensigns. It proved a happy turn of events for Brereton, for he promptly resigned from the Navy and on

August 17, 1911 was appointed a 2nd lieutenant in the Coast Artillery Corps.

The young lieutenant spent a year in the artillery and on September 3, 1912 was transferred to the aviation section of the Signal Corps. Flying was then in its infancy, and Brereton "became one of the pioneers of American aviation," even serving on the staff of the air-minded General Billy Mitchell. (Brereton was later one of the counselors at Mitchell's court-martial.) He learned to fly at the Signal Corps Aviation School in San Diego, California. By March 1913 he qualified as a military aviator and shortly afterward was relieved from duty with the Signal Corps.

Brereton's first overseas assignment was the Philippines. For a while he served in the 2nd Field Artillery there and in 1916, now a 1st lieutenant, he was re-detailed to the Signal Corps, 2nd Aero Squadron. He remained in the Philippines until March 1917. After a few months of service in the office of the chief signal officer in Washington, D. C., Brereton, eager to return to flying, took additional training in the Signal Corps Aviation School in Mineola, Long Island. His training completed, he was ordered to France in October 1917. There he saw both combat and staff service. In March 1918 he was placed in command of the 12th Aero Squadron, "one of the first American flying units on the front," and was in the thick of action in the Toul and Lunéville sections and in the attack at Vaux. For his work at the front Brereton was awarded both the Distinguished Service Cross and the Purple Heart. He is inclined to dismiss these honors lightly, saying of the first that he got it "trying like hell to get home when some Huns got in the way," and of the second, which he received after he was shot down over Saint-Mihiel: "You rate it for being dope enough to intercept an enemy bullet."

On October 26, 1918 Brereton was made operations officer on the staff of the chief of Air Service of the A. E. F., and when the Armistice was signed he became chief of staff in the Air Service of the 3rd Army, serving in Germany with the Allied Armies of Occupation. After a brief interlude as chief of the Operations Division, Training and Operations Group, in Washington, Brereton, then a major, returned to France as an air attaché at the American Embassy in Paris. He remained in Paris for two years, learning "to speak fairly voluble French with a good Parisian accent" and acquiring "a taste for fine wines and good food which has never deserted him."

The years between the two World Wars were fairly uneventful ones in Brereton's career. In 1922 he was assigned, as commanding officer of the 10th School Group, to teach flying at Kelly Field in Texas. In 1924 he was transferred to Langley Field, Virginia to teach at the Air Corps Tactical School. In June of that year he became commanding officer of the 2nd Bombardment Group there and he served in that capacity until August 1927, when he went as a student to the Command and General Staff School at Fort Leavenworth, Kansas. Upon his graduation a year later Brereton was assigned to duty as commanding officer of the 88th Observation Squadron at Post Field, Fort Sill, Oklahoma, where he instructed in the Field Artillery School.

MAJ. GEN. LEWIS H. BRERETON

Late in the summer of 1931 Brereton was sent to the Panama Canal Zone in command of the Panama Air Depot and of France Field, and as acting air officer of the Panama Canal Department. He spent four years in the Canal Zone, returning to the United States in 1935 as a lieutenant colonel, to serve as instructor in the school where a few years before he had been a student, the Command and General Staff School in Fort Leavenworth. Advanced to the rank of colonel (temporary) on August 26, 1936, Brereton remained at Fort Leavenworth until 1939. By this time, in spite of his outspokenness, his occasional "cockiness," and a tendency to laugh at rules and regulations, Brereton had come to be recognized as "one of the few highly qualified United States experts on aerial bombardment," and when the Second World War brought with it the realization that the Germans were planning to make air bombardment the dominant feature in their war against the Allies, Brereton was made a brigadier general (temporary) and placed in command of the 3rd Air Force in Tampa, Florida.

He remained in Florida until November 1941, just one month before the Japanese attack at Pearl Harbor, when he was sent to the Philippine Islands as commander of General Douglas MacArthur's '41 Far Eastern Air Force. In the few terrible weeks that followed the United States declaration of war, Brereton learned more about aerial warfare than ever before. In command of a flying fortress unit, he experienced the bitter discouragement of having "too little, too late." He remained in the hopeless fight for three weeks and by Christmas 1941, in order to save what was left of the fortresses and their crews, he flew to Java with his unit and joined Britain's General Archibald Wavell '41.

Here too he met discouragement and defeat. Although he sent his men into what *Time*

BRERETON, LEWIS H.—*Continued*

Magazine called "brilliant but unavailing raids and battles over the Indies, the Java Sea, the Strait of Macassar," he was finally obliged to withdraw with General Wavell to India and "there build a force to strike at Japan through China." In India General Brereton's struggle against the Japanese proved more effective. By April 1942 American planes were striking at Japanese bases in Burma and the Andaman Islands. Although he usually deplores "joy rides on the part of generals," Brereton himself led the raid on the Andamans, later receiving the Distinguished Flying Cross for his action. When the General stepped out of his plane at the end of the raid, he announced to his men: "Boys, bombing Japs makes me feel *damned* fine!"

As commander of the United States Air Forces in India, Brereton was faced with the gargantuan administrative task of "assembling, from 12,000 miles away, fighting, ferrying, and cargo-flying services under the American flag in India." Working in an air-conditioned office in New Delhi, Brereton impressed his British colleagues with his prodigious memory, his energy, and his ability to swear in at least four languages.

Unlike many other Army officers, Brereton's service has not been limited to one theatre of operations. He has struck at the Rome and Berlin as well as the Tokyo end of the Axis. By the winter of 1942 Brereton was in Cairo, Egypt at the head of the 9th Air Force, bombing the enemy through Libya and Tunisia. Then, on February 7, 1943, it was announced that Major General Lewis H. Brereton was to succeed the late Lieutenant General Frank M. Andrews '42 "as commander of the United States forces in the Middle East," in charge of all branches of operations in that area.

Brereton remained a flying general and received a citation from the War Department in the fall of 1943 for "meritorious achievement while participating in aerial flights between April 2, 1942 and July 11, 1943," flights which, according to the Department, "inspired his command to even higher levels of operational efficiency."

For months during the spring and summer of 1943 General Brereton was engaged in organizing and planning the raid on the Ploeşti oil refineries in Romania. He had to estimate how many planes were needed and whether the planes could fly at a level low enough for bombs to inflict the most damage. Upon the completion of the raid, Brereton stated with justifiable pride: "We are satisfied that Ploeşti has been seriously damaged. The enemy, therefore, may have been deprived of the major portion of the refining facilities through which passed one-third of his entire supply of oil products for his planes and mechanized ground forces on the Italian and Russian Fronts."

As the Allied advance penetrated deeper into Sicily and then into the Italian mainland, General Brereton urged that all Allied energies be directed against the heart of Germany. "Lopping off the arms," he said in an interview, "such as Italy and the Balkan peninsula, would be a process which in itself would serve to protract the war effort and delay our getting at the other job, because of the immense amount of shipping and manpower required."

In the fall of 1943 Brereton was relieved of his Middle East Command by Major General Ralph Royce. Informed circles revealed that Brereton was expected to head "an American tactical air force in support of large-scale European operations" from England.

Major General Brereton is known to his men as a tough but good-humored commander. "He is noted for his driving energy and his impatience at any sort of delay. He always seems to be in a hurry. . . His terse, clipped speech conveys the impression of energy held in leash by a supreme effort of will. . . As a commander . . . he is a disciplinarian and seeks respect rather than sentiment from those who serve under him. . . His prime concern is fighting the War, and he does not encourage any mollycoddling." Youthful looking, bespectacled, and slight in build, Brereton is firm in his ideas but, according to Erika Mann '40, completely lacking in "forbidding reserve" and pretension. He has been married twice. In 1913 he married Helen Willis, by whom he had two children, Lewis Hyde Brereton, Jr., and Elizabeth Denny (Mrs. Charles Lord). In 1929 the Breretons were "amicably divorced," and two years later, on February 20, 1931, he was married to Icy V. Larkin.

Brereton has received many decorations during his career. Besides the Purple Heart, the Distinguished Service and Distinguished Flying Crosses, he holds the Croix de Guerre with two Palms from the French Government, and he is an officer of the French Légion d'Honneur, a Commander, 1st Class, in the Montenengrin Order of Danilo, and a Chevalier in the Order of Albert of Belgium.

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BRICKER, JOHN W(ILLIAM) Sept. 6, 1893- United States Government official

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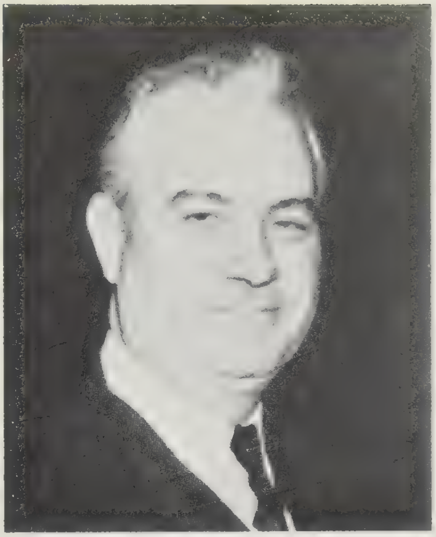
Since the American Civil War there have been eighteen Republican conventions, and in eleven of them native Ohioans have been nominated for the Presidency of the United States. (Seven Ohioans have been President.) Many Republicans believe that after this War, like after the last, Americans will be in the mood to vote for "normalcy," and that in this case "normalcy" will again come in the shape of a gentleman from Ohio—"an honest Harding," as some call John W. Bricker. Bricker is the first Republican ever elected to three consecutive terms as Governor of Ohio and in November 1943 he also became the first to announce officially that he would be a candidate for the Republican Presidential nomination in 1944. Bricker's candidacy is supported by Senator Robert A. Taft '40 and his friends, and only Governor Thomas E. Dewey '40 seems to have aroused more enthusiasm among members of the anti-Willkie '40 wing of the Republican Party. Bricker "believes in American individualism, help for business, decreased costs in government, States' rights, more interest in local government, labor unions with greater responsibility to membership, and higher taxes, if necessary, to balance the budget." He is staunchly opposed to the New Deal and its "bureaucracy." He believes that "public money is trust money"; that "a candidate should be bound by his party platform"; that "if every man sweeps his own doorstep the whole world will be clean." As for our foreign policy, it "should be based on our traditional freedom of action at all times," though there should also be "responsible participation by the United States in post-War cooperative organization among sovereign nations."

John William Bricker's career has a reassuringly "typical American" sound. He was born on September 6, 1893 in Madison County, Pleasant Township, Ohio, the son of Lemuel Spencer and of Laura (King) Bricker. His parents lived on a medium-sized farm about twenty-five miles from Columbus, and he attended a one-room schoolhouse a mile and a half away. After being graduated from high school he taught school for a year in order to get enough money to enter Ohio State University, where he soon acquired a reputation as a debater and as a baseball catcher. During his first year there he commuted from the farm, where he continued to do the morning and evening chores. Already an accomplished politician, he was president of his class one year, led the YMCA, and knew everyone on campus by his first name. (He himself was called "Brick" Bricker.) He received his B. A. degree in 1916, and the following year he was admitted to the Ohio Bar.

America entered the First World War the same year (1917). Bricker was rejected by the Army, the Navy, and his draft board because of a slow heartbeat, and finally he volunteered for YMCA service. He was assigned to Camp Sherman, near Chillicothe, Ohio, as athletic instructor for the 329th Infantry, 82nd Division. When the "Y" failed to send him overseas he hopefully got himself commissioned a 1st lieutenant in the chaplain corps (he was certified for duty by the Congregational Christian Church), but he was sent to Virginia, not France, as spiritual adviser to influenza victims. After his discharge he returned to Ohio State University, where he acquired his LL. B. in 1920. On September 4 of that year he married Harriet Day, who had been graduated from his Alma Mater in 1919. He then "hung out his shingle and began courting invitations to speak at high school commencement exercises."

From 1920 to 1932 Bricker served continuously as a Republican bureaucrat—"an appointee, an organization man." (As a matter of fact, he has spent only three of his working years off the public pay roll.) From 1920 to 1928 he was solicitor of Grandview Heights, a suburb of Columbus, and in 1923 he was also appointed Assistant Attorney General. He resigned this last post and returned to practice in 1927, prosecuting a number of utility rate cases for the larger cities of the state, and in 1929 the Governor of Ohio appointed him to the Public Utilities Commission. In one rate case he voted against Columbia Gas and Electric's exorbitant schedule, and this later helped him considerably with the farm vote. He also helped Wendell Willkie put across a recapitulation plan for his Akron client, which became a member of Commonwealth and Southern. Altogether he participated in more than 150 cases, a number of which he argued before the United States Supreme Court.



JOHN W. BRICKER

In 1932 Bricker was elected Attorney General of Ohio, although Roosevelt '42 carried the state that year. He took office on January 1, 1933, the year of the Bank Holiday, and his office had a great number of suits to bring. In 1934 he was re-elected to this office against a heavy Democratic drift. By December 1935 he was being discussed as likely temporary chairman of the Republican National Convention and he was seeking the Republican nomination for Governor, his record not at all hurt by the fact that during his two terms as Attorney General he had collected more than $6,000,000 in delinquency claims for the various state departments. He was defeated in the 1936 gubernatorial campaign, a campaign which was devoted mainly to local issues, but by only 100,000 votes (Roosevelt carried the state by 600,000), and in 1938 he received the Republican nomination again. The Democratic candidate was backed by the C. I. O., and Bricker made much of his rival's "radical" support. He was easily elected in November 1938, and he almost immediately found

BRICKER, JOHN W.—*Continued*

himself being talked about as a possible 1940 Presidential nominee.

The previous administration of Martin Davey had been popular with almost no one. Before Bricker had been much more than a month in the gubernatorial mansion 2,000 of the state's 20,000 employees had been laid off as "useless," and Davey's first six months' budget had been slashed by $3,000,000. The former Attorney General also cleaned up many corrupt practices. Leading Republicans kept their eyes on him, nodding approvingly at his speeches that year. He talked of the danger of an increasing Federal tax burden. He told a *Newsweek* representative: "The paternalism of the New Deal has weakened the old homely virtues of initiative and self-reliance." He warned: "The citizen of America today is conscious of the fact that he is working one day out of every four for his government. It is too much. We must start back the road to economy and frugality in government if economy and frugality are to be the rule in the life of the individual citizen. America has been builded by work and thrift. America can be saved by the same sound principles of living." As for foreign policy, Ohio's Governor spoke of the desirability of a policy of non-interference in foreign affairs. "Greedy aggressor nations are at the throats of their neighbors. . . The Americans should stick together," he was quoted. When, in the fall of that year, neutrality legislation was being debated, he refused to take sides, merely saying that we should not be drawn into any foreign war.

In the fall of 1939 came the Cleveland relief problem, which made Bricker nationally known. The crisis arose after a tremendous reduction in the WPA rolls had almost doubled the state relief rolls. Cleveland grew short of money for its needy and asked Bricker to call a special session of the state legislature to vote more money. Bricker refused to do this, saying that relief was essentially a problem for the big unemployed centers to handle locally, blaming the situation partly on WPA political manipulation, and suggesting that Cleveland collect delinquent real-estate taxes and fire employees in order to raise funds. Meanwhile, there were similar relief crises in Toledo, Youngstown, Lima, Dayton, and other industrial centers. The Federal Government finally rushed in with food and allotments of WPA funds, Cleveland sold $1,000,000 worth of relief bonds, and the state put up $450,000 for relief; but not before there had been much name-calling on both sides. Raymond Clapper '40 said that Ohio owed Cleveland more than enough to pay her relief bill, attacked the state legislature for having restricted Cleveland's taxing power and then having refused relief, and charged that Bricker, backed by Joseph N. Pew, Jr. '41 (the Pennsylvania oil magnate), was manipulating the crisis in order to build himself up as a Presidential candidate for 1940 on an economy ticket. According to Raymond Moley, "to hear supposedly impartial commentators tell of that battle when it was at its height, you would have thought of Bricker as a kind of Silas Marner, gleefully fondling the state money while the hungry people of Ohio were dropping like flies."

In November 1939, in the midst of this row, a Chicago group once closely associated with Frank O. Lowden had formed a "Republican Volunteer Committee Sponsoring Governor John W. Bricker for President." (Bricker quickly disowned the movement, and the offices were soon closed.) According to Ludwell Denny, Bricker was also Pew's original dark horse candidate. Robert A. Taft, however, got a long start on him, and at the 1940 Republican Convention Bricker's friends subordinated his somewhat nebulous candidacy to that of Taft. Bricker returned to Ohio to run again as Republican candidate for Governor.

He quickly called a special session of the Ohio legislature. He asked for $1,400,000 for relief and another $1,000,000 to put 16,000 applicants for old-age pensions on the rolls; he asked that the monthly pension allowance be raised from $30 to $40; he demanded permission to use $800,000 in Federal funds for dependent children. Although his legislature had beaten every single labor bill, in the eyes of liberals this move helped to repair some of the damage to his candidacy done by his attitude in the relief crisis—particularly since this year the Democrats nominated ex-Governor Davey, who had broken the Little Steel strike, and whom the C. I. O. was anxious to bury politically. Bricker was already a national hero in the eyes of business and was the leader of the local farm bloc, and the total result was that in 1940 he was elected to the Governorship by a margin of 364,000.

Once more he received favorable publicity. He stressed the $25,000,000 surplus that had grown out of the $40,000,000 deficit he had inherited, pointing out that village and township taxes were also low. He continued to play safe on the international situation by saying little about anything happening outside Ohio except the danger of Federal assumption of State power. He made a number of liberal moves like the appointment of a Negro to a vacant judgeship in Cleveland. The Republican upsurge in November 1942 helped him, too, and he was elected Governor for the third time by a larger majority than ever before: 375,000 votes. That same month he was named in the Gallup '40 poll on Republican Presidential candidates in 1944, and the next month Taft announced that he was withdrawing from the 1944 competition in favor of Bricker. "John Bricker loyally supported my candidacy in 1940," he announced in his statement of December 4, 1942, "both in the primary campaign and in the Convention. I intend to do the same for him in 1944 if he decides to run for the Presidency."

To *Time* Magazine this all meant that there was an "anti-Willkie plot" afoot, "with most of the Party's top leaders firmly united (perhaps behind Bricker, perhaps behind someone as yet undisclosed) to stop a repetition of 1940's Philadelphia Convention." On January 28, 1943, as chief orator at the banquet which wound up the McKinley centennial in Canton, Ohio, Bricker addressed 600 guests from a replica of the front porch on which McKinley began his Presidential campaign in 1896. His keynote was that the world needed another leader like McKinley (who, like Bricker, was an Ohioan, a lawyer, and a Republican Governor of his state). In March Bricker and Jim Farley attended a luncheon given in their honor by a Cincinnati businessman and were photographed together, Farley's arm around Bricker's shoulder. The Republican editor of the Emporia *Gazette*, William Allen White '40, immediately snorted: "[Governor Bricker] is a man who is trying to capitalize the tremendous discontent among Republicans and Democrats who hate the New Deal. He is trying to use that discontent to rally a majority in the election of 1944. In that election he hopes to get by without saying anything, without getting on either side of the momentous questions of the hour—domestic and foreign.

"Surely the Republican Party ... cannot be so craven that it would conspire to sneak into victory with no issue but Bricker and a bellyache.

"Bricker is an honest Harding. Thumbs down!"

Much of White's anger had been directed against Bricker's ambiguity when speaking of international issues. By January 1943 he had made no statement on foreign policy more definite than that he didn't think any country could build up enough military power to remain entirely independent of other nations after the War. Two months later he urged "cooperation" in international affairs, but "cooperation without commitments." On April 7, when he addressed the Academy of Political Science in New York City, his statement that the United States "is not, never has been, and never will be an isolationist nation" was widely quoted in the press—sometimes to show that he was not an isolationist, sometimes to show that he was not an internationalist, but most often to show that he had the habit of evasion.

Bricker's idea of America's proper place in the post-War world did not become much more clear after the Midwest Council of State Governments' conference on post-War planning at Chicago later in April, for there he chiefly warned against the surrender of States' rights to the Federal Government, and pronounced himself optimistic about post-War employment. In a speech made in June he revealed only that "our position in the world depends upon policies and principles which we pursue within our borders," and that our domestic policy discourages foreign trade; but the day after the Governors' Conference at Columbus later that same month he finally plumped for American participation in an international organization to preserve peace. Since two months before he had announced that "no sane man would think of wiping out national lines or subordinating his own government to a foreign authority," even this did not satisfy the curiosity of Willkieites, however.

In the meanwhile Bricker's opponents were busy attacking his record as Governor, too. They complained that when the State legislature convened on January 11, 1943 Bricker had recommended scores of measures, but that few of them had been enacted. (The repeal of the tax on food was rejected, for example, although a bill to set Ohio back on Standard Time was passed after weeks of debate and later signed by Bricker despite protests from many cities.) They complained that the cost of State government had risen constantly since Bricker became Governor, his latest budget having been higher than that of New York State, which has nearly twice Ohio's population. They complained that although the condition of the feeble-minded in Ohio was worse than in any other state in the Union, and although many war workers were remaining at home to care for their children through lack of day nurseries, Bricker insisted on keeping intact the famous surplus. They complained that the liquor situation was so muddled that Ohioans had become bootleggers; they complained that the issuing of automobile licenses had been "farmed out" to Republican regulars, who received an extra fee of 25c each; and, as always, they complained of the three per cent sales tax as unfair to lower income groups.

By September, when a poll of the American Institute of Public Opinion revealed that only eight per cent of all Republicans would prefer Bricker as their Presidential candidate in 1944, the Ohioan Governor's candidacy seemed to have lost considerable ground. Nevertheless, in October 1943 Senator Taft formally declared himself out of the 1944 race and announced that he would support Bricker. On November 10 Bricker himself announced that he would enter the Ohio Presidential primaries on May 9, 1944, and five days later he revealed that he would not be a candidate for a fourth term as Governor. He later announced that he believed the nation's foreign policy a proper subject of debate in the forthcoming political campaign, saying that the Republican Party ought to take a "definite stand on foreign issues and let the country know what that stand is."

What are Bricker's chances? According to *Fortune* Magazine, "the Pews, the du Ponts, Cleveland's powerful Hanna interests (which are affiliated in business with Ernie Weir's '41 National Steel), the mighty and stormy Columbia Gas and Electric, and all the rest are for him as hard as they can be. Not only does Bricker make no secret about this; he is proud of it." According to *Fortune*, too, Bricker "has no more information or philosophy about world politics than the average small-town Ohio lawyer . . . he is not even expertly informed about Washington or national affairs. World affairs are even more remote. It is a point of pride with him that he has concerned himself with Ohio affairs and nothing else." Many commentators, however, think that both Bricker's powerful financial backing and his own provincialism will be assets when it comes to getting votes. Bricker himself says that he would welcome the support of the du Ponts, the Pews, Ernest Weir '41, and the Chicago *Tribune*. He also says that if he were elected, he would depend on "the best advice I could get" on international matters. (He has "a profound respect for Mr. Hoover's '43 advice.") In the fall of 1943 *Newsweek's* Raymond Moley was said to be helping him with his speeches, and

BRICKER, JOHN W.—*Continued*

it was hinted that Moley might also be responsible for the Governor's idea that the next G. O. P. nominee should commit himself to one term only.

Ohio's Governor has personal assets, too, when it comes to getting votes. He is the first American Legionnaire who has ever been elected to the Ohio Governorship. Even his enemies have not been able to accuse him of the slightest dishonesty in financial matters. The Ohio sales and liquor taxes as well as Federal spending, which he attacks so bitterly, have helped him to go in for "economy" with great success: on January 11, 1943 he could report that "there is in the general revenue fund of the state a net surplus after all bills are paid of $42,000,000." (By November 1943, with "snowballing tax receipts in wartime," this had grown to $65,000,000.) He is a dry. He is a devout churchman. He is a family man. He is a "joiner"—a thirty-third degree Mason, or a Shriner; a member of Delta Chi and of Delta Sigma Rho; a member of the Faculty Club at Ohio State University, and of the Torch, Athletic, Kit-Kat, University, Scioto Country, and Rotary Clubs; a member of the American, Ohio State, and Columbus Bar Associations. He is handsome "in a luncheon-club way," six feet two, with prematurely white-gray hair. He has a sonorous voice, and is a good speaker. And, as Raymond Moley put it in 1940: "Governor Bricker may not be a man of the century. But, after all, who is?"

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BRICKNER, RICHARD M(AX) Nov. 20, 1896- Neurologist; author

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"The national group we call Germany behaves and has long behaved startlingly like an individual involved in a dangerous mental trend." This trend is a paranoid one, "the only mental condition that frightens the psychiatrist himself—because, unless checked, it may end in murder." Briefly stated, this is the thesis of Dr. Richard M. Brickner, distinguished neuropsychiatrist and author of one of the most controversial books on the present War that has yet been published, *Is Germany Incurable?* (1943).

A heated debate on "what is to be done with Germany after the War?" has been raging ever since 1939 when war broke out. Dr. Brickner's contribution to the debate is, in his own words, "an attempt to apply psychiatrists' and neurologists' understanding of human conduct to the world scene in an effort to make sense for the present and hope for the future out of 'German aggression' which, for the second time in most of our lives, is terrorizing the world."

Is Germany Incurable? represents Dr. Brickner's first publication of a medical subject for the lay public. Before its publication, however, he had already established a reputation for himself as neurologist, professor, contributor to medical journals, and author of one scientific study, *The Intellectual Functions of the Frontal Lobes; a Study Based upon Observation of a Man after Partial Bilateral Lobectomy* (1936).

Richard Max Brickner was born in New York City on November 20, 1896, the son of Dr. Samuel and Josephine (Hays) Brickner. He attended schools in New York, taking his Bachelor of Science degree at Columbia University in 1917. He received his medical training at the Columbia University College of Physicians and Surgeons, and was awarded his M. D. in 1923. For the next two years Brickner served as an intern at Mount Sinai Hospital in New York City. The National Research Council named him Fellow in Pathology in 1925 and he continued his studies in neurology, going to Amsterdam, Holland, in 1927, to study neuro-anatomy.

Upon his return from Europe, Dr. Brickner served in the neurological division at Montefiore Hospital, and as Associate Attending Neurologist at Vanderbilt Clinic and at the Neurological Institute of New York. Since 1928 he has been on the faculty of the Columbia University College of Physicians and Surgeons, first as associate, then as assistant professor of clinical neurology. In addition to holding these positions and to maintaining his private practice, Dr. Brickner serves as chairman of the Committee on Convulsive Disorders of the New York Commission on Mental Hygiene, and with several committees connected with neuropsychiatric aspects of the war effort.

On July 1, 1925 Dr. Brickner was married to Ruth Helen Pilpel, a psychiatrist. The Brickners have three children, Philip Walter, Richard Pilpel, and Marian.

The idea for *Is Germany Incurable?* came to Dr. Brickner in 1927, long before the Nazis had seized power. He was impressed by the paranoid trend which manifested itself, not merely under Hitler '42, but "throughout at least five generations of German history." As the Nazis grew stronger in Germany, Brickner began to ask himself whether the symptoms of paranoid trend which he had observed in his own patients could not be found in the German nation itself. He saw Germany as a case history, an example of group paranoid trends. Germany's symptoms, he writes, were those of the individual victim of that trend—megalomania ("an exaggeratedly high opinion of one's own importance"), the need to dominate (which explains Nazi theories of "superior" and "inferior" races), the persecution complex and projection (putting the blame for the country's misfortunes on "scapegoats"), and "retrospective falsification" (illustrated by the Nazi claim, "Germany never lost the First World War").

Delving back into German history, Dr. Brickner cites such varied figures as Fichte, Hegel, Richard Wagner, Houston Stewart Chamberlain (English-born German author and Richard Wagner's son-in-law), and Kaiser Wilhelm II as forerunners of present-day Germany's paranoid trend. He does not suggest that all Germans are paranoid, but that adherents to the cultural paranoid trend dominate German life—"Thus paranoid attitudes have increasingly been brought into the main current of German life, while non-paranoid attitudes—and individuals unable to conform to paranoid attitudes—have been pushed farther and farther into the backwaters."

In answer to his own question, "Is Germany incurable?" Dr. Brickner says that if the non-paranoid tending groups within Germany are put in positions of power, there is hope that Germany will cease to be a menace to world peace. The cure lies in the application of psychiatric methods to the German people. He writes: "The victors must cast Germany in the role of ward of the world and diligently lay the groundwork for reducing her paranoid tendencies to a point where she would become a reasonably safe neighbor."

The publication of *Is Germany Incurable?* brought forth a host of comments, favorable and unfavorable. Marquis James called it "one of the War's great books," and Wallace R. Deuel '42, writing in *Books*, commented, "Dr. Brickner writes remarkably clearly and simply and has a gift for vivid figures of speech and turns of phrase that make the most technical points easy for the layman to understand." The *Saturday Review of Literature* devoted part of its issue of May 29, 1943 to a panel discussion of the book. Among the participants in the discussion were Horace Kallen, who objected to Dr. Brickner's generalizations, saying: "There is ground for believing there survives in Germany a culture of the people . . . which is not only different from but opposed to the *Kultur* of the *Polizeistaat* (state ruled by the police)," Dr. Gregory Zilboorg '41, Frank Kingdon, and Erich Fromm, all of whom disagreed with some of Dr. Brickner's arguments, and Sigrid Undset '40 who hailed it as "the most important contribution that has appeared up to now to the solution of that problem that will have to be faced after Germany is defeated—what to do with the Germans." The controversy continued in the letter columns of the *Saturday Review* for months.

On the whole reviewers were critical of Dr. Brickner's conclusions, while admitting that his thesis was stimulating and important. His generalizations about the character of the dominant segment of the German people, however, met with some disapproval as being "non-scientific." But, as anthropologist Margaret Mead '40 wrote in the introduction to *Is Germany Incurable?* "Dr. Brickner has been unusually brave to write it. He has dared to come out of a field—that of neuropsychiatry—where he could have lived quite comfortably with all the trappings of conventional reputation, into a field so broad that no one today commands the details."

In September 1943 Dr. Brickner participated in a symposium on "How Must We Deal with Germany after the War to Win the Peace?" under the auspices of *America's Town Meeting of the Air*. He urged the identification of the true Nazis and their internment in institutions or placement in labor battalions to repair the damage of the War.

Dr. Brickner is five feet eight and one-half inches tall, weighs 180 pounds, and is fair complexioned. His hobbies are fishing and geology, but he cannot devote much time to them as his work in progress includes studies on the relation between the brain and thinking, studies on multiple sclerosis, as well as studies of Germany and the psychiatric aspects of war and peace.

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BRIGHAM, CARL CAMPBELL May 4, 1890—Jan. 24, 1943 Professor of psychology at Princeton University and for many years research secretary of the college entrance examination board; author of several books.

Obituary

N Y Times p14 Ja 25 '43 por

BROADHURST, HARRY 1904(?)- British Air Force officer

Address: c/o Ministry of War, London, England

Air Vice-Marshal Harry Broadhurst, who succeeded Air-Vice Marshal Sir Arthur Coningham as commander of Allied Air Forces in the Western Desert, is a veteran fighter pilot with more than 600 operational hours to his credit. He is also the youngest air vice-marshal in the history of the Royal Air Force. Before his appointment to his present post he had not only led the first squadron of Hurricanes ever formed but had worked out much of the combat tactics of the R. A. F.'s Fighter command and had supervised the training of many of the squadrons which helped win the Battle of Britain.

Broadhurst was born at Frimley in Surrey, England, and he was educated at the Portsmouth Grammar School. A military prodigy from the beginning, as early as 1926 he had already made a successful start for himself as a 2nd lieutenant in the Royal Artillery. Despite parental objections he changed over to the Air Force in that year, becoming a pilot officer. Eleven days after his transfer he suffered the first and most serious crash of his career. His parents, whose opposition to the Air Force had been based on the fact that there was "no future in it," no doubt felt quite justified.

Broadhurst was first mentioned in dispatches in 1931 for his services on the Northwest frontier of India. In 1932 he was promoted to flight lieutenant. He served in Egypt in

British Official Photo

AIR VICE-MARSHAL HARRY BROADHURST

1934 and by 1937 he was a squadron leader. Before the Second World War broke out, however, he was chiefly known as an "aerobat." At a Hendon air pageant he led a flight in which three planes, roped together, performed daring aerial feats. After attending the Northolt flying exhibition in 1936 in which Broadhurst's exploits were featured Edward VIII is reported to have remarked that it was "the most wonderful flying exhibition I have ever seen." The daredevil flier had led three planes tied together with rope through intricate acrobatics.

Broadhurst took part in the Battle of Britain and in the air action over Dunkerque. In the Dieppe Combined Operations raid he was sent alone in a Spitfire to observe the operations at Dieppe. His sole mission was to report on the air battle, not to fight. In a "few odd moments," however, when the opportunity was his, he shot down one enemy plane and badly damaged three others. At that time he was only a group captain.

In January 1940 Broadhurst was awarded the Distinguished Flying Cross with the following citation: "This officer was on command with a squadron at an East coast aerodrome when informed that enemy aircraft were approaching. The weather was not fitted for formation flying, so despite rain and clouds at ground level, he took off alone, flying blind with instruments.

"Emerging above the cloud banks, he sighted an enemy plane and attacked it. The Nazi turned over on his side and dived vertically into the cloud bank. Broadhurst followed closely, and narrowly escaped crashing his own plane into the sea. When he returned to his home station he was fog-bound and had to make three attempts before he could finally land at the airport." Broadhurst was awarded the Distinguished Service Order for his services in the Battle of Britain. For his work in the battle over Bethune, France, he was decorated with the bar to his D. S. O., and for his part in the Dieppe raid he received the bar to his D. F. C.

Air Vice-Marshal Broadhurst is credited with the development of the air fighting tactics which saved England during the battle of Britain. He had charge of the tactical training of the squadrons that later played a big part in winning the battle. In 1941 he visited the United States and attended the American Air Corps maneuvers attached to the No. 1 Pursuit Group. While in the United States he flew what was then the only model of the Thunderbolt fighter.

In October 1942, with more than 600 operational hours and twelve enemy planes to his credit, Broadhurst was transferred to the Middle East, where he assisted Vice-Marshal Coningham, then commander of the Western Air Forces. In February 1943, when Coningham went to Tunisia, Broadhurst took over his command. Since his arrival in Cairo his attention has been directed chiefly to ground support tactics. He is a specialist in "the use of aircraft as mobile artillery." In the Tunisian fighting, for example, the new Hurricane 2-D tank busters ("can openers") under his guidance played a vital role in the defeat of the Axis armor at Hamma that led to General Montgomery's '42 break-through on the Mareth line.

Vice-Marshal Harry Broadhurst has been described as a "stocky-dark-complexioned Britisher, with a full, good-natured face . . . a fighting man, pure and simple." He has brown eyes, black hair, and "one of the happiest smiles in the Royal Air Force." His colleagues describe him as "the living embodiment of the first essential of a fighter pilot—the offensive spirit." His wife, who joined the WAAF as an aircraftswoman in 1941, has risen also in the military ranks and in 1943 is Assistant 2nd Officer Broadhurst, serving at a fighter command station. The Broadhursts have two children.

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BROWN, PRENTISS M(ARSH) June 18, 1889- Former United States Government official

Address: h. St. Ignace, Mich.

On December 17, 1942 President Roosevelt '42 announced that he had accepted Leon Henderson's '40 resignation as administrator of the Office of Price Administration; Prentiss M. Brown, Michigan Senator defeated for re-election in November 1942, was to take his place the next month. This was the signal for rejoicing among those who had been criticizing Henderson for many months, and Brown was hailed as the "businessman's savior," as a "more lenient administrator," as a devotee of "voluntary methods." On October 21, 1943 President Roosevelt announced that he had accepted Prentiss M. Brown's resignation as administrator of the Office of Price Administration; Chester A. Bowles '43, general manager of the OPA, was taking his place. This was the signal for rejoicing for those who had been criticizing Brown for many months—

and the familiar Washington pattern started all over again.

The Washington *Post*, when it ran a series of articles describing various United States Senators, once called Brown "the most typical American." He was born in St. Ignace, Michigan on June 18, 1889, the son of James John and Minnie (Gagnon) Brown. Educated in the city schools, like many boys of his age he also had his share of odd jobs during the summers. He was a handy-boy in a local drug store; he worked in Detroit as a newsboy for several months during the Spanish War; he spent three summer seasons working as a bellboy at Mackinac Island. (It was there that Vice-President Fairbanks gave him such an ungenerous tip that, Brown says jokingly, he was encouraged to become a Democrat.)

Young Brown was graduated from the St. Ignace High School in 1906 and went on to Albion College. There he received his B. A. in 1911, after having played on the baseball team for four years and led his team in hitting. He then spent a year at the University of Illinois with a scholarship in political economy, and in 1914 returned to St. Ignace to practice law with his father, who had at one time been city attorney for the city of Detroit and later prosecuting attorney of Cheboygan and Mackinac Counties, Michigan. That same autumn Prentiss Brown was elected prosecuting attorney of Mackinac County on the Democratic ticket, and he was re-elected for each succeeding term until 1926, when he voluntarily retired to practice law privately.

In 1930, on the recommendation of the Supreme Court, Michigan's Governor appointed Brown a member of the State Board of Law Examiners, and he was reappointed in 1931. In the fall of 1932, however, Brown, who had been chairman of the Democratic State Convention in 1924 and again that year, was the first Democrat to be elected to Congress from Michigan's 11th District. He promptly resigned as president of St. Ignace's School Board, though continuing his membership on the Board, and in 1933 his wife (he had married Marion Elizabeth Walker of St. Ignace on June 16, 1916) and children accompanied him to Washington.

In the House of Representatives (to which Brown was re-elected in 1934, running approximately 10,000 votes ahead of his ticket), Brown was made a member of the Banking and Currency Committee during the banking crisis of 1933. He helped to draft legislation establishing such agencies as the Home Owners' Loan Corporation and the Banking Acts of 1933 and 1935, and if the latter included Federal Deposit Insurance it was because Brown circularized the House and collected signatures to an agreement by which the House would refuse to adjourn until the Senate adopted it. He helped force the Senate to accept the Federal Housing Administration, the Rural Electrification Administration, and amendments to the Reconstruction Finance Corporation Act; he was active in enactment of the legislation creating the CCC and several farm credit agencies under the jurisdiction of the Banking Committee.

In 1936, when Brown was again appointed a member of the Michigan Board of Law Examiners, he received the Democratic nomination for Senator. (In the primaries he carried the four counties of Michigan in which he was best known by a vote of better than ten to one.) Elected to the United States Senate for a full term on November 3, 1936, he entered his home to go into voluntary quarantine—one of his children had scarlet fever—against hordes of job-seekers. Shortly afterward, on November 16, the Republican Governor of Michigan, Frank D. Fitzgerald, named him to fill the unexpired Senate term of the late Hon. James Couzens, thereby giving him seniority rights over other Senators elected at the same time, who were not to take office until January 1937.

PRENTISS M. BROWN

No orthodox New Dealer, in the Senate Brown more than once opposed the Administration. In the summer of 1937, after wavering for a time, he announced his opposition to Roosevelt's proposal to increase the membership of the Supreme Court, and after a group led by him had advised the President that the bill could not carry, it was withdrawn. He also opposed the proposal to place the Civil Aeronautics Authority under the Commerce Department, and the first proposal to reorganize the Executive agencies of the Government, arguing that the latter gave legislative authority to the Executive. During the War he was to vote against the original Selective Service Act and the bill to extend the service of trainees beyond the one-year limitation.

That Brown is, however, a liberal Democrat was evident from his activities on the Finance, Banking and Currency, Commerce, and Manufacturers Committee, on the Special Committee to Investigate the Duplication of Executive Agencies of the Government, and on the Senate Committee on Claims, of which he was chairman. And it was evident from the legislation which he supported during his Senate term. From 1938 to 1940 chairman of the Special Committee on Taxation of Governmental Securities and Salaries, he sponsored legislation that made State and Federal em-

BROWN, PRENTISS M.—*Continued*

ployes subject to the same taxation as the rest of the people of the United States, and that made Government securities no longer tax-exempt. By this amendment to the Excess Profits Tax Bill of 1940 he tried unsuccessfully to make the income from State, County, and Municipal bonds also subject to taxation in the future, although he refused to go along with the Treasury Department's recommendation that taxation should be imposed upon such bonds already issued. He sponsored and acted as Senate floor manager for most of the legislation broadening the lending authority of the RFC; he sponsored the legislation continuing and broadening the FHA; and he was in charge of the legislation authorizing the issue of defense bonds, passed in 1941. In 1941, too, upon the death of Pat Harrison, he was made a member of the powerful Democratic Steering Committee, which decides and directs the legislative progress of the United States Senate and as vacancies occur selects Senators for appointment to regular standing committees of the Senate.

After Pearl Harbor, Brown worked for price control. In December 1941, as chairman of the six-man Banking and Currency Subcommittee, he announced that a price control bill "in substantial accord" with Administration desires had been approved, one which included proposals for a farm price ceiling. He acted as floor manager in the Senate for this bill, and emerged with a minimum of enemies. But there were more difficult battles ahead. By February 1942 the farm bloc was pressing a fight to forbid the sales of government crop surpluses below parity prices (the level of 1909-14 as compared with the prices of nonfarm commodities). Brown predicted that such action would add a billion dollars a year to the cost of living, and said that the average of all farm prices was actually 102 per cent of parity when government farm benefit payments were taken into account. Several months later came Roosevelt's demand that Congress act by October 1 to control inflation, and on September 14 Brown and Senator Wagner '41 introduced legislation specifically authorizing the President to stabilize wages and salaries as of August 15 and farm prices at levels not below parity, and giving the President broad powers to deal with all other factors involved in the cost of living.

This last bill brought farm lobbyists pouring into Washington demanding 112 per cent of parity, and it was not long before the House had approved an inflationary farm amendment. This seemed likely to pass in the Senate, too, until Brown took the floor. He recalled that practically every Senator had agreed to his own proposal for handling the problem before he had introduced his bill, and pointed out that this amendment reflected the influence of a small group of commercial farm lobbyists rather than that of the great mass of American people, or even the great mass of farmers. What is more, he said, the Senate would do a great disservice to the war effort if they should "force a head-on collision between the executive and the legislative body for power." This time the Senate listened.

Brown's opposition to the farm bloc was particularly courageous because he comes from a state which is agricultural as well as industrial. In May 1942 he had announced his candidacy for re-election, emphasizing that he was for Roosevelt's war policy. He secured the Democratic nomination with only nominal opposition, but in the November elections he was defeated by Homer Ferguson '43, the Republican candidate. This defeat greatly encouraged the farm bloc, and the same bill which Brown had risked his career to stop proceeded to go through the House and Senate Agriculture Committees without an adverse vote.

In view of Brown's record on price control, the support of Henderson's enemies for his appointment to the office of price administrator could only be attributed to the fact that he is less sharp-tongued than Henderson, that he had been active in support of such measures as the "Aid to Small Business Bill," and that in May 1942 he himself told Henderson that "indefinite, indistinct, and uncertain" reasons for including the Midwest in the gasoline rationing program were insufficient, if full cooperation was to be expected.

Perhaps Henderson's enemies were intuitive, however. In taking the oath of office on January 20, Brown announced: "I don't believe, and Congress never intended, that prices could be held at a flat level. We thought a slow, well-ordered rise of one-half per cent per month would occur under the most favorable circumstances." President of St. Ignace's First National Bank and part owner of one of its ferry lines and of a resort hotel on a nearby island, he also indicated that he himself tried to think in terms of the small businessman, and that, unlike Henderson, he did not believe that the regulation of profits was OPA's business. Lou R. Maxon '43, who opposed the grade labeling of canned food ordered by Henderson and for some time defended by Brown himself, was soon appointed deputy administrator in charge of information—a job which made him OPA's No. 2 executive. His viewpoint was definitely not that of the consumer.

None of this, of course, pleased the friends of rigid price control—particularly Brown's order late in March requiring that all matters be cleared through Maxon. The latter's powers were later somewhat reduced; but Henderson's appointees in OPA were soon being fired or resigning in droves, and toward the end of April a new plan for "floating" price ceilings was instituted. Labor spokesmen complained, moreover, that Brown was appointing assistantants who represented private business interests, was ignoring the protests of the labor members of his advisory council, and was trying to make OPA popular only with "the few thousand people who are today milking the common people of America."

Whether in answer to such complaints or to the rampages of John L Lewis '42 and his miners, on April 30 Brown disclosed a program to hold down the cost of living for wage earners, including the extension of price control to "every important commodity" and a "rollback of prices out of hand." The *New Republic* took these promises with a grain of salt. "First, Mr. Brown is going to grade label canned goods," it was pointed out. "Then he isn't. One day the OPA is going to hold the line on rents; another, it isn't.

In his first speech on taking office as price administrator Brown said he would have to let prices go up a little more. That is one promise he has kept to date. Now he tells us that he has changed his mind, that prices should not have been allowed to rise as they have in the three months since he took office, that those which have got out of hand must now be rolled back." On May 7, however, Brown announced that meat, coffee, and butter prices would be cut ten per cent in June, the Reconstruction Finance Committee making up the difference by subsidy payments to processors.

Immediately pressure came from the other side. Representatives of the food industry announced that profits would cease for them. Pro-inflation farm organizations and their friends in Congress joined in the attack, seeking to abolish OPA altogether. And Brown surrendered. The scheduled rollback on coffee was replaced by a rollback on canned vegetables; OPA's price-fixing divisions were soon being staffed almost entirely by businessmen; local and regional OPA officials were in many cases replaced with appointments suggested by Congressional representatives of the areas involved; and by June many OPA dollars and cents price ceilings were higher than the high food prices reached in the first week of May. The Labor Policy Committee of OPA promptly threatened that unless the promised price rollbacks were in effect by July 15 labor would withdraw its support from OPA altogether, for wages were already effectively frozen.

Now, more than ever, Brown was caught between fires. When he insisted on subsidies to keep prices down before the Senate Banking and Currency Committee he was unmercifully heckled by the Senators—and, because he had reversed himself on the outlay necessary, he received no sympathy from the other side. When in July Congress disallowed his request for 1,600,000 more investigators, required OPA to cut its expenses by $6,000,000, and saddled the annual appropriation with restrictive amendments, labor did not even credit Brown with having put up a good fight. When on July 8 the OPA raised the profit margin for both wholesale and retail grocers and notified the regional OPA offices to raise community ceiling prices accordingly, wails from consumers were louder and longer than ever. And when shortly afterward Brown sought to please at least motorists by announcing that he expected the ban on pleasure driving to be lifted soon (he had instituted an "honor system" before with such little success that the order had had to be rescinded), Harold L. Ickes '41 himself began to splutter. "We in the OPA are in the frontline trenches on the domestic front," Brown had announced, quite truthfully, even before this last incident. "I know of no group or class that we do not reach—and we please none. . . One takes the veil, politically, when he goes into this service."

On July 27, in a generally popular move, Chester A. Bowles '43 assumed the post of general manager of OPA. (Lou R. Maxon had resigned a week before.) On August 7 Brown went back to Michigan, and Bowles began reorganizing OPA. Finally, in October, Brown resigned from his administrative post to be officially succeeded by Bowles, the third man to accept the "difficult and thankless" job. In December it was announced that Brown had entered a law partnership, his firm to maintain offices in Detroit and Washington.

Mr. and Mrs. Prentiss M. Brown have seven children. Their eldest daughter, Mariana Frances, is now Mrs. Hugh Randolph, and has a daughter of her own. Ruth Margaret married Forest Evashevski, a football coach, in 1941; Barbara Jean was Michigan's cherry queen in 1940, while attending the University of Michigan; James John is a member of the University of Michigan's football squad. Of the remaining children, Patricia Jane, Prentiss M. Jr., and Paul W., only Paul is still at home. Their father therefore carries on a correspondence with the absent six by making one letter and five carbons.

Brown is typically American in more than one way. He is an inveterate doodler; he puts his feet on his desk when talking on the telephone; he did not take part in the social life of Washington; and he'll leave wife, work, and everything else when the Detroit Tigers come to town. Rather short and stocky, he has a thick shock of coarse, iron-gray hair, receding at the temples, blue eyes, and a solid jaw.

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Who's Who in America 1942-43

BROWNING, FREDERICK A(RTHUR) M(ONTAGUE) Dec. 20, 1896- British Army officer

Address: b. Ministry of War, London, England; h. Fowey, England

Great Britain's Air-borne Divisions, the enormous value of which is becoming increasingly recognized, are under the command of a handsome and popular major general, Frederick A. M. ("Boy") Browning. An eighteen-year-old hero during the First World War and a former Olympic athlete, Browning wears an aura of the dashing and romantic which is in no way dispelled by his present status, since the "old guard" still tends to consider air-borne forces as a somewhat spectacular rather than practical new arm of warfare. An added note of the romantic in Browning's career is his marriage to Daphne du Maurier '40, author of several best-selling novels.

Born in 1896, Frederick A. M. Browning went to preparatory school, then to Eton, and ranking high among his heroes are Lionel Hilbert, his prep schoolmaster, and Somerville, his housemaster at Eton. To these he later added Army associates—Field Marshals Rawlinson and Plumer. At the outbreak of the First World War, Browning went from Sandhurst Military School into the Grenadier Guards. He was eighteen when he went to France as a subaltern in September 1915.

British Information Services

MAJ. GEN. FREDERICK A. M. BROWNING

Unsparing work with and concern for his men in mud and wintry weather brought on trench fever and conjunctivitis, and he was sent home to recover.

He returned to France in July 1916, and was taken on the staff of Field Marshal Rawlinson for a short period as aide-de-camp. Because of Browning's recent illness, the post was intended as a rest cure. But Rawlinson used to keep in touch with his men in the firing line by riding horseback over the battlefield at 7:00 in the morning, and Browning had to accompany him. "Boy" Browning had once faced the prospect of being killed on foot; now, on horseback, he found the prospect in no degree lessened. He served with the Guards Division in all its battles, won a D. S. O. as a lieutenant, and marched with his unit into Cologne.

Returning to England in April 1919, Browning remained as adjutant until 1921, when he became officer in charge of Depot Companies at Caterham. In the spring of 1924 he took over the post of adjutant at Sandhurst. Many of his present Air-borne staff were his cadets during those years at Sandhurst.

It was at this period that Browning became well known as an athlete. He represented England in the 120-yard high hurdles at the Olympic Games. As a horseman, too, he competed in the jumping at the Olympics, and won the first pool of the King George V Cup. He hoped also to break a record bob-sleighing for England; instead, he broke a leg.

Amateur sailing later became his favorite sport. He owned a small boat, and on reading a book, *The Loving Spirit,* which captured the atmosphere of the Cornish port of Fowey, he sailed his boat to that port and cruised about there during the autumn of 1931. The boat was laid up for the winter, and the following spring he went to get it. It was then that he met the author of the book which had first brought him to Fowey. She was Daphne du Maurier, daughter of the late actor, Gerald du Maurier, and was herself well known as a playwright and novelist. They were married shortly afterward, and they now have three children.

Browning took up flying in 1931, but after his marriage he was not encouraged to continue until the coming of war forced a decision. Meanwhile, in 1936, he was sent to command the 2nd Battalion Grenadier Guards in Alexandria, Egypt. Among the tasks the Battalion undertook was a survey of the Qattara Depression. Following this careful examination, Browning pointed out that if trouble began in Libya, El Alamein, not Mersa Matruh, was the position that should and could be held. History has confirmed his judgment. Mrs. Browning accompanied him on his travels, and wrote her books at whatever place her husband happened to be stationed. *The Du Mauriers* was written in Alexandria. *Rebecca* was started there and finished in England.

The Battalion returned to England in 1938, and at the beginning of the Second World War, Browning, then a colonel, was commanding the Small Arms School. He was in France on a tour of inspection in 1940. Billeted in a house in Arras, he was awakened at 4:30 a. m. on May 10 by the bombardment which opened the German attack. Twenty-two years before he had been sleeping in the same street when the German barrage which heralded the great March offensive roused him at the same hour.

Browning was recalled to London to command the Hampshire Brigade, whose move overseas was made impossible by the German conquest of France. While the Army was being reorganized this remained as the sole reverse brigade for the defense of England. In February 1941 he was appointed to the command of a Guards Brigade Mechanized Group. Its function, Browning wryly recalls, was to play the role of the enemy in a series of defense exercises which lasted throughout a severe winter. In October 1941 Sir Alan Brooke '41 appointed Browning chief of the Air-borne Command. In this post, he believes, the real task of his life has begun.

It is no easy task. Major General Browning has to handle a good many problems of organization, supply, tactics, and training. Being the newest department of war, the Air-borne Command must still struggle for recognition: like the Royal Flying Corps in the last war, which had to fight for machines against the Admiralty and the Royal Navy Air Service, it has to battle for needed equipment and personnel. But Browning, along with other forward-looking British officers, is deeply convinced that in time air-borne forces, with their panoply of paratroops, air-borne infantry, artillery, tanks and supplies, will be the strongest of all instruments of war. Fortunately Browning has, besides imagination, a sense of humor that enables him to hurdle a good many obstacles. "Few more popular generals have commanded troops. He has boyish charm, good humor, and ability to make an acquaintance feel a personal friend; he completely lacks 'side.'"

A talent for innovation is one of the qualities of his leadership among Britain's younger men. In 1943 he instituted what is known as "the Padre's Hour," an obligatory, weekly religious instruction period for British Army units. An informal, club-like meeting of twenty to twenty-five men—they can smoke if they like—is held under the direction of an Army chaplain, with a question-and-answer session. While about seventy-five per cent of the questions are social-economic, "chaplains in general feel that the Hour is raising the religious interest of the troops."

Sailing continues to be Browning's favorite sport, though it is not likely that he will find much time for it for the duration. He owns a thirty-six-foot craft, which he himself designed before the War, and which is now serving as an admiral's barge. The story is told that, while Browning was on a secret mission to the United States in 1942, he paid a visit to Jacksonville's boatbuilder, Frank P. Huckins, with whom he had had a long correspondence. It seems that Browning had ordered Huckins to build him a boat—provided a book his wife was then writing turned out to be a success. To which Huckins had replied: "I never heard of your wife and I have never read any of her books. In fact, since I finished at Harvard some thirty years ago I have read no books at all and am practically illiterate." This so amused the husband of the author of *Rebecca* that he kept up the correspondence; and in all likelihood Browning will own a Huckins-built boat after the War is over.

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BRYANT, BENJAMIN Sept. (?), 1905-
British submarine commander

Address: b. c/o the Board of Admiralty, Whitehall, London, England

One of the outstanding figures of the Mediterranean campaign in the Second World War is Commander Benjamin Bryant, D.S.O., D. S. C., of the Royal Navy. Operating off the Tunisian coast with four other submarines, he spent the winter of 1942-43 patrolling the waters through which the Axis powers had been shipping supplies to their forces in North Africa. He succeeded in sinking many cargo carriers and anti-submarine vessels. The total damage is not, of course, known, but he had more than thirty craft to his credit in February 1943.

Benjamin Bryant was born in the year 1905. Until the Second World War his was the conventional life of the well-born Britisher, his favorite pastime being fishing in country streams. He received the equally conventional English naval education at Dartmouth Naval College and, had not the War intervened, would no doubt have become the typical gentlemanly athletic figure so well known in "the Queen's navee." (He is the tallest man in the service.)

Bryant's cool daring as commander of the *Sealion*, in the waters off Norway, soon attracted the attention of the public, his exploits there sounding like adventure "thrillers." Commander Bryant admits that he has had some close shaves—and he is not referring to the loss of the beard which won him the sobriquet of "Bearded Ben Bryant" early in the War.

COMMANDER BENJAMIN BRYANT

Once, when about to attack a German convoy, the *Sealion* was rammed by an enemy trawler. With both periscope standards smashed as a result of the collision, Bryant was forced to submerge and stay below the surface. The enemy continued the search for the *Sealion*, but Commander Bryant, safe in a pocket level forty fathoms deep and able to judge his distance from enemy noises, so maneuvered his craft that he kept them hunting him for hours. He eventually succeeded in shaking off the enemy and was able to rise to the surface again, but the danger, far from being over, was by this time more acute than ever. Upon opening the conning tower, he found that both loose periscope standards and their attached wires threatened to damage the hull of the *Sealion* in the heavy seas. To make matters worse, the wireless aerial was lost. He was still in the danger zone, but he set the crew to work rescuing the dangling metal and rigging a new aerial. It was four days before they were able to return to their base.

At another time, also off the coast of Norway, he was forced, because of enemy bombs, to stay submerged for forty-four hours and fifty-three minutes. His compasses had been damaged by the bombing and his batteries were low. There was nothing to do but get away from the scene of action and wait for an opportunity to rise and recharge. Without lights he waited forty-five feet below the surface. The air became fouler and fouler, but he could still hear the enemy. When there was barely enough oxygen in the air to sustain life and coming to the surface would soon have been imperative, the enemy suddenly gave up the search. Even then it was not safe to rise and refill with fresh air immediately.

(Continued next page)

BRYANT, BENJAMIN—*Continued*

Not many of Bryant's exploits, however, are concerned with avoiding trouble. In the Mediterranean he has successfully employed the technique of attacking and damaging Axis ships, a technique which he learned so dangerously off the coasts of Norway and Yugoslavia. Off the Tunisian coast, patrolling the Tyrrhenian Sea, in constant danger from enemy shore batteries, airplanes, and anti-submarine craft, he sank and damaged tugs and transports taking supplies and troops to the Axis in Africa. Upon one occasion a large vessel being towed through the treacherous Strait of Messina, which divides Sicily from the Italian mainland, was followed and sunk. "Because of the narrowness of this strait—it is but two miles wide at its northern end and eight miles wide at its southern end—and the exceptionally strong currents in it, the feat of the submarine is considered to be particularly daring."

Upon his return to England in the summer of 1943, aboard his vessel the *Safari*, Bryant was asked what he considered the best story of his experience. He looked thoughtful, then smiled as he recalled a scene which to him was most dramatic because of its grim, silent picturesqueness—the complete annihilation of a vessel within sight of its airship escort.

"Well, we torpedoed the schooner," said Commander Bryant, "and she went up on a monumental explosion. There seemed to be nothing left but powder. We went down and waited to see what the flying boat would do. It came back to circle round its charge—but not a sign of the ship remained. I can see that flying boat now, circling round in complete dismay, looking for the vanished schooner. We left it still going round in small circles."

This tall, lean figure, "unshaven, clad in an old sweater and older flannel trousers, with eyes clamped to the periscope" of H. M. Submarine P211, is a "happy blend of two widely different types—the daredevil commander with much of the heritage of the old swashbuckling sea rovers, and the quiet, coolly detached, scientific mathematician." When he goes into action he looks forward to sinking enough vessels so that he can return home for a while to his fishing, his dog Coxswain, his bridge-playing, and his family. Commander Bryant is married and the father of a daughter and a baby son, Jeremy Joseph.

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N Y Times p1+ F 5 '43

BUCK, FRANK Mar. 17, 1884- Animal hunter; author; film producer

Address: b. 9 Rockefeller Plaza, New York City; h. Beverly Hotel, 125 E. 50th St, New York City

Animal entrepreneur extraordinary, Frank Buck, intrepid explorer, author, and film producer, is probably "the most glorified Boy Scout of our time." *Bring 'Em Back Alive* (1930), the title of Buck's first and best known book, has become an appendage to Buck's name, a title bestowed upon him by his admiring public for his great exploits in the field of animal hunting, and, although they may be unaware of this, for his great skill in publicizing these exploits. There have been animal hunters before, but none whose name echoes throughout the length and breadth of the land like Frank Buck's. Thousands of small boys vicariously experience the numerous hair-raising, blood-curdling, and spine-chilling adventures he unfolds for them in his books and motion pictures.

In twenty-five years as a gatherer of live animals Buck collected forty-nine elephants, sixty tigers, sixty-three assorted leopards, twenty hyenas, fifty-two orangutans, 100 gibbon apes, over 5,000 monkeys of different varieties, twenty tapirs, 120 Asiatic antelope and deer, nine anoas or pigmy water buffalo, one pair of seladang (or, as they are more popularly known, Malayan guar), five babirussa, rarest of wild swine, two African cape buffalo, eighteen African antelope, two giraffe, forty wild goats and sheep, eleven camels, forty kangaroos and wallabies, five Indian rhinoceroses, sixty bears, ninety large pythons, ten king cobras, over 100 smaller snakes, twenty-five giant monitor lizards, fifteen crocodiles, more than 500 small mammals of different species, and more than 100,000 birds, ranging all the way from the big ostrich-like cassowaries of the Panpan Islands down to Australian finches as small as hummingbirds. Clearly all this is no mean achievement, and when one adds to this record his seven books, numerous articles, and five motion pictures, it is obvious that Buck is not only a man of courage but a man of parts. His favorite among his books is not *Bring 'Em Back Alive* but *On Jungle Trails* (1937), a story-textbook that, Buck says himself, "is read in schools all over the United States. Wherever I go, children mention this book to me and tell me how much they learned about animals and the jungle from it."

Frank Buck was born in Gainesville, Texas on March 17, 1884, the son of Howard D. and Ada (Sites) Buck. His mother often warned young Frank never to tell anyone that he was born in a wagon yard, because it might not be understood that his father owned the yard. In his autobiography, *All in a Lifetime*, Buck reveals this fact, but is also careful to point out his father's ownership. "It was a good wagon yard," he writes, "furnishing feed and water for the horses and mules and repairs to all the wagons which came there." The Buck family, which included three other children besides Frank, lived in the wagon yard for five years. They moved to Dallas, Texas, then a small town of 35,000 inhabitants, which, it was hoped, would become a southwestern metropolis. In Dallas, Frank's father, a second or third cousin of the Studebaker family, later of automobile fame, had obtained a position in the Dallas agency for the Studebaker wagons and carriages.

"Geography," Buck says, "was the one school subject which fascinated me during the Dallas days. I loved the maps in the queer old-fashioned geography books we used, and pored for hours over the far-off, strange names—Ceylon, Borneo, Nepal, Sumatra, Java, Amazon, Mindanao, India, Siam—places to which the Texas wind blew. I think I never had any hope of going to these far-flung places on those pink, yellow, and green maps, but I certainly dreamed of them and studied the text to such an extent that, when I eventually completed my formal schooling (at the end of the seventh grade), I delighted my mother with a 100 per cent grade in geography to take away the curse of almost utter failure on all the other subjects of that limited Dallas curriculum."

While still in school Buck began collecting birds and small animals. He would have been allowed to pursue his hobby unmolested had he not extended his interests to include snakes. His mother discovered him one day in the role of an Indian snake charmer, placidly attempting to extract the poison fangs of a copperhead with his father's pliers. Mrs. Buck killed the snake with a pitchfork and then spanked her offspring. His career as an animal trapper would have ended at that point had not his father persuaded his mother to let the boy continue to collect birds, as long as he abjured snakes forever. Frank kept that promise for several years, but broke it some years later when he began to collect rattlesnakes for a "snake oil" manufacturer in New York.

Frank's first entrance into the world of business came when he and his older brother Walter decided they were going to become the cattle kings of Texas. They rented a piece of land from a neighboring ranchman (on credit), and bought a number of calves at bargain prices. "The scheme might have succeeded had we not become greedy. We decided, having so much land, that we might as well go in for raising hogs as well as cattle. We had heard there was money in hogs. We bought three good sows, bred them with a Berkshire boar, and, almost before we knew it, our hog population had grown to sixty hungry, feed-demanding animals." When their father's attention was called to this enterprise, he remarked: "You've done a good job, boys. However, your hogs will eventually eat up your cattle." What he meant, his sons inferred, was that the hogs constantly had to be fed, while the cattle would feed themselves from the land. "He was right. It took all we could earn, borrow, and beg to buy corn for those growing shoats." The hogs subsequently died of cholera, and "to pay for our now dead hogs' corn feed we had to sell our calves to make up the difference between dead hogs and live cattle." The venture was a complete failure.

Young Buck next chopped cotton or roped and branded cattle in various Texas ranches at the rate of 75¢ a day, but by the time he was eighteen he found the state of Texas too small to hold him. He appealed to his brother Walter, who was by this time a sort of assistant foreman on a ranch in San Angelo, Texas, and Walter got Frank a job as cowpuncher, accompanying a train load of beef to Chicago. His remuneration was to be $3 for food and a railroad pass back to Texas (which Buck refused). A cowpuncher's business, he writes, was literally one of punching cows. "Cattle in those days were packed into slatted railway cars so tightly that if any lay down en route on the long journey from the ranches to the stockyards —a trip which usually took from one to three days—they were inevitably trampled to death by the stronger steers. Consequently the ranches employed cowpunchers, men who . . . at each wayside stop for water or coal ran forward along the train and with a nail on the end of a pole 'punched' the reclining cattle to their feet."

FRANK BUCK

Buck arrived in Chicago without any money and without the least intention of returning to Texas. He got a job at the Hotel Morrison on condition that he rid himself of his ten-gallon hat and his silver spurs. From check-room boy at $2.50 a week, board and room included, he was elevated to the position of bellhop, but was prevented, he feels, from "rising by hard work and industry to the managership of my hotel," by his falling into what his mother would have called "bad company." Chief among his evil companions was one Al, who lured the youth away from the hotel and took him on tour with a machine designed to cure all human ills by electric shocks administered at random. The two made their way from town to town on freight cars and went hungry most of the time. Al showed his hopeful pupil how to "run out on boarding-house bills and cash rubber checks in barbershops." It nearly broke Frank's heart, however, he tells his readers, when they left two "sweet old ladies," who had treated the boy as if he were their own son, without paying for their room and board. Al's enterprises grew more and more daring, until he actually planned to blow up a hardware store safe. When they were in the store with the nitroglycerin all ready, Frank balked. He had a terrific struggle with Al, but young Buck triumphed over that force of evil. After his first victory he caught the first freight car for Texas. He was going home.

When, however, he had finally reached Texarkana in his home state, Buck met a section hand on the railroad who advised him not to return home, but to go on seeking adventure. Accordingly, the boy traveled to Pine Bluff, Arkansas, again by freight car, and got a job

BUCK, FRANK—*Continued*

at the state fair running a paddle-wheel game for 75¢ a day. The game, he hastens to assure his public, was honest. Never again would he embark on shady enterprises. He had learned his lesson. His six days of work at the fair netted him $4.50, and "I invested $1 of it with a freight conductor for an untroubled ride into St. Louis." In St. Louis he arranged with the landlady of a boarding house to paint and paper her walls in exchange for board and room. He did all right as far as painting the woodwork a dark green (so as not to show dirt) went, but, luckily for the landlady, he got into a fight in St. Louis ("I was a fighting fool in those days") and had to leave town before he made any attempt to paper her walls. Edward F. Allen —referring to the fight rather than the landlady—comments that Buck seems to have been in more peril during those days than during his jungle adventures.

An unprincipled freight conductor, to whom the young man had given $1 for the privilege of riding on the train, threw Buck off at Bloomington, together with an English remittance man named Danny Fairchild with whom Buck had had a previous acquaintance. The two boarded another freight car, but it was already occupied by a gang of desperadoes who proposed to throw the two young men off the fast-moving train. Fairchild put up a fight and was subsequently hurled off the top of the train, but Buck escaped. Some time later Buck discovered that Fairchild had not been killed but was permanently crippled.

Buck returned to Chicago and obtained a position as bellhop at the fashionable Virginia Hotel. The Virginia was "in those days . . . what was known as a 'family hotel' with a 'theatrical tinge.'" The Otis Skinners always put up there, and he remembers vividly the misery of pushing the infant Cornelia '42 in an elaborate perambulator along the street, while she "squalled inside the shuttered hood."

At the Virginia young Buck began to regret his lack of education. In a saloon he became acquainted with a defrocked Irish priest who agreed to impart learning to him in return for whiskey. The ambitious bellhop studied with the Irishman for a year and a half, providing him in return with whiskey and his room rent. As a result, perhaps, of this training, Buck has what appears to be a slight British accent.

Amy Leslie (her real name was Lily West), a prominent Chicago dramatic critic and an ex-actress, lived at the Virginia. Occasionally lacking an escort, she took Frank to the theatre with her, and the young man invested in formal attire so as not to disgrace her. She was thirty-five years old, while Buck was twenty. After they had known each other for some months she proposed marriage to him, and he accepted, on condition that he would be able to find a position which would bring his "station in life" closer to hers. When he found a position as a salesman for a music house with a salary of $25 a week attached, he and Miss Leslie were married. The ceremony took place in Benton Harbor, Michigan, the Gretna Green of Chicago, and Buck, not having reached his twenty-first birthday, was forced to lie about his age. "We stayed in Benton Harbor until Monday morning, then returned to Chicago to find glaring headlines staring at us from all the newspapers: 'AMY LESLIE MARRIES BELLBOY.'"

The Bucks not only managed to live down this unpropitious beginning but lived happily together for many years. Moving in theatrical circles as Miss Leslie's husband, Buck met a good many celebrities—including David Belasco, George M. Cohan, Fritzi Scheff, Billie Burke, Edna Wallace Hopper, and the two famous beauties, Mrs. Leslie Carter and Lillian Russell, with both of whom he frequently dined. Eventually Buck himself got a position in the theatrical world—he became general assistant to the owner of the Western Vaudeville Managers Association. The title of "general assistant," Buck says, embraced every capacity from office boy to head of publicity. As a side line Buck became the Western representative and correspondent of the New York *Telegraph*, then the great theatrical and sports daily of Manhattan, and he also opened a club booking bureau, personally booking acts and furnishing entertainments for hotel banquets, private parties, and clubs. His income from all these activities became fairly substantial, and he was able to purchase a home in the suburbs of Chicago on time payments.

At his Chicago home Buck started an aviary, and began once more to read books on animals. The wanderlust seized him again, and when he won $3,500 in a card game he decided to leave for South America. The Chicago house was already paid for and he knew that his wife's income from her work was ample, so he left her forever and sailed for South America in 1911.

Buck landed first at Bahia in Brazil, where he bought birds, hoping that he might be able to sell some of them in New York. When he came to New York the zoos and bird dealers quickly snapped them up at a larger profit than he had dreamed of getting. Buck immediately decided that he was in the bird business to stay, and, returning to South America, he gathered another collection of birds, which he took to London this time, disposing of them at an even larger profit than he had made on the first consignment. His next trip was to Singapore, where he bought animals and hired a native interpreter. Singapore was to become the permanent headquarters from which he conducted all his expeditions in search of assorted animals.

On his second trip to Singapore Buck really penetrated into the jungles and learned to trap the animals himself. The first animal he caught was a python. From then on he made a number of trips in quest of animals. (He does not actually catch all of the animals which he handles, however; that would be almost impossible because of their numbers.) The World War furthered rather than impeded his efforts, for it removed much of the competition in his trade—most of his principal rivals were Germans. In 1915 Buck returned to show business, but not very willingly, he says. He was placed in charge of publicity and special events for the amusement zone of the San Francisco exhibition. When the exhibition was over he became director of publicity and promotion for the Mack Sennett motion-picture studio in Hollywood. After seven months of this Buck returned to Singapore and animal trapping.

For eighteen years Buck pursued his calling, beset by many adventures. Some were in the line of work, such as knocking out an orangutan in a fair fight with his fists, trapping the only authentic man-eating tiger ever to be exhibited in the United States, and capturing a leopard that had escaped from its cage on a trans-oceanic passenger steamer. Other of his adventures were purely accidental: on one occasion he was locked in the refrigerator of a ship and almost frozen to death; on another he was accused of murdering the husband of a friend of his (the verdict was finally "death by misadventure"). Once he delivered to the city of Dallas one zoo, complete with 500 specimens of birds, animals, and reptiles. He met many prominent people, chief among whom was his good friend the Sultan of Johore, whom, Buck says, he now jestingly calls "H. H." (short for "His Highness").

At the end of the eighteen years an investment of Buck's collapsed and and he was virtually penniless. At this time he fell in love with a girl named Muriel Riley, but he was unable to marry her because of his poverty-stricken condition. His friends, however, lent him $6,000, with which he was able to recoup his fortunes and marry the lady. (They have one daughter, Barbara Muriel.) Floyd Gibbons, the war correspondent, suggested that Buck write a book about his experiences. Buck took the advice and, in conjunction with Edward Anthony, wrote *Bring 'Em Back Alive*, "a catchy title," he says, which "has been associated with my name ever since."

The book, which first appeared in 1930 and went into many editions, became a best seller, and Buck followed it with *Wild Cargo,* with the same collaborator, the next year. In 1933, however, Anthony sued Buck for part of the profits of *Bring 'Em Back Alive,* and almost all of Buck's subsequent books were written with another collaborator, "my good friend Ferrin Fraser." In 1935 both *Fang and Claw* and *Tim Thompson in the Jungle* were published. Two years later (1937) came *On Jungle Trails,* and, in 1939, *Animals Are Like That!* (with Carol Weld). Buck's latest book, an autobiography, *All in a Lifetime* (with Fraser), appeared in 1941. Buck has also contributed articles to various periodicals, including *Collier's* and the *Saturday Evening Post.*

Three of Buck's books have been made into motion pictures (in which the "keen-eyed, pencil-mustached" explorer himself appeared): *Bring 'Em Back Alive, Wild Cargo,* and *Fang and Claw.* Others, not made from his books, are *Jungle Menace*; *Jungle Cavalcade*, a compilation of scenes from three of his other pictures which was released in 1941; and *Jacare,* which appeared in the spring of 1943. He was to make another picture in the summer of 1943. At the "first-run" appearances of his pictures "ushers and usherettes [are] attired in sun helmets and tropical togs, big-eyed children [file] through a lobby filled with trunk swinging papier-mâché elephants and palpitating gorillas," and from the screen inside a "familiar voice" is saying: "Breaking camp at dawn, our safari moved ever deeper into the mysterious heart of Malaya."

In 1937 Buck established himself in a "permanent home" in Southern California, but, he wrote in 1941, except for one occasion in 1938, he never saw his "permanent home" again. In 1937 he joined the Ringling Brothers-Barnum and Bailey Circus and, after a year, returned to New York to negotiate for an exhibit at the New York World's Fair—he had already exhibited his animals at the Chicago Fair with success. His trips, in the spring of 1939 and 1940, to get animals for the Fair were, he says, his last until the War is over, for this War, more far-reaching than the last, has not only cut off all means of transportation for him, but has actually spread to the very jungles in which he used to trap animals. Half of the animals he shipped at that time were lost at sea.

At present Buck is living in New York, writing and lecturing. (In preparation is a new book, to be published by Random House.) He is as popular a lecturer as a writer. He has also done some radio work which has brought in substantial profits and as many as 125,000 fan letters in one week—he says he reads every one of them.

In the course of his career Buck has crossed the Pacific Ocean more than forty-five times, and has traveled around the globe a dozen times. "Medium-tall, dark, stocky, hard-muscled, and galvanic," he is a connoisseur of food as well as of animals. He has his own private zoo at Amityville, Long Island, which made the headlines in 1934 when 150 rhesus monkeys escaped and gleefully scampered all over Long Island. The papers, including the New York *Times,* followed their brief career breathlessly. They escaped on August 22. The following day thirty-nine had been captured, but the remaining 111 were still at large. On August 24 thirty-five of them, strolling about the public highway, caused an automobile accident and an editorial in the New York *Times.* By the last day of August all but four had been accounted for.

Although Buck's jungle adventures have not left him precisely unscathed, they have been no more perilous than the dangers he has had to encounter in civilization. From 1936 to 1938 while he remained in the United States he broke into the news four times as a result of personal misfortunes: he was taken to the hospital because of gastric disturbances, he was injured while mounting a horse, he was in an automobile accident (but, happily, escaped unharmed), and he was bitten by a python.

In his autobiography, which appeared in 1941, Buck wrote: "I was now Frank Buck, who had achieved fame in the jungles, in motion pictures, in literary circles, and in the show world. I was the Frank Buck whose position socially, financially, and professionally was secure—Frank Buck, the man who 'brought 'em back alive,' the man people wanted to see and obtain his autograph on a menu, a cuff, or a shirt tail. I was—I am—that Frank Buck. Yet in my heart I am still

BUCK, FRANK—*Continued*

the small-town Texas boy who loves birds better than anything else on earth."

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BUNGE, ALEJANDRO E. (bůn'ge a-lə-ʜän'dro) 1870(?)—May 24, 1943 Argentine economist and financier, a professor at the Buenos Aires University for many years, and author of a number of books on economics, including the four-volume *Le Economía Argentina* (1928-30).

Obituary

N Y Times p23 My 25 '43 por

BURDETT, WINSTON M. Dec. 12, 1913- Foreign correspondent

Address: b. c/o Columbia Broadcasting System, 485 Madison Ave, New York City

According to a fellow journalist, "The Richard Harding Davis tradition in war correspondence is being upheld by a young American newsman, Winston M. Burdett." Winston Burdett, in the summer of 1943 a CBS correspondent in North Africa, began his career in the newspaper field working on the Brooklyn *Daily Eagle*. In 1940 the *Eagle* sent him as roving correspondent to cover the war in Scandinavia. Although he had had no previous experience as foreign correspondent, Burdett managed to smash through rigid censorship with his dramatic, firsthand accounts of the opening clashes between Germany and the Allies. His exclusive stories, often obtained at the risk of his life, won him a reputation on both sides of the Atlantic and obtained for him contracts with the Transradio Press and the Columbia Broadcasting System.

Burdett has been on the scene of many major engagements in the Afro-European theatre of war. The manner in which he chases after news would make a good adventure story: since his arrival in Europe, he has, at various times, traveled by foot over ice-covered Norwegian mountains, raced furiously in battered cars, ducked bombs, and given the Nazis the slip all over the continent.

Winston M. Burdett, who is, among American newspapermen, one of those most genuinely hated by the Axis, was born December 12, 1913 in Buffalo, New York. He attended Trinity School in New York City and later went to Harvard where he specialized in romance languages. He established a brilliant academic record at Harvard by completing his studies in three years, graduating *magna cum laude* at nineteen. Later he took postgraduate work in Italian at Columbia University.

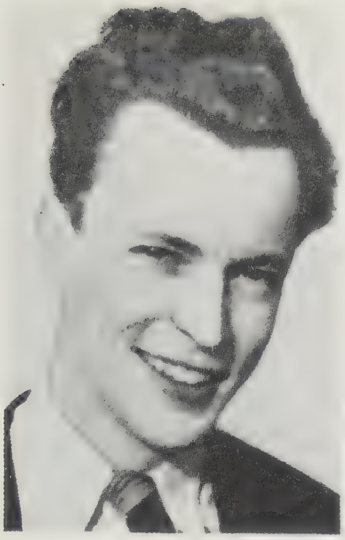
Burdett's entire career has been in the newspaper field. His first position was on the Brooklyn *Daily Eagle* where he worked for six years as reporter, columnist, and associate editor of *Trend*, the paper's Sunday supplement. In his *Eagle* column, "The Sound Track," Burdett aired his comments and reflections on the motion-picture industry. Unlike many Hollywood columns, Burdett's was devoted neither to film reviews nor to gutter gossip. Rather, Burdett was interested in analyzing and evaluating the Hollywood attitude toward contemporary issues and problems —from matters of literary composition to questions of social awareness. Typical of the tone of his column is his remark about the screen's social attitude, which, according to him, "can only be understood as the expression of a miraculously elastic liberalism which permits producers to pervert, evade, or ignore any issue on which they might possibly be expected to take a stand."

During his *Eagle* days Burdett served his colleagues in a number of ways. He was chairman of the Grievance Committee of the local unit of the Newspaper Guild, delegate to the Guild's Representative Assembly, chairman of the Guild Elections Committee, and a member of its Strike Committee. His friends on the *Eagle* recall the many times he defended them. "It's a hard job," said one, "to list all the things, all the hard work, the ability and devotion that Winston has given the *Eagle* Unit. For a guy who looked so quiet, he was a bundle of energy for our union."

Shortly after the outbreak of the War, Burdett was assigned to Sweden as a roving reporter to cover the war in Scandinavia. In February 1940 he sailed for the Finnish capital, whence he was to proceed to Sweden; he was supposed originally to remain abroad among the belligerents for only six months, possibly a little longer, depending on developments. He planned to mail his eyewitness accounts to the *Eagle*, thereby providing the paper with a new exclusive feature. Burdett's stories of the War in Norway won for him an immediate international reputation. Transradio Press made him head of its Scandinavian staff, after which the Columbia Broadcasting System snatched him as one of its foreign correspondents.

Burdett was the first American correspondent on the scene in the fighting zone south of Trondheim when the German and British troops engaged in their first decisive encounters there. The only other American newspaperman who succeeded in getting near the Front at the same time was Leland Stowe $^{'40}$, who was in a sector farther north than Burdett. The latter's position had compensating advantages: it enabled him to witness events which he described in some of the most exciting dispatches sent from any front.

He has to his credit a number of "firsts" or scoops. He reported the British defeat at Lillehammer hours before it was officially admitted. He made his way up the strategically important Gudbransdal Valley to Domlas and back to the Guadal Valley to Röros, sending messages such as the following, which dispelled the comfortable complacency of the Allies: "British forces amazingly inadequate. No field guns, no tanks, no planes, no antiaircraft.



WINSTON M. BURDETT

Unless receive antiaircraft and planes immediately, British in central Norway doomed defeat." Burdett was also the first American correspondent to learn that British troops were being landed at Andalsnes, south of Trondheim, and at Namsos. He was first to take a tour of southeastern Norway and give an eyewitness account of the German occupation of Kongsvinger and Elverum; he was the first to see German aerial bombers wipe a Norwegian town completely off the map, and the first to interview Mrs. J. Borden Harriman '40 after her escape from wartorn Oslo.

One of the most amazing stories to come out of the War to date was told to Burdett by a former Norwegian officer. It concerns the capture of the entire Norwegian town of Röros by a detachment of only seven German infantrymen. According to the witness, reports Burdett, "The seven Germans, armed with machine guns, dashed into Röros in a single armored car. Three hundred Norwegian defenders fled without firing a shot because they couldn't find a rifle with which to shoot."

Following his Scandinavian assignment, Burdett went to Bucharest, via Moscow. In Bucharest he met Lea Schiavi, an Italian journalist from Milan, and married her. (While on a photographic assignment for *PM* in northern Iran in April 1942 she was killed by a band of Kurds.) As foreign correspondent for CBS, Burdett used to broadcast to the United States every Sunday evening in the CBS round-up of foreign capitals. In October 1940, however, he was given five days in which to leave Romania. He was ordered out of the country by the Nazis because he had discovered and reported the Nazi infiltration into Romania. Since that time he has earned the hatred of the Nazis in one Balkan capital after another. His reports of unrest in Italy—such as the 1941 riots in Milan and in other northern Italian cities—next led to his expulsion from Yugoslavia. When the Nazis moved into Bulgaria, Burdett left in a hurry.

Burdett's job requires him to be on the spot wherever fighting is expected. He covered the news from Ankara and Cairo before going to North Africa. There he reported to CBS listeners on the details of the Giraud '42-de Gaulle '40 controversy. While Burdett's sympathies were obviously on the side of the Free French, he eagerly hoped for a *rapprochement* between the two generals. He optimistically hailed General Giraud's speech in March 1943 as "a fine speech in favor of democracy," and looked forward to an eventual union of French forces. In the summer of 1943 Burdett was busy covering the Allied invasion of Sicily. The autumn found him again in Algiers.

Little seems to be known of Burdett as a person, probably because he has thought it both unnecessary and ostentatious to have himself publicized. His associates on the *Eagle,* who are very ready to cite the generous help Burdett extended to them, recall that he was "a quiet sort of fellow, one whom you never expect to say much."

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BURTON, VIRGINIA LEE Aug. 30, 1909-

Author; illustrator

Address: h. Folly Cove, Gloucester, Mass.

Although Virginia Lee Burton had always planned to be a ballet dancer, chance made her an author and illustrator instead. The success she has had as the author of children's books—she won the Caldecott Medal for the best picture book published in 1942—seems to prove that the change was for the best, but she might well have made an equal success as a ballerina. As a matter of fact, her publishers, anxious to prove her versatility, point out that she might today be dancing in the motion pictures with Fred Astaire. "Good artists," they say, "are always troubled with a confusion of talents."

Virginia Lee Burton was born in Newton Center, Massachusetts, on August 30, 1909, the daughter of Alfred Edgar Burton, the late dean of the Massachusetts Institute of Technology, and the former Lena Dalkeith Yates. When Virginia was seven the family moved to Sonora, California, and she later attended Sonora Union High School. At the same time she studied ballet dancing with Muriel Stuart, and art and design with Robert Hestwood and his wife. Beginning in 1925 she had a variety of jobs: she taught dancing in Sonora from 1925 until 1926; back in the East in 1929 she was a lifeguard at Woronoco, Massachusetts; from 1928 until 1930 she worked as an art teacher in the Harry E. Burroughs Foundation for Newsboys; and she taught also at a YMCA work camp in the summer of 1930.

In 1928 and 1929 Miss Burton studied art at the California School of Fine Arts. Ballet dancing, nevertheless, was her chief interest. Her sister was already on the stage and, in order to join her there, Virginia studied acrobatic dancing. When the family came back East she was about to go on a vaudeville tour with her sister. Unfortunately, however, just

VIRGINIA LEE BURTON

at that time her father broke his leg and there was no one else to take care of the household. She had to give up her contract and let someone else take her part in the show. At home she went back to drawing and soon secured a position as sketcher for the Boston *Transcript's* famous dramatic critic, H. T. P., in 1929. She did not give up her art lessons but continued to study at Saturday classes in the Boston Museum under the sculptor George Demetrios. On March 28, 1931 they were married.

Miss Burton's first book, the title of which has apparently been lost to posterity, met with no success. It was the story of a particle of dust. "More than half a dozen publishers," wrote Lovell Thompson, manager of the trade department of her publishers, Houghton Mifflin, "spurned it. Houghton Mifflin Company was one of them. However, our files show no record of the incident. One of the sins that publishers can commit and that other people can't is the destruction of early unfavorable reports of books or authors who have later become famous. Whether by accident or design there are no words of disdain about Miss Burton in all the company's files. The record begins with a report on *Choo Choo.*"

Choo Choo, which Miss Burton had written for her son Aristides Burton, then aged four, was her first published book and appeared in 1937. *Mike Mulligan and His Steam Shovel* (1939) was written for her son Michael Burton when he was about the same age. With respect to *Mike Mulligan* her publishers "almost buried themselves in the intricacies of a plywood steam shovel which was supposed to be for window display." *Calico the Wonder Horse* appeared in 1941, and *The Little House* in 1942. In 1943 Miss Burton was awarded the Caldecott Medal given to the author of the best picture book published in the previous year, for *The Little House,* which combined her talents as designer, writer, and painter. In her most recent books, particularly *Calico, the Wonder Horse,* Miss Burton has made an effort to appeal to her audience by using the more attractive features of the comic books so popular with modern children, but eliminating what she feels to be the undesirable elements. *Katy and the Big Snow,* the story of a crawler tractor which is a snowplow in winter, was published in the fall of 1943. Gathering material and sketches for it had kept Miss Burton busy all the previous winter, ploughing herself out of the Massachusetts drifts and skidding about the countryside.

Extremely attractive, Miss Burton has been described as "a small, slim person [possessing] a singular share of talent, imagination, and energy." "She and her husband and two sons," writes Grace A. Hogarth, "live at Folly Cove, Gloucester, where she manages to do housework, cooking, canning, raises chickens and pigs, supervises the reluctant piano practice of her two sons, and still puts in a major part of her day on her writing and drawing. She rises at 6:00 and works before breakfast, works from breakfast until it is time to prepare lunch, and again in the afternoon. Evenings are free for darning socks, wood carving for fun, or country dancing in the barn." Her favorite sport is swimming.

Miss Burton works out the text and pictures of her books together. Her theories on design, which she teaches to a small group in Folly Cove, are an integral part of all her work. She has illustrated a number of books besides her own, as well as magazine articles. Her group of students, formed in 1940, now call themselves the Folly Cove Designers and make linoleum blocks of their own designs.

Miss Burton's two children have modeled for many of their mother's illustrations. Aristides is on the dedication page of *Choo Choo*; Michael is in *Mike Mulligan.* "The Demetrioses," writes Lovell Thompson, "live in a rather small house which snuggles up to a rather small barn. There are apple trees around it that look like the apple trees around the 'Little House.' The barn has quite a menagerie in it, but the menagerie is mostly paint or plaster of Paris. The Demetrios' vegetable garden, which they weed themselves, is a model affair, with bean stalks big enough for Jack. If you go to the Demetrioses, you can be modeled in clay, carved in marble, or cast in bronze. You can be painted in oils or tempera or water color. You may be offered a sauna (that's a Turkish bath in Finland) or get a bedspread with 'Little Houses' printed all over it; or you may be given a part in a country dance. You can eat steak cooked over a fire in the barn. . . In short, if you go to the home of the creator of *The Little House* you will be in no way disappointed."

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C S Mon p13 D 22 '43
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BUZZI-PECCIA, ARTURO (bōōd'zē pě-chä') Oct. 13, 1856—Aug. 29, 1943 Composer and voice teacher; close friend of Arturo Toscanini, who conducted his opera *Forza d'Amore*, at its first performance in 1897; came to America in 1898 to teach voice; among his pupils were Alma Gluck, Nelson Eddy, and Enrico Caruso; composer of opera, symphonic works, and religious music

Obituary

N Y Times p17 Ag 31 '43

BYAS, HUGH (FULTON) (bī'as) 1875(?)- Journalist; author

Address: b. c/o Alfred A. Knopf, 501 Madison Ave., New York City; h. 440 W. 24th St., New York City

A leading authority on contemporary Japan, British correspondent Hugh Byas is one of the few foreigners who have been able to penetrate into the life and mind of the Japanese with any success. Byas spent some twenty-five years in Japan in various journalistic capacities, meanwhile acquiring a thorough command of the Japanese language and a knowledge of the Japanese. Called anti-Japanese by the Japanese, pro-Japanese by the Chinese, Byas, declares the New York *Times*, "cannot properly be called either." All of his writings on Japan are distinguished, the *Times* says, by "the quality of sound common sense" and seem to be "completely objective."

Hugh Byas was born on a farm in Glasgow, Scotland, the son of Thomas and Janet (Fulton) Byas. He hated farm life and, taking as a model Barrie's *Sentimental Tommy* who let his career be ruined rather than use another adjective in place of the *mot juste*, taught himself to write. His education was obtained from various Scottish schools. At the age of twenty-three the young Scotsman broke into journalism when his knowledge of shorthand won him a job on a Glasgow paper. After working on several "good, old-fashioned country papers in Scotland," he got a position on the Rand *Daily Mail*. His first foreign assignment as a reporter on the *Mail* was to the recently conquered Boer republics of Transvaal and the Orange Free State. In Johannesburg he watched the "ill-fated experiment of Chinese labor in the South African gold mines." According to *Asia Magazine*, "after he had seen at firsthand something of the complexities the white man has to solve when he sets out in the world of different races and civilizations," Byas returned to London in 1909 and joined the staff of the London *Times*.

In 1911 Byas married Joan Macmillan. (There are no children of the marriage.) Three years later, "having meanwhile linked himself up with American journalism in the Orient by becoming London correspondent of the China *Press*," Byas went to Tokyo to edit the Japan *Advertiser*, an American-owned independent English language newspaper, "the best-known American paper outside American territory and one of the most influential journals of the Far East." After twelve years as editor—"no bed of lotuses in the Far East," he says—he returned to Great Britain in 1922. In 1926 he was back in Japan, this time as correspondent for the London *Times*. The following year he became Tokyo correspondent for the New York *Times* as well, and he remained in both positions until 1941. Shortly before the outbreak of the War with the United States he left Japan together with his files, which he managed to get out by a ruse and which later proved invaluable in the writing of his two books on Japan. "When I left Japan by the second-last mail steamer," he writes us, "I was dean of the foreign correspondents in the capital and had seen their number grow from three to over sixty, half of them Germans and German satellites." Byas arrived in the United States in the spring of 1941, and, except for a vacation in the West Indies, has been living here ever since in semi-retirement, writing and lecturing to the graduate students at Yale University.

HUGH BYAS

"In the ordinary course of my duty," Byas wrote, "I was in continuous contact with Japanese government departments, and in twenty-three years I had come to know most of the men who, as Prime Ministers, Foreign Ministers, and Ministers of War and the Navy, directed the country. I have also been greatly indebted for such knowledge of the people as I may have gained to many Japanese friends, women as well as men, whom my wife and I got to know intimately in the long, pleasant years of peace."

Byas has written two books, *The Japanese Enemy* (1942) and *Government by Assassination* (1942), as well as one chapter, "The Land of the Rising Sun," in *We Saw It Happen* (1938). The first book, a serious study of the present conflict with Japan, predicts a long, difficult war, with success for America only if the country speeds up industrial production. The book was written immediately after Pearl Harbor and was published early in 1942, so that it was necessarily a hasty job. Critics, nevertheless, called this as admirable a survey of present-day Japan as can be found

BYAS, HUGH—*Continued*

anywhere. *Government by Assassination,* a later and fuller treatment, explains Japan's drift toward war in an analysis of the influence of the militarists on Japanese politics and was also well received by the critics. "This," wrote Wilfrid Fleisher in the New York *Herald Tribune,* "is the most erudite book on Japan that has been produced in years. For those who would seek the reasons underlying the present war in Asia, who would determine how the Japanese came to hatch their present plans of conquest, Mr. Byas provides the best answer available. The author sees three basic reasons for the present War: (1) the Japanese delusion of being a unique state with a special mission; (2) the constitutional vice which allows the fighting services to control the Government; (3) the possession of jumping off places for aggression and of the heaviest and best organized armaments in Asia. Here is a book that should be read by all those responsible for the conduct of our war with Japan, as well as by those who will have a hand in the peace to come."

Besides these books Byas has written a number of articles on Japan which appeared in various periodicals, particularly *Asia* Magazine. They include studies of the Communist movement in Japan, the Japanese family system, Japanese political conceptions, the Elder Statesman, the position of the Japanese Emperor, Japanese drama, and motion pictures in Japan. He has, he tells us, read quantities of Japanese fiction without spotting anything worth translating.

Byas finds the Japanese a pleasant people to live with, but he represents them as afflicted with a deep inner malady, "wandering between two worlds, no longer spiritually at home in the crude paganism of the official state worship, and unable to break with it without profound suffering." "The Japanese," he wrote, "have been great borrowers throughout their history. Their ideological debt to Nazi Germany is as plain today as was the earlier debt of the modern Japanese Empire to England and America." Patriotism in Japan "is not the last refuge of a scoundrel but the first." He believes Japan's spiritual malady to be the same as Germany's—a false philosophy. "It is a belief that the Japanese race and state are one and the same and that it has unique qualities that make it superior to its neighbors and give it a special mission to perform."

"The Japanese people in the mass are kindly and polite," Byas wrote, "and they have a natural social democracy of manner" which makes it easy to get on with them. "They are honest in the affairs of daily life; if you leave an umbrella or a coat in a train or a taxi you are almost certain to get it back. The country people—all the people—will trouble to set a stranger on his way. The beauty and culture associated with old Japanese civilization cannot be the expression of a brutal or barbarous people. They testify to fine traditions. . . It [Japan] is a country of strange and deep contrasts . . . a Jekyll and Hyde country."

In a symposium at Town Hall early in 1943 Byas declared that no peace concluded with Japan could endure unless the military junta dominating Japan is utterly defeated and Japan's military might broken beyond repair. "He warned against a peace maneuver by Japan, possibly jointly with Nazi Germany, in the near future, saying that acceptance of any compromise peace with Tokyo would serve only as a prelude to a new conflict." In an article entitled "The Japanese Problem," published in the *Yale Review* in the spring of 1943, he also pointed out that "we can expect little from psychological warfare against Japan," since "Japanese liberalism has obediently kept step with Japanese militarism since the first shot was fired in Manchuria in 1931." Yet, although believing in Japan's total defeat and total disarmament, he suggested that in dealing with a defeated Japan we follow the principle of non-interference in internal affairs, and aim at "drawing out the better qualities which the Japanese are capable of displaying in their own society."

Byas is blond, five feet ten inches tall, and weighs 170 pounds. His favorite recreations are reading and walking.

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Asia 141:71 F '32
N Y Herald Tribune p3 D 27 '42 por

BYRON, ARTHUR W(ILLIAM) Apr. 3, 1872—July 16, 1943 Actor in theatre and films for fifty-four years; founder of Actors Equity Association and president since 1938; acted with Maude Adams, Mrs. Fiske, Ethel Barrymore '41, Katharine Cornell '41, and John Gielgud; in films since 1932.

Obituary

N Y Times p34 Jl 18 '43 por

CADLE, E. HOWARD 1884(?)—Dec. 20, 1942 Nationally known evangelist and pastor of the tabernacle in Indianapolis which bears his name; author of *The Man Who Came Back,* his autobiography.

Obituary

N Y Times p19 D 21 '42

CAFFERY, JEFFERSON Dec. 1, 1886- Diplomat

Address: b. c/o American Embassy, Rio de Janeiro, Brazil

The United States Ambassador to Brazil, Jefferson Caffery, has been delineated as a "salon diplomat of the type acceptable to Latins." During his thirty-year career in foreign service, however, he has participated in everything except salon statesmanship. A citizen of the world, Caffery has learned the business of diplomacy in the capitals of Spain, Greece, Japan, Germany, Sweden, Persia, and the various countries of South America. Since the entry of the United States into the Second World War, he has been collaborating with the Board of Economic Warfare in helping United States agents in South America track down raw materials needed in the war effort.

Jefferson Caffery was born in Lafayette, Louisiana, December 1, 1886, the son of Charles Duval and Mary Catherine (Parkerson) Caffery. In 1909, shortly after graduation from Catholic University, he was admitted to the Louisiana Bar. Deciding upon a diplomatic career, he then successfully passed a qualifying examination on the basis of which, in 1911, he was appointed Secretary of the Legation at Caracas, Venezuela. An appointment to the Department of State in June 1913 was followed in October of the same year by an assignment as Secretary of the Legation at Stockholm.

In July 1916 Caffery was sent to Persia to assume charge of German and Turkish interests. Exactly one year later he was attached to a special Russian mission to the United States, after which he was assigned to Paris, where, in 1919, he constituted part of President Wilson's protocol detail. Later that year he was assigned to the Department of State in connection with the official visit of the King of Belgium to the United States; and he also acted as special representative of the State Department at the time of the Prince of Wales' visit to the United States in 1919.

After a short stay in the States, Caffery was ordered to Madrid in December 1919 as counselor of the Embassy. From Spain he went to Athens in 1922, acting as chargé d'affaires *ad interim*. While in Athens he cooperated with the Greek Government and the American Red Cross in assisting Greek refugees from Asia Minor. The next year found Caffery a counselor at the American Embassy in Tokyo; he remained there until 1925, when he was detailed to Brussels for the Congress of the International Chambers of Commerce. After the Congress, in 1925, he remained in Europe for some months in the capacity of counselor of the American Embassy at Berlin. From 1926 until 1928 he was Envoy Extraordinary and Minister Plenipotentiary to Salvador, and from 1928 to 1930 to Colombia. In 1930 he was sent to the inaugural ceremonies of President Herrera of Colombia as special representative of the President of the United States with the rank of Ambassador; in December 1931 he was made special representative of the Department of State in Salvador for one month.

At hearings of the Senate Committee on Finance in January 1932 it was disclosed that Caffery, while Minister to Colombia, had played an active part in promoting the granting of the great Barco oil concession to the Mellon-owned Gulf Petroleum Company and the Carib syndicate, controlled by the Morgans. The Colombian Congress had canceled the Barco concession, and so the National City Bank had promptly begun to find "technical" excuses for not proceeding with a promised credit of $4,000,000 to the Colombian Government. Caffery's participation in the negotiations with the National City Bank was seen by liberals as disturbing proof of "collusion of the State Department and bankers," and so there was some criticism of his appointment as Assistant Secretary of State in July 1933, and his appointment a month later as a member of the Personnel Board of the Foreign Service. The following December he was nevertheless sent to Cuba as representative of the President of the United States, succeeding Sumner Welles '40 as Ambassador Extraordinary and Plenipotentiary in 1934.

JEFFERSON CAFFERY

This was the signal for even more criticism from the same quarters. Welles had helped to overthrow the hated Machado as dictator of Cuba, but had then supported a Government headed by Carlos Manuel de Cespedes against which the Cubans themselves revolted very shortly. The United States refused to recognize the new Government, headed by the then-liberal Grau San Martin, and when Caffery came to Cuba his status was scarcely clear. He was, however, soon being accused of "meddling in Cuban internal affairs, especially in the interests of American capitalists," and with paving the way for the dictatorship of Colonel Batista Y Zaldivar '40. "Dr. Grau's last decree intervening in the 'Cuban' Electric Company, placing its administration under the workers, made Mr. Caffery jump and his hair stand on end," it was charged; and it was also charged that the United States-Cuba Reciprocal Trade Agreement which Caffery signed in August 1934 was not in the best interests of the Cubans. According to Carleton Beals '42, the agreement "jammed the island back toward its old one-crop tragedy," blocking the trend toward diversification in order to subordinate Cuban economy to the United States. (Beals even pointed out that American rice was among the favored items, and that Caffery's native Louisiana is a great rice-growing state.)

Unfazed by any of these accusations, or even by a terrorist attempt against his life in May 1934, Caffery remained in Cuba as Ambassador until July 1937, when he became United States Ambassador to Brazil. And in Brazil he has won general appreciation because of his success in swinging President Vargas '40 within the American orbit, even though it has meant American support for a non-democratic, military government. One of Brazil's major problems, for example, was caused by the absence of native steel manufacturing. When, in 1940, a steel industry was made possible in

CAFFERY, JEFFERSON—*Continued*

Brazil through the help extended by the United States, much of the credit should have gone to Caffery, who nevertheless declined to accept any of the glory. Caffery was speaking quite truthfully when in October 1940, sailing for the United States for a rest, he announced: "Very definite strides have been made in political, financial, commercial, and cultural Brazilian-American relations, which were never so good as at present."

In 1941 Caffery successfully concluded negotiations with Brazil whereby the United States obtained strategic air bases in that country; and his next important transaction, in August 1942, concerned an agreement stipulating that the United States buy certain surplus products from Brazil. In August 1943 no one was astonished when he received the Sign Las Americas Award for outstanding inter-American services. The Award was conferred by the Committee on Cultural Relations with the American Republics, sponsored by *Sign*, a national Catholic monthly. (Caffery himself is a Catholic by conversion.) On October 1 another proof of the friendly spirit existing between Brazil and the United States was given when Caffery received an honorary degree from the University of Brazil.

Known in official circles as a tight-lipped, shrewd negotiator, Ambassador Caffery looks very much the diplomat, and it is apparently true that no break in diplomatic punctilio can so much as "take the crease out of his trousers." "He was [and] still is lean, dark, and, even alongside Anthony Eden '40, distinguished." "Groomed to the minute, he speaks with a State Department accent, broadening many an 'A.'" For a long time he was considered one of the most eligible bachelors in the State Department, but on November 20, 1937, at the age of fifty-one, he was married to Gertrude McCarthy. His favorite sport is mountain-climbing. Before the War he boasted of having once climbed a volcano in Japan and of having come down unsinged.

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CALDWELL, WILLIAM E(DGAR) Feb. 23, 1880—Apr. 1, 1943 Professor of clinical obstetrics and gynecology and associate director of the Sloane Hospital of Columbia University; awarded gold medal of the Roentgenological Society in 1934; held honorary degree of Doctor of Public Health from New York University.

Obituary

N Y Times p21 Ap 2 '43 por

CALLAGHAN, DANIEL J. 1890—Nov.(?), 1942 Rear admiral of the United States Navy, killed while leading a task force in a Solomon Islands naval engagement; served as naval aide to President Roosevelt from 1938 to 1941.

Obituary

N Y Times p1+ N 17 '42 por (p3)

CAMDEN, HARRY P(OOLE), JR. Mar. 10, 1900—July 29, 1943 Sculptor; captain in the Army Air Forces; professor of sculpture at University of Oregon and at Cornell; winner of Prix de Rome and $10,000 prize for statue at New York World's Fair; joined Air Forces in 1941.

Obituary

N Y Times p19 Ag 12 '43 por

CAMERON, BASIL (kam'ėr-ən) Aug. 18, 1885- British orchestral conductor

Address: h. Savage Club, London, England

Among the few young orchestral conductors of outstanding talent is British-born Basil Cameron, whose direction of symphonic music is almost as well known in America as in England. Prior to the outbreak of the Second World War, Cameron won high acclaim in the United States as the regular conductor of the Seattle Symphony Orchestra (1932-38) which under his direction became "one of the leading symphonic organizations in a country enviably rich in orchestral enterprise and achievement." On his return to England the young conductor became willingly active in "propagating the gospel of good music" under difficult war conditions, including the Blitz period of air raids on London. Largely through his energy and efforts the people of Britain will not have to give up hearing excellent symphonic concerts for the duration.

Born in Reading, England on August 18, 1885, Basil Cameron's early education was in the grammar school at Tiverton. His ambition was to be a musician, a violinist, so he went to Berlin to study the violin with Joseph Joachim and Max Bruch. On his return to England, Cameron became a pupil of Leopold Auer and was an accompanist at the master's classes. Then, in 1908, he became a violinist in Sir Henry Wood's Queen's Hall Orchestra, holding that position for four years. This experience as a player under a skilled director was excellent training for a future orchestral leader, as Cameron found when in 1913 he became first conductor of Torquay Municipal Orchestra (Wagner Centenary Festival, 1913, and Strauss Festival, 1914). At that time he assumed a German name because he felt that English audiences were "more friendly to foreign conductors." One year later, with Sir Thomas Beecham's '41 cooperation, he conducted a Richard Strauss Festival, also at the British coast resort.

Then came the First World War, abruptly interrupting an auspiciously begun career. Cameron at once discarded his German name and joined the British Army, seeing service in France with the 13th (Kensington) Battalion of the London Territorials. In August 1918, while leading his company over the top at Bullecourt, he was wounded.

Once home again and recovered, Cameron conducted an orchestra in Brighton, where he won attention "with his adventurousness in featuring new compositions by English composers." He then was appointed conductor of the Municipal Orchestra at Hastings (1923). For seven years he combined this task with that of directing the Harrogate Municipal Orchestra. At Hastings he inaugurated an annual Spring Festival, so successful that it began to draw pilgrims from London. George Bernard Shaw, who had discovered Cameron at Torquay, wrote an article about him which made him famous throughout England. Percy Grainger, also one of Cameron's admirers, wrote of him at this time: "He has a peculiar quality of excitement and exhilaration in his readings. I believe that it has roots in two outstanding qualities of his work: the normalness of his *tempi* and the beautiful tonal balance he keeps so scrupulously."

Larger organizations were watching Cameron's work, and in 1928 he was given his first engagement with the Royal Philharmonic Society. His initial performance was so successful that for two years thereafter he was the conductor of the Royal Philharmonic Orchestra in London. He conducted for the Liverpool Philharmonic Society, the Prague Philharmonic Orchestra, and the Budapest Symphony Orchestra in 1930. The next year he was engaged by the Scottish Orchestra as its conductor. He also became one of the conductors of the BBC Symphonic Orchestra.

Following a reputation made in the United States as guest conductor, in 1930, of the Los Angeles Philharmonic Orchestra and of the San Francisco Symphony Orchestra, Basil Cameron became conductor of the latter in 1931. He resigned that post in 1932 to become the regular director of the Seattle Symphony Orchestra, and during the next six years he placed that organization among the leading orchestras in this country. As guest conductor of famous orchestras in many other American cities also, his skill on the rostrum was generally acclaimed by music critics. Whitman College at Walla Walla, Washington, gave him an honorary degree in music, and the Columbia Broadcasting Company asked him to take charge of a special series of twelve symphony concerts transmitted over a nationwide hookup. Composers such as Malipiero and Sir Arnold Bax '43 honored him by entrusting to him the first world performances of some of their most important works: the former's Second Symphony at Seattle and the latter's Fourth Symphony at San Francisco.

On vacations during these years Cameron traveled abroad. He stayed for a time in Italy with Malipiero; and he went to Finland to meet Sibelius, for whose work he had a warm admiration, and of which he is said to be an outstanding interpreter. Sibelius himself had sent him a letter of congratulation following his performance of the Fifth Symphony at Queen's Hall with the BBC. Cameron has acted as guest conductor for several important European orchestras.

In 1938 Cameron returned to England and devoted himself to conducting orchestral performances in London and in the provinces. With the London Philharmonic he made several tours of England, often conducting two concerts a day. After England went to war he frequently did not know whether the next stage of his journey would be by rail or by road, or whether the concert itself would be possible. And during the weeks of the Blitz, there was even speculation as to the actual existence of the hall. During the bombing of London, Cameron did yeoman service conducting community singing at Queen's Hall at the close of the Promenade Concerts when the audience, not wishing to go home during alerts and raids, stayed behind to join in the singing. "These informal concerts were a great success, and Cameron's genial personality helped considerably in making the audience forget the quite unmusical goings-on outside."

British Official Photo
BASIL CAMERON

It has been said that Cameron, off the rostrum, "is a friendly companion, with the glancing humor of a man fundamentally shy. He is difficult to get to talk about himself; he does not 'produce' himself with histrionic flair; he concentrates on the music and lets showmanship go. Not that he is uninteresting to watch. He uses wide, open, sweeping gestures, and in climaxes his arms are a study in swift, emphatic, but controlled movement." He is always on the alert for new works, does much to encourage young composers, and is a sympathetic accompanist to young artists.

For recreation apart from music, Cameron likes to play squash, and enjoys also a good game of chess or billiards. He likes good food and wine, and at the Savage Club in London "he will vie with any Bohemian in talking of amusing incidents concerning music and musicians. He has met almost everybody who is anybody in the world of music today." Cameron is not married.

In 1941 Cameron became Sir Henry Wood's associate conductor at the London Promenade Concerts at Albert Hall—the first to hold such

CAMERON, BASIL—*Continued*

a position. He did so well that he was reappointed in 1942, sharing the associate duties with Sir Adrian Boult, and again in 1943. He was the personal choice of Sir Henry Wood, who spoke highly, in private and in public, of his work. With much to his credit for a conductor still comparatively young, it is thought by most critics that Basil Cameron will play an increasingly important part in music in the future.

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CANNON, LEGRAND, JR. Dec. 1, 1899- Author

Address: b. c/o Henry Holt & Co, 257 Fourth Ave, New York City; h. 56 Laurel Rd, New Haven, Conn.

Critics agree that LeGrand Cannon, one of the freshest and most engaging of modern novelists, has, with his third novel, achieved what his friend David McCord, a "mildly inaccurate" poet (according to Cannon himself), calls "the old, sordid story of success." At the appearance of each of his two books Cannon was repeatedly "discovered" by the critics, but, despite excellent reviews, he attracted only a limited audience. With *Look to the Mountain*, published in 1942, he finally won popular approval. Although Cannon's three books technically are historical novels, most of the critics refuse to classify them so narrowly, for the author manages to keep the background in its proper perspective, and to concentrate on his characters. "Mr. Cannon," wrote the New York *Times* critic about one of the earlier novels, "has almost no idea of how to construct a novel. He merely happens to possess a much more valuable gift. By some stroke of luck he sees the world freshly; by some curious alchemy it is impossible for him to be dull. . . Presumably, being intelligent, he will some day learn his trade, but meanwhile the gifts which he has are priceless."

LeGRAND CANNON, JR.

Although he writes of New Hampshire, LeGrand Cannon, Jr., is Connecticut born and bred. He was born in New Haven on December 1, 1899, the son of LeGrand and Florence Atherton (Pond) Cannon. His destination in early life was not literature but business, and to that end he attended the Sheffield Scientific School at Yale University and received his Ph. B. degree in 1920. That year found him at the Grenfell Mission in Labrador, where he met Jeannette Peabody of Cambridge, Massachusetts. Two years later, on December 30, 1922, he was married to her. That same year he received his M. B. A. degree from Harvard's Graduate School of Business Administration.

For the next ten years Cannon was a businessman. The first five years he worked for a New Haven wholesale firm; then he spent several years with a fuel concern. In 1928 and 1929 his work for the fuel business demanded "his unprotesting presence in England." Meanwhile, wrote McCord, Cannon's "sympathy with Wordsworth's late-and-soon philosophy" was increasing, and he bid farewell to the fuel business. In 1932 "his friends suddenly became aware that he was working, simultaneously, it seems in retrospect, on a novel and two one-act plays. The plays were produced locally, but the novel in typescript grew sere and crinkled at the edges." That novel was *The Kents*, his second book published. Cannon's first published novel, *A Mighty Fortress*, appeared in 1937. Set in New Hampshire and in Boston, Massachusetts, it related the trials and tribulations of one Ezekiel Peele, a young clergyman of the mid-nineteenth century. Cannon was "discovered" by all the critics. The New York *Times* found the book "full of charm and humor," and "extremely engaging." The *Christian Science Monitor* considered it "one of the most entertaining and valuable novels of the year."

The Kents, the story of an American family, was published the following year (1938). The New York *Herald Tribune* called it "a fine, intelligent, and intelligible, realistic and engaging tale of around about fifty years ago." The *Times* critic was surprised to find that although "any tyro could rip *The Kents* to pieces structurally," it remained "one of the most pleasing stories" that he had read for some time.

Cannon's most successful novel, *Look to the Mountain*, a tale of pioneering days, appeared four years after the publication of *The Kents*. "*Look to the Mountain*," wrote Margaret Wallace in the New York *Times*, "tops Mr. Cannon's earlier work head and shoulders, as it is likely to top the season's fiction list. For that matter, it would be likely to top the list in any season when it chanced to appear. Novels of this intrinsic quality do not come along every year. The novel gets its special quality of vitality not from anything in its larger outlines, but from the truth and vividness of a thousand small details. Without doubt *Look to the Mountain* is a novel with a future. It is the kind of book individual readers fall in love with, re-read for their own pleasure, and go on year after year recommending to their friends." Most of the other critics were equally enthusiastic. John Chamberlain '40, however, considered that Cannon had chosen "to spend his great story-telling ability on a theme . . . essentially adolescent," and demanded a sequel to give balance to a book "which has every virtue save that of being fully mature." The novel was chosen as a Book-of-the-Month Club selection for November 1942.

The adjective that critics are most fond of applying to Cannon's works is "engaging," with "charming", "likable," and "pleasant" running close seconds. His books have also been praised for their quiet humor, their "earthiness," and their "homely, pithy tang." "His style at first may seem bare and unadorned," the New York *Herald Tribune's* critic commented, "but it quickly becomes obvious that he uses words subtly, and writes sensitively as well as selectively. He puts blood in people, too, and needs only a quick stroke or two to bring a character sharply and precisely into outline." Although they might at first question "his untrained hand in the mechanics of chapter building," and feel that his novels at times were a little scattered and aimless, still critics found that the books did live, and were written "with sharpness of imagery and an unforced distinction of style."

Several critics deny Cannon's books profundity on the ground that his characterizations are too simple, "the problems tend to be physiological rather than psychological," and his protagonists grapple "not with the problems of the spirit, but . . . with the dull weight of circumstance." On the whole, however, critics like Cannon's novels for the reasons that F. T. Marsh of the New York *Herald Tribune* lists in his appraisal of *The Kents*: "It's not burdened with historical data; it's not weighted with psychological profundities; it's not heavy with naturalism; there are no murders, great heartbreaks, smashing climaxes; no villains and no heroes; no propaganda and no formulated message."

Cannon seems to have done an enormous amount of delving into the history and customs of New Hampshire. For his last book, he says, he obtained most of the material from the Yale University library. The mountain in *Look to the Mountain* is Chocorua, in the vicinity of which he has spent most of his summers.

Cannon is something of a wit, and, McCord says, "reads Pepys, fewer poems than he ought to; loves the theatre; is devoted to the city of his birth; and appears to be a strong Congregational churchman. Saybrook College at Yale has made him an Associate Fellow. He writes in the summer in a barn, and in similar isolation during the winter. Regrettable note: When working, he throws cigarets on the floor." His friends call him Lee. The novelist is five feet ten inches tall and weighs 170 pounds, "more or less." There are four children: Jeannette; LeGrand, III; Winthrop; and Margaret.

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CANTERBURY, HEWLETT JOHNSON, DEAN OF *See* Johnson, H.

CARLSON, EVANS F(ORDYCE) Feb. 26, 1896- United States Marine officer

Address: b. c/o Headquarters, United States Marine Corps, Washington, D. C.; h. Plymouth, Conn.

Lieutenant Colonel Carlson of the United States Marine Corps has had a long military career distinguished by personal bravery and independence of thought and action. One of the best-informed military observers in China and the author of two books on military operations there, in the Second World War he has put his knowledge of Chinese guerrilla tactics to practical use in the American Marine Corps. Carlson's Raiders proved themselves unsurpassed in resourcefulness and courage in the months before they were consolidated with three other battalions into a Marine Raider Regiment. Their fighting qualities were particularly well displayed in their surprise attack on Makin Island in August 1942 and in their thirty-six day raid behind Japanese lines on Guadalcanal in November of the same year. Carlson, their leader in both operations, was in the first boat to land at Makin and in the last boat to leave.

Evans Fordyce Carlson was born in Sydney, New York, on February 26, 1896. His father, Thomas Alpine Carlson, a Congregationalist minister, is of Norwegian ancestry; his mother, Joetta Viola (Evans) Carlson, is of Welsh, Scotch-Irish, English, and German descent. When he was fourteen Evans left home to work on a farm near Vergennes, Vermont and he attended the Vergennes high school. Not much interested in books, the following year he left school to work as an assistant freight master at New Haven, Connecticut and a year later he worked in New Jersey as a chainman. When he was sixteen he enlisted in the Army and, as Lewis H. Mattoon relates in the Waterbury (Connecticut) *American*: "His friend . . . had the papers ready to get him out, but his parents, who were deeply disturbed, nevertheless deemed it best for him to face the consequence of his own act. They felt it might be the school he needed."

He saw service in the Philippines and in the Hawaiian Islands. When he was discharged in 1915 he was a top sergeant "with high commendation." After working with an artesian well-digging outfit and a surveying crew, he was recalled to service during the border trouble with Mexico. When the United States entered the First World War, Carlson was given a commission and after serving at several camps in the United States he was sent to France. His work was largely administrative. He was discharged at the age of

U.S. Marine Corps

LT. COL. EVANS F. CARLSON

twenty-three with the rank of a captain, an Italian decoration, and a citation from General Pershing, and as a result of the latter he was awarded the Purple Heart when that order was revived in 1932.

After the War Carlson worked for two years for a canning company, but "the urge to the service was too strong" and he enlisted in the Marine Corps in 1922 as a private. Commissioned a 2nd lieutenant in the Marines in 1923, he saw service at Quantico, Virginia, Culebra, Cuba, and at various points on the West coast. In 1925 he applied for aviation training and was sent to Pensacola, Florida, for instruction. He did not complete his aviation training, and returned to line duty after four months.

From 1927 to 1929 he served as operations and intelligence officer at Shanghai, China. He was awarded a Marine Corps Expeditionary Service Medal for services in 1927, 1929, and 1933. In 1930 he served as an officer in the Guardia Nacional in Nicaragua when the American Marines were assisting in the organization of the Nicaraguan National Guard. By this time a 1st lieutenant, Carlson was awarded the Navy Cross for "extraordinary heroism." He had answered a report that approximately 100 bandits were looting a town by appearing in that area with twelve men. With no casualties on his side Carlson succeeded in recovering the stolen property and dispersing the bandits after two were killed and seven wounded. The following year, 1931, he was commended for his organization work following the Managua earthquake.

In 1933 having won the Second Nicaraguan Campaign Medal, the Nicaraguan Medal of Distinction and Diploma, and the Nicaraguan Presidential Order of Merit, Carlson returned to the United States. From there he went to Shanghai, where he served as intelligence officer of the 4th Marines from March to August 1933. He was post adjutant of the Marine Detachment at Peiping, China from August 1933 to July 1935. From August 1935 to July 1937 he was on duty in the United States—at Quantico, Virginia; as commanding officer of the Marine Detachment at President Roosevelt's '42 Camp, Warm Springs, Georgia; as commanding officer of the Marine Detachment at the Texas Centennial Exposition; and as a student at the Marine Corps Schools. Late in 1937 he was sent to Peiping to study Chinese and to act as assistant Naval attaché.

During all these years Carlson had acquired many ideas on how men should be handled. In Nicaragua he had been assigned to command a detachment of natives which had killed its two preceding Marine Corps officers. He had decided that there must have been good reasons for the natives' hostility, and had regulated his own treatment of them accordingly. ("My Spanish wasn't too good, but from the first I never used an interpreter. I never punished a man, either, until I had been able to make him admit he deserved it. I felt before I left that those peons were my friends. They were even bringing me their family quarrels to settle.") Later, while post adjutant of the Marine Detachment at Peiping, he had at first had to punish a hundred Marines a month for minor infractions of discipline. Then he had set up a school within the Legation, with classes in the Chinese language, art, history, literature, and customs—and the Marines became so interested in understanding the country that disciplinary cases were reduced to three or four a month! All these experiences had prepared Carlson for what was to come.

In 1937 Carlson (now a captain) began his epic journey of 2,000 miles through the regions where the guerrillas of the Chinese Communist 8th Route Army fought the Japanese. With his haversack slung over his shoulders he set out on foot to study the "pattern of resistance" which these Chinese were offering to the Japanese soldiers. The first American officer to accompany a Chinese force in a campaign, he was commended by the commander in chief of the Asiatic Fleet, who said: "Your duties as an observer with the Chinese military forces have required you to travel thousands of miles in the interior of China, often on foot and horseback over the most difficult and hazardous terrain, and under primitive living conditions similar to those encountered by native troops. During this time the nature of your duties not only subjected you to the immediate dangers of active warfare, but to those of pestilence and disease as well." Carlson stayed with the Chinese guerrillas almost two years, marching as many as sixty miles daily, seldom eating more than a handful of rice daily—and learning not only the basic principles of successful guerrilla warfare, but also the thing that made it possible for men to endure such hardships: "They knew what they were fighting for."

When Carlson returned from his trip he told newspaper reporters that the Communist fighters were doing a good job and that they were excellent soldiers. As the New York *Times* tells the story: "Some of his remarks irked Navy censors. Angered by their crackdown, the captain resigned his commission [April 30, 1939] and returned to America." He told his friend Agnes Smedley: "Don't talk about economic security! The only thing that matters is—am I right?" Now free to say and write what he pleased, Carlson lectured and wrote articles on his experiences in China and on the danger of Japanese expansion in the Far East, pointing out over and over again the dangers of sending scrap steel and other war materials to a future enemy. Two books, *Twin Stars of China* and *The Chinese Army,* appeared in 1940.

In *Twin Stars of China,* which Carlson dedicated to the memory of his mother, "who bequeathed to her children a rich love for mankind regardless of race, creed, or color," he describes in detail the workings of the 8th Route Army, its military method, and the personality of its leadership and personnel. In the book Carlson sets forth his conclusion that "it is an anachronism to continue to regard China as a vast but weak nation." The War, he contends, has hardened the people and united their leadership. Japanese brutality has stimulated the will to fight, and new ideas have educated the populace and improved the Army. What was holding China back, he pointed out, was to a large extent the selling of American supplies to Japan. The most effective force against Japan, Carlson found, was the Communist 8th Route Army which, more than any other unit in Chiang Kai-shek's '40 United Front, has the confidence and aid of the population. Because of the vast political education programs among civilians carried on by Chu Teh's '42 forces, the Japanese find their conquered areas increasingly difficult to hold: the civilians remember their lessons.

Although there were some critics who found Carlson more competent as a military observer than as a commentator on politics, with the result that his portraits of the Communist leaders seemed "suspiciously uncritical," on the whole *Twin Stars of China* was found to be mature in its judgments and well written. *The Nation's* critic wished "that the United States had more military men with the intelligence and breadth of interest with which . . . Carlson is obviously endowed," and Lewis Gannett '41 wished Carlson had told his readers more about himself, because "he sounds like a good sort."

Carlson visited China again in 1940 and 1941, primarily to study the Chinese cooperatives. After an extensive tour which carried him to eight east, southeast, and southwest Chinese Provinces, Carlson returned to the United States to write articles and lecture on the movement. "There is no question about China's ability to resist Japan's military invasion so long as China remains a united nation," he wrote. "But there is a real danger that Japan may achieve her ends by quiet economic penetration." Carlson saw considerable evidence of Japanese economic penetration; he saw streams of Japanese manufactured goods coming in and raw materials going out and came to the conclusion that the Chinese industrial cooperative movement was doing the utmost to keep China from becoming economically subjugated to Japan. Of his inspection of about 600 C. I. C. units in a 4,000-mile trip with Rewi Alley '43, then technical adviser of the cooperatives, Carlson said: "It is both heartening and encouraging in these days when democracy is being challenged on every hand to have concrete evidence that democratic methods are meeting this challenge in certain areas, especially in the field of economics. Democracy can survive the crucial test, but before it can do so its principles must be carried into every avenue of the individual and collective lives of the faithful." Carlson is on the permanent advisory board of the American Committee in Aid of Chinese Industrial Cooperatives.

Certain that war between the United States and Japan was inevitable, on his way home from China early in 1941 Carlson stopped off in Manila to warn General MacArthur '41 that the Japanese would attack. (He suggested that the mountains of Luzon be equipped for guerrilla fighting, but this was not done.) Carlson also conceived the idea of an American guerrilla unit and applied for recommissioning in April 1941. He was commissioned a major and in May was ordered to active duty. Raider training did not start until early 1942, however. Then two battalions were formed, one under Carlson (the 2d Marine Raider Battalion), the other under Colonel Merritt A. Edson.

Carlson's Raiders' first publicity came in August 1942 when they carried out a successful attack on Little Makin Island in the Pacific and wiped out a Japanese garrison and destroyed valuable radio and seaplane installations. Later the Raiders took part in the operations at Guadalcanal and received a citation as a unit besides Navy crosses awarded to the leaders, Carlson and Roosevelt. The Raiders' successes were the result of intensive training, however, under Carlson, now a lieutenant colonel, and his executive officer, Major James Roosevelt, the President's '42 son. The actual organization of the unit was completed in February 1942. The members were hand-picked. The officers were Marine Corps officers, the majority of whom, according to F. Tillman Durden, writing in the New York *Times,* were reservists "specially selected for their spirit, initiative, and democratic outlook. The men are volunteers for the Marine Corps and for raider work. Carlson picked them chiefly from states where outdoor life predominates. Many come from Texas, Oklahoma, Arizona, and New Mexico. Several have been soldiers of fortune in Latin America." Before final acceptance of the candidates, Carlson gave each man what he called a "psychological breakdown." "He told them in unvarnished terms of the hardships, dangers, and brutalities ahead of them and explained baldly what war with the Japanese meant. He told them that fighting without mercy and without quarter could be expected. If the candidates still wanted to be Raiders, he took them."

Carlson's Raiders could march forty miles a day with full equipment. They were skilled in fighting, and were expert swimmers and woodsmen. The Raiders carried automatic rifles and sub-machine guns in addition to semi-automatic Garand rifles and pistols. Utilizing his experience with the 8th Route Army in China, Carlson abolished officers' privileges and officers' mess. All wore the same clothes, carried the same equipment, and lived alike. "Discipline is firm, but informal, based on knowledge, reason, and individual volition."

(Continued next page)

CARLSON, EVANS F.—*Continued*

He also borrowed the 8th Route Army's *Kung-ho* (Work Together) or cooperation meetings where problems were threshed out and the men heard talks on democracy, freedom of speech, press, religion, and the like. The meetings were characterized by entertainment and group singing. The Raiders had their own songs, including a march, *Carlson's Raiders,* sung to the tune of *Ivan Shavinsky Skivar,* and some "lustily ribald" ones. In his letters to friends Carlson called his unit the Kung-ho (or Gung-ho) Battalion rather than Carlson's Raiders. He encouraged his men to paint, write, and compose if they wished to do so. He let them know that he was always available when any of them wished to see him about anything. Before every battle there was open discussion; after every battle, self-criticism. Morale was so high that only one case of traumatic war neurosis occurred in the Kung-ho Battalion.

Although they had won a citation for "consummate skill in operations", "high morale," and "aggressive spirit," it seems possible that Carlson's Raiders were not looked upon with complete approval by certain Army officials. In any case, after Guadalcanal the Raiders were consolidated with three other battalions into a Marine Raider Regiment, and Carlson was put second in command. The *Kung-ho* system was discarded. Then, sick with malaria, Carlson was sent home for hospitalization. After spending a few months in the peace and quiet of his Connecticut home and serving as official adviser to Walter Wanger's studios in Hollywood, which were making a picture about his Raiders on Makin Island (title: *Gung Ho*), he admitted to reporters that he was eager to return to active service. In the fall of 1943 he reportedly held a staff job at a base in the United States, but he was soon shipped out to the fighting front again, and in November he took part in the epic assault on Tarawa as official observer. "Guadalcanal was something," said Carlson, "but I never saw anything like this." Of the two or three thousand men who took part in the initial assault, only a few hundred escaped death or injury. Carlson himself landed on the beach thirty minutes after the first wave, in a storm of mortar and machine-gun fire. His verdict was: "If ever blood and guts were shown, it was right there on the part of the Marine division which did the job. . . The Japanese had more troops than we did. . . It was the toughest job the Marines ever had in their 168 years." Carlson was still wearing a bandage on his chest a few days later when he arrived at Pearl Harbor to be reunited with Major Roosevelt, who had served as observer on Makin Island at about the same time.

Tall and battle-scarred, Carlson is most frequently referred to as a "gaunt New Englander." (He makes his home in Plymouth, Connecticut.) He is six feet tall, fair-complexioned, and weighs about 165 pounds. He has a "long solemn face and a keen eye." Those who know him report that he has an engaging manner and a friendly and sympathetic personality. His appearance has been compared to Gary Cooper's '41, and his bearing has been described as more like the loose-jointed walk of a cowboy than that of a military man. His articles have appeared in many periodicals such as *Asia, Amerasia,* and the *China Weekly Review.* For the duration of the Second World War he has put aside his typewriter, but he is still making speeches. In his eulogy (quoted frequently since on radio and in newspaper editorials) over the graves of the members of his unit who fell on Guadalcanal between November 4 and December 4, 1942, Carlson said: "What of the future for those of us who remain? Our course is clear. It is for us at this moment, with the memory of the sacrifices of our brothers still fresh, to dedicate again our hearts, our minds, and our bodies to the great task that lies ahead. . . We must go further and dedicate ourselves also to the monumental task of assuring that the peace which follows this holocaust will be a just and equitable and conclusive peace. And beyond that lies the mission of making certain that the social order which we bequeath to our sons and daughters is truly based on the four freedoms for which these men died." At the Writers Congress in the fall of 1943 Carlson discussed "Democracy as a Factor in Military Action." "I have been strongly of the opinion," he said, "since first I began to reflect seriously on our way of life, that it is both incongruous and inconsistent for our armed forces to be organized and governed by aristocratic methods."

Carlson has been twice married. His first wife was Dorothy (Secomb) Evans, to whom he was married in 1917. He is at present married to Etelle (Sawyer) Carlson. His only child, Evans C. Carlson, who was born in 1918, is an officer in the Marines and served under his father at Guadalcanal.

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CARLSON, JOHN ROY Apr. 9, 1909-
Author

Address: b. c/o Friends of Democracy, 137 E. 57th St, New York City

From 1938 to early 1943 a certain "George Pagnanelli" was variously an "organizer," an "official representative," and a member in good standing of some thirty-two Fascist organizations in the United States. He edited a mimeographed hate sheet called *The Christian Defender* which preached anti-Semitism and anti-democracy in the name of Christ and America; he attended mass meetings "where the fears and prejudices of listeners were played on by skillful orators"; he served as sales representative for George Sylvester

Viereck's ['40] publishing house which specialized in the production of anti-British and pro-German propaganda; he even visited lofts "where members met secretly to practice target shooting, rioting, and alley fighting." Among his friends and "business" associates were prominent Congressmen and social leaders and others who are at present in jail or awaiting trial for sedition.

In the summer of 1943 Fascist "George Pagnanelli," under the name of John Roy Carlson, published *Under Cover,* a sensational exposé of subversive activity in America and a faithful account of the author's experiences as a one-man investigating committee. During the four and one-half years in which he had assumed the disguise of Pagnanelli, Carlson had taken careful notes on his conversations with native Fascist leaders and had collected letters, documents, names, and addresses—all of which he turned over to the FBI and other groups "specializing in the gathering of data on subversive groups." Thus *Under Cover* is both a personal account of Carlson's investigations and a factual account of anti-democratic organizations in America.

When *Under Cover* was first published almost nothing was known of the author's identity. The publishers, E. P. Dutton, admitted that "Carlson" was a pseudonym, but due to the fact that many threats had been made on his life, his identity could not be revealed. Since that time more has been learned about him. John Roy Carlson is the pseudonym of Arthur Derounian, a young Armenian-American. The son of Paul and Elizabeth Aprahamian Derounian, he was born on April 9, 1909 in Alexandropolis, Greece. The first twelve years of his life were spent in Greece, Bulgaria, and Turkey. As a child he was the victim of racial bigotry and persecution, and when he came to the United States with his parents in 1921 he was fired with ideals about American democracy. Although in the years that followed he saw much to disillusion him, he can still say: "I never lost hope and never lost faith."

Carlson was educated in the grade and high schools of Mineola, Long Island, winning the Robert Cornwall Memorial Award for outstanding achievement when he was graduated from high school in 1928. He then enrolled at New York University, where he took a B. S. in Journalism in 1932. Carlson began his career as a reporter while he was still in college, working his way through by writing "for a string of Mineola, Long Island, and Nassau County newspapers." He was graduated from college in the midst of the depression and for the next ten months hitchhiked around America, "to see what my adopted country was like." He adds, in an account written especially for *Current Biography,* "[I] saw much to disillusion me, but also a great deal to give me hope."

After holding a series of jobs which included gardening, laboring, clerking in a grocery store, cooking "in a hash joint," chauffeuring, and peddling ice cream, Carlson went to work as a photographer. He had some success in this profession and managed to sell some of his pictures to the New York *Times* and *Herald Tribune* and to the *Saturday Evening Post.*

JOHN ROY CARLSON

In 1934 Carlson joined the staff of an Anglo-Armenian weekly, the *Armenian Mirror-Spectator,* as a reporter. A year later he became its editor "but left it shortly after to join various small American magazines in an editorial capacity." For a while he was managing editor of *World Digest* and he was later associated with the Farrell Publishing Corporation in New York City. Carlson's resolution to expose anti-democratic activity in America was conceived as early as Christmas Day 1933. On that day the Armenian Archbishop Leon Tourian was assassinated in his New York church by a group of Armenian Fascists. Carlson was a witness to the murder and later wrote, "I may say that I undertook the book [*Under Cover*] out of mixed feelings of hate and love; hate for the Armenian Fascists who cut down Archbishop Leon Tourian while he was celebrating Christmas mass in a New York Church and love for the Archbishop whom I knew personally and adored as a man of God." Several years later, when *Fortune* Magazine engaged him to do a series of articles on Fascist activities in the New York area, Carlson saw his opportunity to avenge the crime committed on that Christmas Day. Gathering material for these articles, Carlson "acquired a taste of native fascism at work in our midst." The projected series of articles for *Fortune* was not carried through, but he continued his investigations: "I wrote under various pseudonyms for small magazines, as the big ones would not touch the kind of stuff I wrote."

Carlson became affiliated with several prominent anti-Fascist organizations, including the Friends of Democracy, and remained associated with them even while he was posing as "Pagnanelli" among the Fascists. In 1938 he served as research worker and publicity director for the Service Bureau for Intercultural Education and helped promote a series of educational radio programs called *Americans All, Immigrants All.* sponsored

CARLSON, JOHN ROY—*Continued*

by the United States Office of Education. These programs, Carlson tells us, "went on weekly for a period of twenty-six weeks over a nationwide hookup and did a great deal to promote good will among old stock and new stock Americans."

Several of his articles "on themes involving our Americanization and interpretation of a New World on the part of a grateful citizen" appeared in *Churchman*, *Christian Herald*, *Liberty*, *Forum*, and *The Nation*, among them his exposé of so-called "educational" Nazi-made films. At the same time that he was listening "sympathetically" to Mrs. Elizabeth Dilling, Joe McWilliams, and others whom he exposes in *Under Cover*, Carlson was writing for the *American Mercury* the articles, "Inside the America First Movement" (January 1942) and "Our Fascist Enemies Within" (March 1942), and acting as adviser to *Life* Magazine for the feature "The Voices of Defeat" (April 13, 1942), all of which exposed dramatically post-Pearl Harbor anti-democratic activity.

"George Pagnanelli" is said to have been born in the fall of 1938, when Carlson found "a scurrilous anti-Semitic pamphlet" on a New York subway. He decided to call at the address given in the pamphlet and found himself at the headquarters of the American Nationalist Party, "the distribution point for a vast quantity of domestic and imported subversive literature." Realizing that his best opportunity to investigate this group and others like it was by working from within, Carlson assumed the name "Pagnanelli," modeled his speech, clothes, and gestures on what he thought was typical of a young Italian, and "joined up." His rise in Fascist ranks was swift. In a short time he was receiving mail from Berlin headquarters, attending Bund meetings, mixing with William Dudley Pelley, Gerald L. K. Smith '43, Lawrence Dennis '41 (who gave him a letter of introduction to Senator Gerald P. Nye '41 which won "Pagnanelli" a very friendly reception from the Senator), and numerous other leaders. Father Coughlin '40 requested two weekly copies of the *Christian Defender* which "Pagnanelli" published. Carlson had complete access to the membership files of many subversive groups, and he estimates that the rank and file membership of these organizations numbered close to 1,000,000.

The results of Carlson's four-and-one-half-year affiliation with such organizations are neatly recorded in five indices which appear in the back of *Under Cover*. These indices—one of names, one of sedition trials, one of special subjects, one of members of Congress, and "a Geographical Fever Chart"—have been hailed as the most valuable part of the book and "a practical working directory of the nationalist political movement in America today." *Under Cover's* success as a best seller, however, has been attributed primarily to the "startling" and "sensational" aspects of the book. One of its most effective publicists has been Walter Winchell '43, who gave it a radio boost "that had customers waiting for the doors of bookstores to open the following morning."

Still more valuable publicity was given the book when certain people "whose activities, in Mr. Carlson's opinion, entitled them to mention in his Who's Who of the Underminers of America," began to threaten booksellers with libel suits if they continued to distribute copies. It had been the fear of libel suits which had led eighteen different publishers to refuse *Under Cover* twenty-eight times before September 1942, when, Carlson writes, "E. P. Dutton went for it like a famished man and accepted it within one week." Threats of libel action have so far proved a boomerang to those who have made them. By September 17, 177,500 copies of *Under Cover* had been sold in the regular edition, and 8,000 in a cheaper edition put out by the Book Find Club; the publishers were receiving orders for 27,000 to 35,000 copies weekly and had printed 285,000, necessitating the dropping of plans for fall publication of sixteen other books; *Under Cover* was running as a serial in a number of newspapers, and had been awarded the "I" (for Imperative) of the National Council on Books in Wartime.

On October 20 the War Department confirmed reports that Major General William D. Styer, chief of staff of the Army Service Forces, had asked commanding generals of service commands for "reports on the extent to which soldiers are reading *Under Cover*," and also confirmed the report that the survey was being made, in army camps and libraries, at the request of a member of Congress. (*PM* asserts that this was Republican Representative Clare Hoffman of Michigan, "arch-isolationist and anti-New Dealer whose name . . . appears unflatteringly in the book.") On November 7 Senator Burton K. Wheeler '40, isolationist Democrat from Montana, asked the Senate to investigate "Arthur Derounian, alias Pagnanelli," to find out whether he had used "alleged facts" gathered as an FBI employe "as a basis for private profit." Meanwhile the profit grew: on November 19 Dutton announced that to date they had printed 500,000 copies of *Under Cover* and had sold and shipped 40,065 copies during the preceding week.

Reviewers of *Under Cover* agreed, almost without exception, on its merits. (As was expected, Colonel Robert R. McCormick's '42 Chicago *Tribune* struck a dissenting note.) Edward N. Jenks, writing in the New York *Times Book Review*, commented: "As an account of the author's personal experiences, it is sometimes hair-raising but those who turn to it as a source of additional information about the activities of subversive groups in the United States will find it disappointing." But Clifton Fadiman '41 enthusiastically announced: "It is the duty of every true American to read Mr. Carlson," and Louis Adamic '40 called the book "a tremendous sock in the jaw . . . to the wishful, comfortable assumption that all saboteurs of American democracy are spies or Fifth Columnists born in Axis countries and now safely interned." Other critics found fault with Carlson's literary style but concluded that the valuable information found in the book far outweighed its literary defects.

It was generally conceded that Carlson's ability to synthesize numerous little "crackpot" incidents (like the protest of certain groups against sugar rationing or the hysterical suggestions made at mass meetings for impeachment of the President '42) into the terrifying whole of the American Fascist movement and his persistent warning that "patriotic nationalism" can be carried to dangerous extremes made *Under Cover* one of the most important books of 1943.

Little is known about Carlson personally except that he is dark, slight, of medium height, a nervous "soft-spoken, pleasant, agreeable" young man with a very slight trace of a foreign accent. He "seldom sleeps more than three or four hours a night and never feels tired. . . It's not uncommon for him to stay up right around the clock. He eats lightly and often, sometimes seven or eight times a day. . . He doesn't drink or smoke. 'I had to guzzle a lot of beer with those bums when I was working under cover, but I've even dropped beer now. There's too much to be done in the world to sit around guzzling and gossiping.' "

Carlson writes that tennis and backgammon are his favorite recreations and that he likes roaming about the city—"which I used to do at night, but as Carlson must now do during the daytime. This is not out of sense of personal fear, but the result of a sense of responsibility toward my publishers and official agencies who must rely on my testimony and reports and information in case of libel or prosecution of alleged seditionists." His religion is Armenian Apostolic and he usually votes Republican.

Commenting upon his book, Carlson writes, "I am naturally pleased at the success of *Under Cover* and the good it might do in placing the finger on organized anti-democratic forces. The book proves once again that America is still the land of opportunity, where the old-fashioned precepts of hard work, etc., still achieve their just reward."

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CARLTON, WILLIAM NEWNHAM CHATTIN 1873—Feb. 3, 1943 Librarian of Williams College for sixteen years; authority on French and Scandinavian literature; author of three books and of many articles.

Obituary

N Y Times p23 F 4 '43

CARLYLE, ALEXANDER JAMES, REV. July 24, 1861—May 28, 1943 Religious leader and authority on English literature, economics, and political science; ordained in 1888; for many years chaplain and lecturer on politics and economics at University College, Oxford; author of a number of works, including *The Christian Church and Liberty* (1924) and *Political Liberty, a History of the Conception in the Middle Ages and Modern Times* (1941).

Obituary

N Y Times p13 My 29 '43

CARPENTER, GEORGE L(YNDON) June 20, 1872- Head of the Salvation Army
Address: b. c/o Salvation Army Headquarters, 120 W. 14th St, New York City; Salvation Army, International Headquarters, 101 Victoria St, London, E. C. 4, England

In his fifty years as a member of the Salvation Army, General George L. Carpenter has campaigned for salvation on four continents. When he was elected chief of the Army in 1939, observers generally interpreted his election as a shift on the part of the Army toward democratic leadership, and a reaction from the autocracy of the Booth family. Founded in 1878, the Salvation Army has, according to *Time* Magazine, consistently been practicing "street-corner soul-saving." "On the theory of its founder, hot-eyed, white-bearded General William Booth, that you cannot save a man's soul when his feet are cold and his stomach empty, it adds soup and soap to the salvation. Thanks also to Founder Booth, the Army's General long occupied the most autocratic throne of charity on earth, armed with a set of rules which gave him dictatorial powers, even to naming his successor. Son Bramwell was so named when General William Booth died in 1912."

Bramwell Booth was too much for the Army, however, and in 1929, after a bitter legal battle, his subordinates finally ousted him and elected Chief of Staff Edward John Higgins as general. In 1934, nevertheless, the Booth dynasty was revived, this time with the election of Evangeline Booth '41, Bramwell's sister, who "loved the Army more than any man she ever met." In 1938 she reached retirement age, and the High Council, dominated by progressives, sought a candidate who would rule it democratically. Since the High Council has no power to control the general, but only to elect him, this was effected by engineering a previous agreement with the candidates that "no changes . . . should be promoted by the general elected . . . without the fullest possible consideration of a consultation with the commissioners of the Army." George L. Carpenter was elected and promised that if he ever got to the stage of refusing to listen to advice, he hoped the Army would ask him to retire—and would see to it that he did.

George Lyndon Carpenter was born in Newcastle, Australia, on June 20, 1872, the son of the late Tristan d'Acunha Carpenter. He worked as a $1.25-a-week printer's devil in New South Wales before he joined the Salvation Army in 1892. Educated in the Army Training College at Melbourne, he rose rapidly, becoming a commissioned officer and an editor of Army publications in Melbourne. He moved up to be editor in chief in Australia; spent some time in social service and also in training students for evangelistic work in the same country; then shifted to London in 1911, and for twelve years (beginning in 1915) was literary secretary to the late General Bramwell Booth. After this Carpenter returned to Australia. Later he spent some time in Buenos Aires. In 1927, two years before Booth was deposed, the General demoted Carpenter for reasons which were not made public. Four years later, however, under a new regime,

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GEORGE L. CARPENTER

Carpenter was placed in charge of the Salvation Army in Canada, Alaska, Newfoundland, and Bermuda.

In 1939, following the retirement of General Evangeline Booth, Carpenter was elected fifth general of the Salvation Army. He and his wife made a tour of inspection to various Salvation Army posts. "My sole program for the Army," he said, "is religion always hot, as General William Booth used to say he liked his religion and his tea." In Toronto, the Army *War Cry* reported that after the official welcome "brigades of Salvationists raided Toronto's sordid night-life haunts with dire results to enemy ranks. Scores of captured were escorted to the Temple, where hot coffee was served, drunkards were sobered, and repentant souls sought salvation." The Army's terminology is militant: a convert is a "prisoner of war," a service a "company meeting," a Salvationist's death "promotion to Glory."

General Carpenter commands one of the largest Armies in the world. It has 29,000 officers (an officer's commission in the United States is legally equal to a minister's ordination). Although primarily a religious body, its evangelism marches hand in hand with its social work. With posts in ninety-seven countries, it makes a practice of using native-born recruits whenever possible, and its officers speak 104 languages. A policy which shocked the Victorians practically everywhere when the Army was first founded is that of allowing women absolute equality of privilege, position, and dignity.

In speaking of the world situation today, General Carpenter declared: "I have sympathy with every rightful demand for freedom, for possible readjustments in the economic realm. I want to see modern culture and better standards of living more widely enjoyed. But any one, or all of these together, will prove disappointing, if they alone are the basis of hopes for the new order. . . I make no apology for asserting that the fundamental problem of life cannot be dealt with by any political developments or any adjustments in the realm of economics or in any mere human measures. That problem derives from the human heart, and can be solved by spiritual means only." In referring to the trend toward the establishment "of this new world with the old material," General Carpenter asserted that "surely it must be manifest that if we are to have a new world, it can only be brought about by new people. And new people can be produced only through the transforming power of vital religion."

General Carpenter, according to *Newsweek*, is an eloquent street-corner evangelist. "He often ends interviews by inviting the interviewer to kneel with him and pray. When he hears good news he asks others to join him in thanksgiving." "Kindly, graying" General Carpenter and his family have lived within the rigid pattern which the Army prescribes for its members—smoking, the use of alcohol, and going to the theatre are forbidden. The General has not read a novel for more than twenty years. He is fond of walking, fishing, and writing. Most of his family is also fond of writing: his "slight, smiling" wife, Minnie (Lindsay Rowell) Carpenter—to whom he was married in 1899—composes Salvationist biographies as well as directing much of the Army's relief work in England, and his daughter Stella works on the editorial staff for Salvation Army publications in Toronto headquarters. His son, Captain George, commands a Salvation Army Corps in England.

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Who's Who 1942

CARPENTER, J(ULIUS) HENRY, REV.

Jan. 7, 1893- Expert on the cooperative movement; minister

Address: b. 285 Schermerhorn St, Brooklyn, N. Y.; h. 610 E. 38th St, Brooklyn, N. Y.

Work highly important to China's war effort—aiding her 2,400 industrial cooperatives in stepping up production and maintaining national economy—has been carried out under the direction of the Reverend Dr. J. Henry Carpenter, an expert in the cooperative movement. Dr. Carpenter is also chairman of the Committee on the Church and Cooperatives of the Federal Council of the Churches of Christ in America. At the invitation of China's Finance Minister, Dr. H. H. Kung '43, Dr. Carpenter in July 1942 went to China representing Indusco, the American Committee in Aid of Chinese Industrial Cooperatives, a participating agency of United China Relief. A recent appropriation of one hundred million dollars in Chinese currency for the Chinese cooperatives would be used, according to Carpenter, for training skilled personnel to work out ways of manufacturing drugs and other medical supplies formerly imported, and urgently needed for soldiers and civilians.

Prior to his work with cooperatives in this country and abroad, the Church had been Dr. Carpenter's career. Many forward-looking ministers and priests have interested themselves in the cooperative movement, a program based, as Dr. Carpenter has written, "upon the most advanced social thinking, and yet grounded in the deepest religious convictions."

The son of Edward Rush and Mary E. (Parker) Carpenter, he was born January 7, 1893 in Auburn, New York. As a young man he was interested in church activities, serving as superintendent of the Madison County Church and Bible Association from 1913 to 1917. He took his B. A. at Colgate University in 1917, and in 1924 he received the degree of Master of Religious Education at Boston University. Some years later (1937) he received an Ed. D. degree from New York University.

During 1917 and 1918 Dr. Carpenter was active in YMCA war work, and in 1919 he was with the Religious Education Department of the Inter Church World Movement. Until 1927 he was manager of the International Council of Religious Education Camp at Lake Winnepesaukee, New Hampshire. During this time (1920-23) he was also director of religious education of the Central Methodist Episcopal Church of Brockton and West Roxbury, Massachusetts and director (1924-25) of the Albany Division Council of Religious Education. From 1926 to 1932 he was director of Religious Education of the Brooklyn Federation of Churches (he was ordained in the Presbytery of Brooklyn-Nassau in 1933); from 1930 to 1936 he served as an instructor in education at New York University; and in 1932 he became executive secretary of the Brooklyn Church and Mission Federation, which position he still holds.. Since 1936 he has been executive secretary of the Brooklyn Bible Society.

As head of the Tour Committee of the Cooperative League of the United States, Dr. Carpenter has led groups of American cooperators in the study of foreign cooperatives, and has also conducted independent studies. His first active work in this field was in 1936 when he went to Norway and Denmark and made an extensive study of the cooperatives in those countries. In 1937, 1938, and 1939 he led groups of American cooperators in a study of the Nova Scotia experiments. Of these tour groups he has written: "They were composed of priests, ministers, social workers, college professors, schoolteachers, and cooperators. There were Catholics, Jews, and Protestants; Negro and white. Probably one of the most real experiences of the entire venture was to see this group, forgetting creed and color, amalgamating into a close fellowship of one purpose and interest as a result of living and studying together." In 1939 a tour of the cooperatives in Newfoundland was made. During 1940 Dr. Carpenter traveled to cooperative centers in the Middle West, and the following year he visited the cooperatives of Mexico.

From July to mid-December 1942 Dr. Carpenter was in China helping Chinese cooperatives in their important work of bolstering the home front. The trip was planned with government officials in Washington and sponsored by United China Relief. Dr. Kung's cabled invitation said that the visit would be "most timely at the present moment when we are trying to maximize cooperatives' contribution to China's economy." (En route to Chungking, Dr. Carpenter visited South Africa and reported on the race problem which exists there.)

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DR. J. HENRY CARPENTER

Following a 1,500-mile tour of cooperatives in Szechwan, Shensi, and Kansu Provinces, Carpenter reported that within the next few months thousands of new workers would be trained for industrial tasks. He said that hundreds of Chinese cooperatives manufacturing gasoline and steel as well as shoes and clothing would have an "enormous share" in winning China's war. Besides producing more than 100 sorely needed products such as cotton cloth, simple medicines, and shoes, the cooperatives were engaged in mining coal, making steel, and producing gasoline from different kinds of beans. "In one place in Shensi Province," said Dr. Carpenter, "I saw a group of Chinese youths making a fuel cracking plant out of an old marine boiler. The boiler was an inch and a half thick, and they had only one sledge hammer, two jacks, and some chisels. Yet before I left they had completed the plant and were producing thousands of gallons of gasoline." Dr. Carpenter returned to the United States in December 1942 and his extensive report to Dr. H. H. Kung on the Chinese cooperatives was published in the February 1943 issue of *China at War*.

Since his return Dr. Carpenter has continued his work as executive secretary of the Brooklyn Church and Mission Federation. From February to April of 1943 he also toured the United States speaking in the interest of the United China Relief. Since then he has lectured on China and India from time to time for various organizations, and he has written articles for numerous magazines, including

CARPENTER, J. HENRY, REV.—*Cont.*

Asia Magazine (November); *Christian Century* (May); *Collier's* (May); and the *International Petroleum News* (August).

Dr. Carpenter reported to the Lend-Lease Administration and to United China Relief on ways and means by which American assistance can be employed in increasing Chinese cooperative production. He conferred with Indian leaders and British officials in India in an attempt to obtain priorities for essential supplies and for their transport to China. "As far as can be discerned," he said, "the Chinese Government will be responsible for furnishing capital funds for the expenses of the cooperative movement, while training of skilled personnel will be done with funds from the United States."

Among Dr. Carpenter's various offices and connections in addition to those previously mentioned are memberships in the Field Department Committee of the International Council of Religious Education and of the Peace Education Committee of the World Sunday School Association. He is also a member of the board of directors of the International Association of Daily Vacation Schools, and was president of the Christian Cooperative Fellowship in North America in 1937. In August 1943 he was elected to the board of directors of the League of Industrial Democracy, and in December he was elected to the executive committee of the National Peace Conference. He is the author of various articles in such publications as *Religious Education, International Journal of Religious Education, Church Management,* and *Christian Century.* He has been New York correspondent for the last named since 1939. In 1941 he was given an award by the Flatbush Council for Religious Goodwill for his leadership in the cause of interfaith amity.

Dr. Carpenter was married to Erma Mary Hall on July 20, 1917. They had four children. Two, James David and Jean Caroline, are deceased; the two living are Erma Elizabeth, born in 1926, and Mary Bertha, born in 1931. Taller than average, the Reverend Dr. Carpenter is a corpulent, genial man with blue eyes twinkling behind spectacles and with a thin fringe of gray hair. He has a full resonant voice and speaks on the many subjects which interest him with a great deal of enthusiasm.

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CARVER, GEORGE WASHINGTON 1864(?)—Jan. 5, 1943 Noted Negro scientist; see sketch 1940 Yearbook.

Obituary

N Y Times p25 Ja 6 '43 por

CASEY, ROBERT J(OSEPH) Mar. 14, 1890- Journalist; author

Address: b. Chicago Daily News, Chicago, Ill; h. 740 W. Hutchinson St, Chicago, Ill.

"If I were asked to name the most competent craftsman in the field of foreign correspondence," Linton Wells writes, "my unhesitating choice would be that amiable, redoubtable Irishman, Robert J. Casey, of the Chicago *Daily News.* . ." Casey, writer of "pithy prose abounding in good humor, horse sense," and, occasionally, horseplay, is (like most foreign correspondents) given to writing books about his experiences. In 1941 he produced *I Can't Forget,* concerned with happenings in the months that culminated in the fall of France and the Battle of London; in 1942 came *Torpedo Junction,* a sprawling eyewitness account of events in the Pacific after Pearl Harbor, written in diary form and full of hilarious anecdotes as well as sober reporting; in November 1943 *Such Interesting People* appeared.

Robert Joseph Casey, who calls himself a "100-to-1 shot" baby, was the son of a nomadic tinsmith, James W. Casey. In pre-Robert days the elder Casey was living in Sacramento, California, safely unmarried. He placed $300 on a horse named Marigold (odds, 100 to 1)—and won. With $30,000 in his pocket, he canceled a fishing expedition and went to Beresford, South Dakota, to see his sister. It was in Beresford that James Casey met Mary Agnes Wilson, to whom he promptly was married, and it was in Beresford that Robert was born on March 14, 1890.

As a young boy Casey wanted to be a concert pianist, and he studied harmony and wrote musical compositions. He was also interested in chemistry, and he took a chemistry course at the Armour Institute of Technology in Chicago before attending St. Mary's College in Kansas. At St. Mary's, however, both music and chemistry were almost forgotten. He won an intercollegiate contest for excellence in Latin prose and contributed less erudite prose to the Kansas City and Denver papers—sports items about the college baseball and football teams. Graduated in 1910, he married Marie Driscoll on September 24 of the same year, and experimented with such jobs as working in a saw mill and selling fly traps to restaurants before the sale of a short story to *Adventure* Magazine for $50 made him finally decide on a newspaper career. Casey became sports editor on the old Des Moines (Iowa) *Register and Leader,* where he remained until asked one Sunday, after a heavy week on sports, to relieve a police reporter. Giving two weeks' notice, he took himself home and began writing letters to other newspapers. He wrote thirty-one such letters, the thirty-first bringing him an offer from the Houston (Texas) *Post.* There were two years on the *Post* as night editor, then he went to Chicago to become telegraph editor of the old *Inter-Ocean.* When *Inter-Ocean* folded he became automobile editor of the Chicago *Evening Journal,* and he finally joined the Chicago *Evening American,* a Hearst paper, as rewriteman.

His career was temporarily interrupted when the United States entered the First World

War. Casey immediately enlisted as a private, and by the time the Armistice came he had risen to the rank of captain of the 124th Field Artillery and had won three citations for bravery under fire and the Silver Star Medal. Returning to Chicago, in 1920 he left the *American* to become rewriteman on the Chicago *Daily News*. It was with the *News* that his reporting career really began, for Casey, who had been holding various kinds of editorial positions for ten years, soon reversed the usual order of things and began going out for stories. "That's constant progress," he says dryly.

Actually it was, for Casey promptly became one of the *News'* star reporters. The paper ran a short human interest story every day on the first page under a "dinky head," and Casey began making the "dinky head" position with his feature stories, most of them about animals, and some of them leading off with a bit of humorous verse. (Some of Casey's verse was published in 1929 as the *Vest Pocket Anthology*.) Eventually he was given a regular position on the first page. "The value of laziness is a reporter's asset if he knows how to get away with it," Casey says, adding: "When you've got two details for a story, why look for a third?" Passively practicing what he preached, in his pursuit of news he made a point of not pursuing it into crowds, of never getting far from a telephone, and of never taking notes—a city editor had told him once that "if a guy says anything worth printing, you will remember it." But then Casey was a rare bird, a reporter who could make a story out of almost nothing—who could, in *Time* Magazine's words, "spin a whimsical three-quarters of a column about such things as Mrs. Murphy's backyard tiff with Mrs. Callahan," and make his boss like it.

Contrariwise, Casey was a reporter who could dismiss the highly melodramatic demise of a Chicago gangster with not much more than the bat of a weary eye—and get away with that, too. Called to the office one morning too early for comfort because of the unnatural death of one Hymie Weiss, he revolted against all newspaper tradition (it was the prohibition era) and pounded out the news that Hymie hadn't really amounted to anything, that there was nothing very exciting about him, but that for those interested, well, here were the facts. . . He closed his story with the announcement: "Next Week—East Lynne." It wasn't long before the managing editor was asking who had written the lead story. "I did. What's wrong with it?" Casey asked, expecting repercussions. "Nothing. It has always occurred to me that's the way to run a crime story," was the reply—and after that the Chicago *Daily News* made a practice of dusting the glamour off Chicago's much-romanticized gangsters and petty racketeers.

The versatile Casey was, at least when writing about exotic places and remote times, something of a romantic himself. He had written two unpublished novels while still on *Inter-Ocean*, and when he returned to the United States after the First World War he brought back with him a collection of photographs of Luxemburg, which he submitted to *National Geographic* with an article. When both photographs and script were rejected with the suggestion that readers of the *National Geographic* were "tired" of European scenery, Casey wrote a book about the pictures, published as *The Land of Haunted Castles* in 1921, and he followed it by *The Lost Kingdom of Burgundy* (1923)—"curious beautiful, sometimes shuddering, stories of aforetime places and people." In 1927 his war diary, *The Cannoneers Have Hairy Ears*, anonymously published, created much more of a stir than either of the earlier books; but that same year "a gay historical romance," *Gentleman in Armor*, telling "How René of Bar, Duke of Lorraine, Pursued My Lady of the Firelight, Found Joan of Arc and Led the Army of the Dead," was published under Casey's name. In 1928, following an exploration trip through Cambodia, came *Baghdad and Points East*, a "vivid account of travel in the Near East," interspersed with stories and legends; in 1929 came *Four Faces of Siva*, which told about the discovery of the hidden cities of Khmers and the story of the race that built them and vanished. These last two books particularly irritated the few critics who did not fall immediately under Casey's spell; they spoke of his "flowery style," his "gaudy style," his "facetiousness and self-conscious lyricism," accused him of keeping "one eye on the Sheikh Public." "Whatever he touches enters, as by magic, the category of the superlative," marveled one. Only with *Easter Island* (1931) did he succeed in winning the complete approval of even these hard-shelled souls both for his scholarship and his style. In 1930 Casey had "traveled 33,500 miles through two hurricanes and four full gales," leading an expedition to Easter Island, and in this book he told the story of the Island—its forlorn present, its known history, its legendary past. He also brought back 20,000 feet of motion-picture film showing the stone idols of the vanished race on the Island.

ROBERT J. CASEY

Casey's detective and adventure stories were unanimously received with almost as many

CASEY, ROBERT J.—*Continued*

superlatives as Casey himself had been accused of using, however. They were *The Secret of 37 Hardy Street* (1929); *The Voice of the Lobster* (1930), "a splendid piece of foolishness"; *The Secret of the Bungalow* (1930); *Cambodian Quest,* a mystery and adventure tale whose scene was laid in Indo-China; *News Reel* (1932), published also in the same year in England as *Secret of the Dark Room,* in which the murder took place in a news reel darkroom; *Hot Ice* (1933), which used the gangland of Chicago's underworld as its background; and *Third Owl* (1934), whose emphasis was on spooky atmosphere. That Casey himself is a rabid detective story reader is evident from an article published in *Scribner's* in 1937, "Oh, England! Full of Sin," in which he describes England and the strange habits of her inhabitants from the point of view of one who takes his detective fiction seriously.

Even before the Second World War Casey was sending frequent dispatches to the *Daily News* from other places than Chicago. In 1933, for example, he was in Cuba covering the revolution. (According to one story, at one time he watched the Cubans outside the National Hotel keep missing the establishment until his artilleryman's pride could stand it no longer. He then took over, and "scored a bull's-eye on his first shot.") Once, sent to cover a wolf hunt in Illinois on an expense account of $10, he submitted the following record of expenses: "To rent car Chicago to Springfield, 1¢; gas for same, 1¢; oil for same, 5¢ (it was an oil eater); to rent horse, 1¢; hay, 5 mills; to rent glasses to look at wolf, 1¢. . ." The last item in an account that triumphantly totaled exactly $10 was "Wolfbane, 10¢"—and on his most dangerous jaunts Casey continues to record Wolfbane as a necessary expense. "Only people with poor equipment and foresight have adventures," he says, and it is obvious that both his equipment and foresight are extraordinary.

The outbreak of the Second World War in September 1939 found Casey and Leland Stowe '40 flying the Atlantic together. Casey went immediately to France, and he was to remain in France until its fall. The first months of the War, the "phoney War," found him writing about the exploits of "Albert le Screwball," a French pilot "who thumbs his nose at death in frequent routine solo jaunts along the West Wall," and Casey himself performing such feats of *savoir faire* as making a leisurely solo trip past the Maginot fortifications and coolly taking a taxicab ride from Luxemburg through the German West Wall to Treves, headquarters of the German High Command, without any military authority at all. Writes Quentin Reynolds '41: "We saw the inimitable Bob Casey in France, whose fat fingers had the lightest touch on a typewriter I ever saw. Casey was so far ahead of us not only in reportorial ability but in sheer writing that, instead of being jealous of him, we were merely proud that he was a member of our profession." His dispatches were still "a strange combination of spot news, fantasy and feature material," full of the "lighter overtones of the bizarre and the hilarious . . . which many recognize as the Casey touch"; but there were ominous undertones. Casey forecast the German assault on the West Wall as early as April 15, and insists that no one was less surprised than the French when it finally came. In his May 10, 1940 dispatch he told the first comprehensive story of the fall of Luxemburg.

To the end Casey covered the fighting (if it can be called that) of the French Army. After the campaigns in the Low Countries and the collapse of France, he believed that he had seen on the French and Belgian roads "just about all the human suffering that one man can stand to look at." "The callouses I had built up in thirty-odd years of newspapering were wearing pretty sheer," he says in *I Can't Forget.* There was more wear to come—much more. Casey arrived in London just in time for the beginning of the Nazi Blitz. The spirit of the people of London during those first terrible weeks, as he describes it, was rivaled only by his own cablegram to his paper on September 19, 1940; "Hotel just blown out from under me. Filing tomorrow. Regards."

In England, as in France, Casey valiantly battled against censors, and once scored a kind of victory in reverse by refusing to mention even the name of the country that was being bombed. According to William Hillman in November 1940: "The American newspaperman writing the liveliest prose on the Battle of London is Robert Casey."

In December 1940 Casey left London and set sail for Africa. He covered the battles in Africa with the British forces, sending from the Libyan Front a dispatch on the fall of Bengasi which was "perhaps the most graphic description of the Italian rout to be filed." His leg crushed after a mob of excited Egyptians in Cairo pushed him from a train during an air raid, he finally set sail for home, writing *I Can't Forget* while en route. There had been twenty-two months on the battle fronts; he had visited Ireland, England, France, Germany, Luxemburg, Holland, Nigeria, the Anglo-Egyptian Sudan, Egypt, Saudi-Arabia, the Union of South Africa, India, and Trinidad, traveling light a large part of the time because he had lost all his possessions except one suit and a typewriter when bombed out of his London hotel. Back in Chicago on July 5, 1941, he commented on the "totally fantastic" feeling of security that America gave him. "I feel a little like Christopher Columbus," he said. "This is a very nice country you have here." But there was little time to enjoy it. Soon Casey was off again to Alaska, the first American newspaperman to explore and to report on the new air bases established there by the United States and by Canada.

The Pearl Harbor attack followed shortly after Casey's return from Alaska. Immediately Casey was off to Hawaii, where at first he found only bungling confusion. He sent back uncheerful eyewitness accounts of the United States Fleet's raids on Marshall and Gilbert Islands and Wake Island, with which he was not greatly impressed, but he soon was moved to enthusiasm by the highly efficient smashing of Marcus Island and by the great Midway Battle. He was the first American correspondent to report full on-the-spot details of the Midway Battle, which he called one of the greatest naval battles of all time. In August 1942, a month after his return to the United States, *Torpedo Junction,* the story of "the transformation of our Navy into a veteran fighting outfit," was in the hands of his publishers.

Both of Casey's books about the War received excellent reviews. "Mr. Casey has the eye for the significant details of the reportorial life, meaning for the humor and heartbreak of countless hours waiting in anterooms, or arguing with police and censors," J. B. Phillips wrote in *Herald Tribune Books,* reviewing *I Can't Forget.* "His eye and mind are as sensitive to women as to men, and some of his French and London chapters have the War's most vivid pictures of personalities on the home front." "All in all, this book is what any young student in journalism could study with profit," commented Russell Owen in the New York *Times.* "It shows what a man can do with the day-by-day material, the little conversations, the minor human contacts, as well as with the great tragedies and heartbreaks of a world struggle." As for *Torpedo Junction,* it was called "one of the best of the war books," although at least one reviewer suggested that it badly needed cutting.

Casey, "red-faced, balding . . . quick of mind and ample of girth," is five feet ten inches tall and weighs 190 pounds. (He calls himself a "big harp.") He lists his coloring as "oyster-white," his politics as "Whig," his favorite sport as "weight-lifting," and his religion (more soberly) as Catholic. He detests censors and, apparently, questionnaires, though perhaps not with equal fervor. According to the *Catholic World*: "Persons who have met Mr. Casey know that he talks as he writes, in a style that possesses unique, unvarying interest." His boss was particularly interested when, receiving congratulations about his series on the War with customary aplomb, Casey commented: "I'm glad you like them, because they cost you about $600 apiece."

In the spring of 1943 Robert Casey finished work on a book called *Battle Below,* the idea for which had been suggested to him by Secretary of the Navy Frank Knox '40. The book was an account of life on United States submarines, and Casey had spent months in undersea craft gathering material. But *Battle Below* and three other books on submarines were "indefinitely suppressed" by United States Navy censors because it was feared the books might reveal details about American submarines that would prove useful to the enemy. In November 1943 Casey published a book about newspaper life titled *Such Interesting People.* It proved to be a robust, hilarious, yet modest account of Casey's newspaper experiences, filled with stories of the "cockeyed, bibulous, erratic reporters and patient, softhearted editors he has known." Harry Hansen '42 wrote: "I was supposed to be convalescing from a throat infection when I began to read it, and I laughed so hard that I nearly strained all my vocal muscles out of place again." "Journalistic Bohemianism," added the New York *Sun* reviewer, "was never better portrayed." Casey has written of an era which produced some of the country's most brilliant newspapermen and of Chicago when journalism "was at its lustiest."

Casey came home from his seven months in the Pacific just "aching for a good murder story," too, but it doesn't seem likely that he will get around to writing another before the War is over. In October 1943 he went abroad again, first going to London. There he became attached to the British Fleet, and in the fall of 1943 his dispatches were appearing under datelines from the Mediterranean area.

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CASSIDY, HENRY C(LARENCE) May 12, 1910- Foreign correspondent

Address: b. Associated Press, 50 Rockefeller Plaza, New York City; h. 21 Oakdale Ave, Dedham, Mass.

Two personal letters to an American reporter, signed in bold hand and purple ink, *J. Stalin,* made world headlines on October 3 and November 13, 1942. The first letter was an answer to certain questions on the Second Front, Allied aid to Russia, and the Soviet's ability to carry on the War; the second contained Stalin's '42 views on the Allied invasion of North Africa. The recipient of the letters—through whom Stalin addressed the American people—and who scored thereby "the two biggest beats of the War," was Henry C. Cassidy, chief of the Associated Press Bureau in Moscow. Several correspondents sent to Russia—among them Larry LeSueur '43, Maurice Hindus, and Walter Graebner '43—have felt themselves under compulsion to write books about their experiences and impressions. Cassidy, by virtue of his famed Stalin letters, could produce a first-class reporter's account with added special trimmings. His *Moscow Dateline, 1941-1943,* appeared in May 1943.

Henry Clarence Cassidy was born in Boston, Massachusetts on May 12, 1910, the son of Henry A. and Irene (Irwin) Cassidy. After his graduation from the Dedham High School he entered Harvard, where he received his B. A. *cum laude* in 1931. In that year also he began his career as a newspaperman reporting for the Boston *Traveler.* Within two years he became editor of the Associated Press in New Haven, Connecticut.

Following his marriage to Martha Stucklen (the Cassidys have one daughter, Constance) he went in 1934 to New York, where he was an editor of the Associated Press until 1936. It was in June of that year that he represented the Associated Press in Paris. He covered the days of the *Front Populaire* under Blum '40,

HENRY C. CASSIDY

and kept pace with the subsequent French coalition governments. He took time out to go to Austria to write the story of the honeymoon of the Duke and Duchess of Windsor.

Cassidy first became a war correspondent when he covered the Battle of the Ebro, on the Republican side, in the Spanish Civil War in 1938. Then, with the outbreak of world hostilities in 1939, he returned to Paris. He accompanied the French armies as accredited correspondent, covered the British Army and Air Forces in France, and stayed on in Paris during the German occupation. In the summer of 1940 he traveled by troop train to Berlin, and shortly afterward left by plane for Moscow.

His two and one-half years in Russia, during which time he covered the Soviet-German war from Moscow and Kuibyshev and made four trips to the Front, were recorded by Cassidy in his *Moscow Dateline.* John Chamberlain '40 called it "the best book I have read on the subject of embattled Russia." Harry Hansen '42 saw it as a "good will book," aiming "to calm Americans who fear the Russians will export Communism after the War." Most reviewers found it the report of a "plain, hard-working newspaperman who keeps his eye on the main task." High points of the book were Cassidy's descriptions of the successive Churchill '42 and Willkie '40 visits to Moscow, and the dinners given each, at which he was present. The atmosphere was pretty cool between Stalin and Churchill, since the latter had come to say why there wouldn't be a Second Front in 1942, and had further displeased the Russians by coming to a dinner that was a full-dress affair "in blue overalls with a zipper front, open at the neck, and with no tie." But "Willkie's energy and bluff heartiness" won the heart of Stalin and the Russian people. "He came to listen, whereas the others came to tell the Russians something. And the Russians were pleased." The fact that he was outspoken on the need for a Second Front clinched Willkie's popularity in the Soviet Union.

As for the famous letters, any credit for having succeeded where other reporters had failed is disclaimed by Cassidy. When he wrote the first letter to Stalin he was actually acting under orders from the home office of the A. P. Like other correspondents in Moscow, he had tried repeatedly to get an interview with Stalin; he had written other letters to him, with no answer. When the New York office had the bright idea that he try again, Cassidy did the best he could. Stalin did reply and no one was more surprised than Cassidy of the A. P. A month later, after the North African invasion, Cassidy again took his pen in hand, hopefully; and again Stalin sent a message to the American people through a newspaper representative rather than through the channels of diplomacy.

With regard to the Soviet political future, Cassidy (writing before the dissolution of the Comintern) said that the old bugaboo of world revolution had been killed by Stalin himself; that Russia is working toward "milder conditions," while remaining socialistic; and that after the War she will continue friendly relationships with the United States and Great Britain.

In answer to questions put to him on his return to the United States, Cassidy said that, in so far as he could determine, the facts and figures in Soviet war reports were accurate. Soviet censorship, once very strict, "is now among the most liberal." When Ambassador W. H. Standley '42 charged that Russia was withholding the facts of United States lend-lease aid from its people, Cassidy wrote in the Washington *Post*: "Since my return to New York I have heard some comment that the Russians do not seem to realize or appreciate the extent of our effort to aid them. They do realize it, for every statement President Roosevelt '42 or Prime Minister Churchill has made on this subject, complete with figures, has been reproduced in the Soviet press, and the Russians are avid newspaper readers. Those with whom I have come in contact also have made [it] clear that they appreciate it."

Henry Cassidy won the National Headliners Club Award in 1943 for foreign reporting, and in the winter of 1943 he was at the Front with the Red Army covering the news for the Associated Press. He is slim, blond, nervously alert, and keeps a keen reportorial eye always on the ball. When he has time for anything besides writing, he enjoys fencing and golf.

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CASTRO E SILVA, JOSÉ MACHADO DE (käsh'trŭ ā sēl'va) 1866(?)—June 10, 1943 Admiral; chief of the Brazilian Navy; justice of the Supreme Military Tribunal of Brazil; killed by automobile while crossing a street.

Obituary

N Y Times p4 Je 12 '43 por

CATROUX, GEORGES (ka-trü' zhôrzh) Jan. (?), 1879- Governor General of Algeria

Address: Beirut, Syria

General Georges Catroux is the man who, as permanent liaison officer between the Fighting French and General Giraud '42, helped to work out the accord which now exists between the two French movements. A five-star general, ranking just below a Marshal of France, he outranks both de Gaulle '40 and Giraud (he has a year's seniority over the latter), but since the fall of France he has served willingly under de Gaulle's leadership as high commissioner of Free France in the Far East, commander-in-chief of the Fighting French Forces there, and Governor General of Algeria. He is considered not only "one of the best informed military men in Middle Eastern affairs," but also "one of the few Frenchmen now outside France who command the respect of both leaders." He is described as the "key man" of the French Committee of National Liberation, and in the fall of 1943 is a commissioner without portfolio.

Georges Catroux was born in January 1879 of a military family: his father was a general. He himself entered Saint-Cyr Military Academy at an early age after studying at the military school of La Flèche, and in 1899 he was graduated and posted to the famous mounted company of the Foreign Legion. From 1903 to 1905 he served as aide-de-camp to Governor General Beau of Indo-China and then, returning to France, he was sent to North Africa. Under Colonel Lyautey he took part in the operations on the borders of Algeria and Morocco which culminated in the installation of French authority in Morocco. In 1911, after seeing further service in Morocco under General d'Amade, he was sent to Algeria as aide-de-camp to Governor General Lutaud. He remained in Algeria until the outbreak of the First World War and thus became thoroughly familiar with the colonial problem.

Catroux left Algeria for France in 1914 at the head of a company of Algerian infantry, and before he was wounded and taken prisoner at Bailleul in 1916 he took part in the battles of Charleroi and Arras and in the operations on the Somme, earning the Croix de Guerre. He made many attempts to escape from his prison camp. Once, interned in a fortress at Magdeburg, he helped a French air ace to escape but was himself caught and confined to a dark cell for three months. At one time General de Gaulle was among his fellow prisoners.

Upon his return to France in 1918 Catroux was appointed military attaché in Constantinople with the rank of lieutenant colonel. After that he was sent to Beirut, Syria, with General Gouraud, first French high commissioner to that mandated country, which had been assigned to France at the Supreme Council of Allied Powers at San Reno in 1920. Soon appointed Governor of Damascus by Gouraud, he retained this post under General Weygand '40 during the Druse campaign. He was then recalled to Morocco by Marshal Lyautey to direct the Intelligence Bureau in Fez during the Riff campaign in North Africa. After Abd el Krim's defeat the great cleaning up operations were placed in his hands and in those of General Giraud.

Wide World
GENERAL GEORGES CATROUX

In 1926 Catroux returned to Beirut to serve under M. Henri de Jouvenel, then high commissioner, as head of the Political and Military Intelligence Section of the Army of the Levant. He served in a similar capacity under M. Ponsot, the next high commissioner. By 1928, however, he was back in North Africa, serving a period of command as colonel of the 1st Regiment of the Foreign Legion at Sidi-be-Abbès, in Algeria. Shortly after that he took the command Lyautey had made famous in the First World War, at Ain Sefra, on the border between Algeria and Morocco.

Returning to France once more in 1929, Catroux took a course at the Center for High Military Studies in Paris, known as the "School for Marshals." He was promoted to the rank of brigadier general and appointed to Morocco as commander of the district of Marrakesh. In 1934 he took part in the final pacification of this part of Morocco in the Anti-Atlas range. As he approached each village he would call for discussions with its chieftains. If the natives refused to open negotiations the territory around their villages would be bombed, although the village itself would be spared. Getting the idea, the natives would usually give in and open negotiations. Catroux followed through with purchases of native goods and set up medical centers and basic sanitary facilities, and it is said that there were only three French casualties during the entire campaign. For his services Catroux was decorated Grand Officier of the Légion d'Honneur, and shortly afterward was promoted to the rank of lieutenant general.

In 1936, recalled to France, Catroux commanded the 14th Infantry Division in Mulhausen until early in 1939, when he was given command of the 19th Army Corps in Algiers. He remained in Algiers only a short time, however. Although less revolutionary in his military views than General de Gaulle, he strongly urged a thorough shake-up in the

CATROUX, GEORGES—*Continued*

French military organization and criticized the conservative methods of the French General Staff. The result was that he was placed on the reserve by General Gamelin '40 until recalled to service in August 1939 by Georges Mandel '40, then Minister of Colonies. Made a full (five-star) general, he was sent to Indo-China to take charge before a new Governor General could be appointed. When War was declared he became acting Governor General.

In Indo-China General Catroux attempted to resist Japanese penetration, but in vain: the military forces were weak, France would not send the modern arms he requested, and a military mission he sent to the United States in 1939 returned empty-handed. In June 1940 the first Japanese military mission arrived in Hanoï. That same month Catroux refused to accept the decision of the Bordeaux Government not to continue the struggle against the Nazis, and appealed to Frenchmen to "prepare your fighting spirit for the day . . . when you will rise to overwhelm your temporary masters." A telegram from Vichy promptly relieved him of his post, and Admiral Decoux, who had formerly commanded the French Navy in the Far East, was immediately sent to take his place. In August 1940 it was first revealed that Catroux, the only major military Governor (aside from the Chad administration) who had refused to accept capitulation, had joined General de Gaulle's forces. Late that month a rebellion broke out in French Indo-China and French West Africa, following the action of French Equatorial Africa in going over to the British war cause, and the Indo-Chinese revolt was reported by the Colonial Ministry as being under his leadership.

The Indo-Chinese revolt was brief and unsuccessful, and in September 1940 General Catroux reached London. There he declared that the French Empire could be saved and the resurrection of France ensured only by a British victory, placed himself at the disposal of de Gaulle, and issued an appeal to his brother officers all over to carry on the fight. A number of those who had been serving under him in Morocco and Syria actually did succeed in joining the Free French.

Appointed a member of the Council of Defense of the French Empire (the body entrusted with the guardianship of the integrity of France's empire and the general policy of the Free French colonies), Catroux was now sent by de Gaulle to the Middle East as high commissioner of Free France and commander in chief of the Free French Forces there. This gave him a field of action ranging over Egypt, Sudan, Syria, Asia Minor, and the Balkans, and in November 1940 he began to broadcast regularly from Cairo urging Syria to break off with the Vichy Government and reiterating the belief that eighty per cent of the French in Syria were sympathetic with the Allied cause. Not long afterward he led a 300-mile camel dash from the Chad region in equatorial Africa to drive the Italian garrison out of the Fezzian oasis. The camel corps, supplemented by a covey of Model-T Fords, wrecked an airdrome and its complement of planes and destroyed the garrison, an operation that is said to have contributed greatly to British successes in Cyrenaica. It was after this exploit that General Catroux was condemned to death *in absentia* by Vichy. (He had already been deprived of his French citizenship.)

Very soon an even greater opportunity for service to the Allied cause arose. Syria was still under Vichy control, and could be used by Germany as a base for operations against the adjoining British territories the moment the German Armistice Commission so ordered. Such a situation came about in the spring of 1941, when German and Italian planes landed on Syrian airdromes to help the rebellion against the British in Iraq. Catroux broadcasted an appeal to the French in Syria to drive out the Axis forces and to support the British, and planes dropped leaflets on Syrian cities, but the Vichy authorities obeyed German orders. Catroux, appointed by de Gaulle as Delegate General and plentipotentiary in the Levant, promptly assumed responsibility for the conduct of operations on behalf of Free France. Announcing that no rewards or promotions would be granted for any deed accomplished in battle against their compatriots, he led his Free French into battle on June 8, 1941 together with the British. It was not long before the Allied forces were in control of important inland cities and threatening Beirut, the Lebanese capital, on the coast, and the Vichy French sued for an Armistice. Catroux ordered the same epitaph carved on identical crosses marking the graves of Vichy and anti-Vichy French who had fallen in the battle: "Mort pour la France."

On June 8 Catroux had proclaimed that Syria and Lebanon "henceforth will be a sovereign and independent people, able to form themselves into separate states or into a single united state." (In 1936 France and its mandate had signed a treaty granting autonomy to the latter, but the French high commissioner had remained, and France had continued to be the predominant power in affairs concerning Syria.) Independence was not granted immediately, however. Military law was proclaimed under the British Military Command, while Catroux, as high commissioner, exercised the same sort of civil authority as had the former French mandate officials, and the Syrian and Lebanese Governments carried on with their personnel unchanged. For a while many of the Vichy officials also were retained by the British authorities, and the Vichy troops were given their freedom until they could be transferred to France or to some other destination. In August 1941, however, the Vichy officials were dismissed, and Catroux placed those Vichy troops that still remained in Syria under his own command. In September, after consultations with Syrians of all parties, General Catroux, in the name of Free France, proclaimed the independence and sovereignty of Syria; and in November the independence of Lebanon was proclaimed. In the meanwhile war materials and food supplies had been arriving in both countries, and a war on the black market was being waged. Yet the situation was difficult. In September 1942, according to Wendell Willkie '40, authority was still split uncertainly between the French and British local governments, both of which were struggling for control of Syria and the Middle East, and there was still the prospect of a wheat shortage and starvation caused by "vicious hoarding, speculation, and profiteering."

After the American invasion of North Africa, in November 1942, Catroux broadcasted from Beirut, appealing to the Algerians, Moroccans, and Tunisians who had followed him in other days. They should "throw open their territories to the Allies" and give the Allies help for their armed forces, he said. Not long afterward, de Gaulle called General Catroux to London to report to the National Committee (of which he is a member) on the political, military, and economic situation in the states of the Levant, as well as to take part in the deliberations of the National Committee concerning the situation in French North Africa. On December 7, 1942 Catroux was quoted as advising the immediate expulsion of Admiral Darlan '41 from Allied war strategy. "I would recall the oldest war story in the world—the eternally instructive episode of the wooden horse of Troy," he said. With the "man who personifies Vichy collaboration with Germany" in power, he pointed out that dangers to Eisenhower's '42 lines of communication with the Tunisia offensive could not be ignored. "I have absolutely no trust in Darlan." General Catroux also said, however, that he did not believe Giraud had lost face by his association with Darlan, and he was ambiguous in his comments on such former Vichyites as General Noguès '43.

Darlan was followed by General Giraud, and with the importation of former prominent Vichyites like Marcel Peyrouton '43 into the North African setup it became apparent that more than "military expediency" was behind American policy. In Washington the Fighting French were soon being described as a political "faction," and de Gaulle being pictured unofficially "as an impossible person, a hysterical figure." General Catroux was, according to the New York *Times'* Raymond Daniell, "generally believed to hold more moderate views regarding the essentials of successful military collaboration against the Axis." What was meant by "more moderate views" is uncertain, since Catroux as well as de Gaulle had always been quoted as believing that a return to republican legality was the basic condition for a French resurrection. In any case, by February 1943 he was being mentioned favorably as a possible successor to General Bergeret as adjutant French high commissioner, or as Noguès' successor as Governor General of Morocco. At about the same time, however, Giraud assumed the title of "French civil and military commander in chief" and set up a War Committee without consulting the Fighting French, and de Gaullists in London promptly asserted that Catroux would not accept any post under Giraud.

On February 8 General Catroux arrived in Algiers to confer with Giraud and to lay the groundwork for a Fighting French military and economic mission that was to follow him. It was the first contact between Giraud and the Fighting French since de Gaulle's appearance at the Casablanca conference. On February 15, from Cairo, General Catroux reported that progress was being made "slowly but surely in the right direction," but that the working out of details would delay the achievement of a complete accord between Giraud and the Fighting French, possibly for several months. Four days later it was announced that he would act as permanent liaison officer between the two French movements. "I shall alternately be in Algiers and Beirut."

Back in Beirut, Catroux carried on his consultations relative to the re-establishment of a constitutional regime for Syria and Lebanon, arrangements for which were completed late in March. On March 20, after Giraud had finally made public his readiness to receive General de Gaulle, Catroux announced that he would return to Algiers shortly; that the points of view of Giraud and de Gaulle now nearly coincided. Upon his arrival there six days later he was quoted as saying that he was certain the forthcoming conversations between de Gaulle and Giraud would "bring about a complete union of the French Empire in this war with our faithful Allies," and on March 30 he announced that General de Gaulle would come to Algiers around April 20. Catroux said that some questions still remained to be ironed out, but that he hoped he would soon have good news. Apparently the announcement of de Gaulle's impending visit created alarm in some circles, however, for at the eleventh hour a message signed by General Eisenhower requested de Gaulle to postpone the meeting in Algiers in view of the "present critical stage of the Tunisian campaign." This was seen by de Gaulle as a new snub for the Fighting French. De Gaullists also hinted that the Giraudists had been trying subtly to get Catroux to abandon the Fighting French and join the North African Council as an independent.

On April 10 General Catroux arrived in London from Algiers and immediately reported to de Gaulle. On April 15 the Fighting French National Committee, after considering Giraud's memorandum containing his formula for fusion, decided to send him back to Algiers immediately to explain why Giraud's plan was not wholly acceptable and to argue the urgency of an immediate meeting between de Gaulle and Giraud. Both the Fighting French and Giraud reportedly agreed on the necessity for repudiation of the French-German armistice and the Vichy laws in favor of the laws of the old republic in North Africa. It was said, however, that the former were not ready to accept the Giraud formula for the creation of a council of colonial Governors to direct French affairs until a free election became possible, nor his proposal that metropolitan France, for a time after her liberation, should be administered by military authority. Members of the Committee insisted instead that as soon as France is freed military authority must be subordinated to the control of a provisional government including representatives of the underground anti-Nazi movement now active inside occupied France. A council formed primarily of colonial Governors and administrators would not, they said, represent

CATROUX, GEORGES *Continued*

the interests of metropolitan France. On April 20, shortly after Catroux's arrival in Algiers, Giraud's plan for French unity was issued in Washington. It included the proviso that "when the Allied armies enter France, the French High Command will insure order." This, according to Johannes Steel '41, meant that "General Giraud wants to do to France what Franco '42 did to Spain . . . namely, use French colonial troops trained in the French colonies for the political re-conquest of France by the reactionary elements that back him." According to Hans Jacob, it was "a clear definition of a military dictatorship."

Reports grew more optimistic, however, as Catroux hurried back and forth between London and Algiers. By late April 1943 basic accord was reached, although de Gaullist factions continued to object to the provision for military rule in the liberated territories. In a memorandum of April 27, General Giraud accepted the Fighting French leader's proposal that they share rule with each other and have equal status at the head of an executive council. A meeting between the generals was planned, and Catroux was assigned the delicate task of arranging the time and place. With General Giraud insisting that the meeting be held quietly, preferably not in Algiers, and de Gaulle equally determined that he enter that city publicly, Catroux's assignment called for extraordinary tact and diplomacy. He gave it all his time, and in his absence General Jean de Lavalade served as head of the Fighting French Forces in the Middle East. Jean Helleu became French delegate-general to Syria and Lebanon.

On May 30 de Gaulle arrived in Algiers, and a few days later "the political unity of all territories of the French Empire and the military unity of all French fighting forces not under direct Axis control" was achieved. The French Committee of National Liberation was formed officially; Catroux became Commissioner for Coordination of Moslem Affairs. At the same time it was announced that Catroux was to replace the ex-Vichyite Marcel Peyrouton as Governor General of Algeria. The appointment was interpreted as a move toward cleaning all Vichyites and collaborationists out of French North Africa.

But peace was still an ideal and not a reality. De Gaulle and Giraud were soon in deadlock again over questions of military leadership, with General Catroux as "the long suffering mediator." It was reported that even Catroux was beginning to lose patience with the leaders, and there were suggestions that he should assume greater authority, making leadership in the Committee "a triumvirate instead of a dual affair." Catroux, however, was more concerned with internal affairs in North Africa than with new honors. As Commissioner for the Coordination of Moslem Affairs he concentrated on the agricultural development of North Africa and on the difficult problem of Moslem relations. Catroux, who is regarded as "knowing the trend of Moslem opinion better than any other leader," is expected to play an important part in the reconciliation of Moslem and Jewish factions. His support of the Crémieux decree (abrogated in March 1943 by General Giraud and later, after numerous democratic groups had voiced their protest, restored by the French Committee of National Liberation) was interpreted as a liberal, anti-Vichy view. And early in November 1943 de Gaullists rejoiced when Giraud resigned as chairman of the French Committee of National Liberation, retaining only his position as commander in chief of all French forces. General Catroux remained as a commissioner without portfolio in the revised Committee.

The Lebanon insurrection which broke out in November 1943 sent Catroux off to Beirut to try to mediate the quarrel between Arab factions there and French colonial officials, brought about by the vote of the Lebanese Chamber of Deputies for immediate independence. The crisis was solved when the President and Ministers of the Lebanese Republic were restored to office and the decrees of November 1943 suspending the Lebanese constitution and dissolving the Lebanese Parliament were abrogated. Finally, on December 23, Catroux signed an agreement transferring to Lebanon and Syria all powers exercised over them, the transfer to become effective on January 1, 1944. There were indications that the Lebanese quarrel had actually been more between France and Britain (which supports the idea of an Arab Union) than between France and Lebanon.

The diplomatic General Catroux is a man well over six feet tall (like both de Gaulle and Giraud), wiry, deeply tanned, thin-lipped, with a small, neatly trimmed mustache. "Eyebrows black in the middle, frosty at the ends, add a theatrical touch to Catroux's face, which is otherwise contemplative." His voice is low and modulated; he is known for his tact; and he is a brilliant conversationalist. He is married to a Parisian, the former Marguerite Jacob, and his homes in peacetime, presided over by her, "were always examples of the best native taste in the territories in which he served." They have one son, a de Gaullist who served as liaison officer with the British Expeditionary Force in France.

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CATTANI-AMADORI, FEDERICO, CARDINAL (kät-tä'nē-ä-mä-dô'rē) Apr. 17, 1856—Apr. 12, 1943 Cardinal deacon of the Sacred College of Cardinals at Rome since 1935; native of Italy; obtained compound surname from office of Defense of the Poor at the Opera Pia Amadori which he held in 1906; served as secretary of the Supreme Tribunal of the Segnatura.

Obituary

N Y Times p25 Ap 13 '43 por

CAVALLERO, UGO Sept. 20, 1880—Sept. (?) 1943 Former chief of staff of the Italian Army; politician; commander in chief of Italian East African forces from 1937 to 1940; appointed chief of staff in 1940; reported a suicide.

Obituary

N Y Times p5 S 10 '43

CAZALET, VICTOR ALEXANDER (ka'-zə-let) Dec. 27, 1896—July 4, 1943 Colonel in the British Army; liaison officer with Polish General Sikorski; killed in a plane crash with Sikorski; authority on international affairs; a popular member of the House of Commons; veteran of the First World War; amateur athlete—squash champion of Great Britain for many years.

Obituary

N Y Times p3 Jl 6 '43 por

CHAGALL, MARC (shə-gal') July 7, 1887- Artist

Address: b. and h. 4 E. 74th St, New York City

"To most gallery-goers," stated an art reviewer recently, "the art of Marc Chagall has always been a good deal of a riddle." A painter who defies the laws of physics and biology, whose sprawling canvases are peopled with flying men, speaking animals, human flowers, and "peasant-like people who invariably look ecstatic," and whose "original and exuberant color sense" leads him to paint in raspberry ice and flower blue, Chagall has been responsible for such fantasies as "a decapitated milkmaid floating in an emetic sky, while a pink cow is suckled by a pair of pea-green apes on a Russian rooftop." According to Maurice Raynal, Chagall "interrogates life in the light of a refined, anxious, childlike sensibility, a slightly romantic temperament influenced by the memories of a troubled youth." According to Manny Farber, he paints "nice-minded day dreams" wonderful chiefly because of "his ability to realize his great love for people." And others would have it that his is the work "of a deeply religious, idealistic young Jew who is merely recreating from his imagination the folk tales he had heard as a boy in his native Russia." Not very helpful is the painter's own comment: *"L'art est comme l'amour.* If your wife is ugly, you do not talk about looks. If she is beautiful, they speak for both her and you."

Marc Chagall was born in Vitebsk, Russia, July 7, 1887, the son of Zakhar and Ida (Tchernine) Chagall. One of eight children, he passed his early years in his native town observing with vivid interest the varied village types—peasant, merchant, and beggar—whose influence was later to be seen in his canvases. Another important formative influence on Chagall's art was his family's observance of the Jewish religious rites. Many of his paintings refer, often grotesquely, to peasant life or to local Jewish characters.

As a child Chagall had a lovely soprano voice. He became an assistant to the cantor of the neighborhood synagogue where, he claims, at Holy Day services, his voice could be distinctly heard above those of the entire congregation. His early aspirations were bounded only by the scope of his imagination. The desire to become a singer lasted until he heard a violinist play; thereupon he resolved to study the violin. The latter ambition was replaced by the determination to become a dancer, and so on. Although he manifested a natural aptitude for drawing at school, the possibility of becoming an artist did not occur to him for a long time. For one thing, the word "artist" had never been used in his presence until the day a school friend noticed the excellence of Chagall's drawings and remarked that he was a "real artist." Chagall vainly begged his companion to explain the meaning of the word. He finally remembered seeing a sign above one of the village shop windows which read "School of Painting and Design of the Painter Pènne," and coaxed his parents to allow him to enroll.

Since his parents could ill afford to pay for his art lessons (his father kept a mercer-shop), they saw to it that his training was directed to a useful end. Accordingly, he was apprenticed to a photographer who set him to work as a retoucher. Young Chagall's loathing for his duties was mitigated by his master's description of the splendid future awaiting him—provided, of course, that he work without wages for another year. In 1907, when the youth had saved all of twenty-seven rubles, he nevertheless ran off to St. Petersburg. There he was admitted to Baron Steglitz' School of Arts and Crafts. Soon becoming bored by the monotony of having to copy endless plaster figures, he failed his examination and transferred to the Beaux Arts School, where he was again confronted with plaster heads. After "wasting" some time there he left the school because an instructor had derided his work before the entire class. Armed with a letter of introduction, he then went to Leon Bakst, one of the leading lights of the Diaghilev Ballet and of the Russian Art Society known as Mir Iskoustva (The World of Art). He attended Bakst's classes several times, making friends with a fellow pupil named Nijinsky '40, but when his work did not meet with approval he had no hesitation in leaving again. Obviously Chagall always believed that he was right, and his instructors wrong. "I cannot be taught," he once wrote. "I can grasp things only by my instinct. . . Scholastic theory has no hold whatever over me."

When Bakst and the Ballet left St. Petersburg for Paris, Chagall persuaded his former teacher to take him along. Bakst asked him whether he knew how to paint stage *décors*; Chagall, who knew nothing at all about this technique, replied: "Perfectly well." Naturally, he was dismissed as soon as his work betrayed his complete ignorance.

Chagall arrived in Paris in 1910 when Cubism was in full swing. Whatever restraint he had previously had over his palette was discarded. The subdued grays and dull browns of his early canvases gave way to a carnival of spectral colors, the last ties of the real world were severed, and the creations of his individual fancy were given free rein. "Animals, men, and objects were dissected, made transparent, turned topsy-turvy, and sent flying about." He exhibited at the *Salon des Indépendants* and fell in with the poets and painters of the *avant-garde*—Guillaume Apollinaire, Max Jacob, Blaise Cendrars, and others. Apollinaire, who considered the artist's paintings "supernatural," became a Chagall enthusiast: he organized the first exhibition (200 pictures) of Chagall's work in 1914 at *Der Sturm* in Berlin, and he wrote a poem for the introduction to the catalog.

In 1914, after final arrangements for exhibitions of his work in Holland and Germany had been made, Chagall took what he intended to be a short trip to Russia. The outbreak of the First World War forced him to remain there for some time; but it was by no means an unproductive period. The young painter worked on "a magnificent new series of rabbi paintings" which included *The Jew at Prayer* and *The Green Jew* and which seems to have been the starting point of the revival of Jewish art in Russia and elsewhere. In 1918, following the Revolution, he founded the free Fine Arts Academy and the Art Museum in his native Vitebsk. Furthermore, the murals which he turned out for the newly formed Granowsky Jewish State Theatre in 1919 helped to determine the future course of that theatre and make it one of the best in the Soviet Union.

His other connections with the Soviet theatre were not so successful, however. The author of *The Dybbuk* suggested that Chagall create the settings for his drama, but the producer of the work and the painter soon arrived at an impasse, and the latter declined to do the work. On another occasion, when Stanislavsky invited Chagall to paint the settings for John Millington Synge's *The Playboy of the Western World*, Chagall withdrew from the undertaking because he would not paint realistic settings such as the director required. In the meanwhile his paintings were creating a great stir in Europe. While he was still in Russia a letter from a German friend informed him that he had become a celebrity in Germany and that his paintings had given rise to the Expressionist movement in art. They were, moreover, selling at very high prices.

Chagall returned to Paris in 1923 and became a French citizen. By invitation from Ambroise Vollard, the publisher and art dealer, he began to work on a series of illustrations for books. He did ninety-six engravings for an edition of Gogol's *The Dead Souls* and one hundred engravings each for La Fontaine's *Fables* and for the Bible. (Unfortunately, the printing of all three editions was interrupted by the death of Vollard.) And he continued to paint in his own way. "From my earliest youth," he has said, "I have been opposed to that artistic profession of painting which has no higher expression than to decorate the walls of an apartment. What I have wanted to do has been to give concrete and human form to Man's impotence in the face of Nature. I have not tried to revenge myself on Nature but to create an expression parallel to hers, if I may so express myself. We have each our own personality, and we must have the courage to exteriorize it. I like to remember that I come from the people. But, much as I like popular art, I am not satisfied by it, because I find it too exclusive, too restricted; I have a distinct taste for refinement of feeling, for culture. No single esthetic tendency satisfies me. I am convinced that in art one plus one do not make two, though that principle may apply technically and realistically, and have preferred to explore the more obscure and profound sides of my ego."

Although Chagall's art has been said to contain characteristics of Italian Futurism and German Expressionism, it belongs to no school. He writes: "I detected the realism that lay in the work not only of the Impressionists but also of the early Cubists: in the former taking the form of a landscape externally dismembered by the theory of light; in the latter that of a still life deformed in accord with the investigations of a third and fourth dimension. But all these conceptions seemed to me still too material. Nature had to be altered, I felt, not only externally and materially, but also internally, ideologically, without fear of what is called 'literature.'"

According to Jan Gordon, this painter "carries his symbolism so far that, if he wishes to show a horse which is in foal, he paints an image of the foal within the mare's womb; a cow which is being carried to the slaughterhouse he paints blue to indicate the emotional significance of the animal. Chagall's world can be considered as a world in which form and color are subdued to a mystical meaning, a world of dreams in which anything is reasonable and everything logical." And yet, in Waldemar George's words, "no painter has penetrated as deeply . . . into the holy communion of man with the earth"; and Chagall's is "a reality more profound, more intimate, more living than that of which our atrophied senses give us a fleeting glimpse."

Aside from brief visits to Italy, Moscow, and Berlin, Chagall lived in Paris until 1941. "I owe whatever I have done well to Paris, to France, whose air, whose men, and whose nature have been the true school of my life and my art," he says. (His painting is, however, completely alien to the Latin tradition—"as French as borscht.") Forced to seek refuge abroad after the fall of France, he arrived in the United States in June 1941 through the efforts of Alfred Barr, director of the Museum of Modern Art, and of a refugee aid society.

Chagall had already established a reputation in the United States, and it was soon reinforced. He spent the summer of 1942 with Léonide Massine's '40 Ballet Theatre in Mexico, collaborating with Massine on the ballet *Aleko*, which was to have its première the following season. (The painter not only executed the sets for the production, but actually helped his wife to sew sixty-four costumes after finding that no one else could make any sense out of his fantastic costume sketches.) The ballet and Chagall's "magnificent *décor*" were well received, but an exhibition of sixteen of Chagall's sketches that same month (October 1942) brought even greater critical acclaim. Of the exhibition *Time* Magazine wrote, irreverently: "First impression of so much Chagall in one room was like falling through space closely pursued by open cans of the three primary colors. Gradually the chromatic confusion resolved itself into nine paintings of Russian village life in Unoccupied France (painted after the Nazi invasion); three scenes of Russian village life in Connecticut (painted since Chagall's arrival in the United States); one scene of Russian village life in Russia; and one study of a cow in a high state of discoloration, the same animal Chagall painted thirty years ago from something he thought he saw in Paris." Even *Time* was, however, impressed with the "sensitive draftsmanship" of a new *Descent from the Cross*, and with the five and one-half by ten foot *Revolution*, which was having its first showing. The latter painting was called by Manny Farber, writing in the *New Republic*, "one of the best paintings I've seen in a long time, and the best pictorial expression of the Russian people to come out of this War. It is full of them. One flat triangular side is crammed with peasants at war, the other side with peasants at peace; both unrestrained. In the center is a moody rabbi, a samovar boiling in the snow, and a man standing upside down on one hand so he can hold up a flag with his feet. . . Its all-out vitality would seem pretty close to what we hear about the Russians today."

In appearance the bushy-haired painter, who won the Carnegie Prize in 1939, bears a strong resemblance to Harpo Marx. His own favorite film actor is Charlie Chaplin '40, however. He likes to compare himself with "Charlot" because he feels they have so much in common: Chaplin's art, like his own, is close to folk roots; each of them has a sense of the comic and grotesque, an appreciation of simple humanity, and a penchant for the whimsical and fantastic. And each of them is, perhaps, fundamentally tragic. Such Chagall paintings as *Escape*, *Village on Fire*, and *Between Darkness and Light*, exhibited in March 1943 in a show entitled "War and the Artist," can hardly be classed as "nice-minded day dreams."

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CHAMBERLIN, GEORGIA LOUISE

1862(?)—Sept. 6, 1943 Educator and author; associated with the University of Chicago as religious director since 1892; former executive secretary of the American Institute of Sacred Literature; author of *Introduction to the Bible for Teachers of Children* (1904) and *Making the Bible Live* (1939), and co-author of *Child Religion in Song and Story* (1907-09).

Obituary

N Y Times p23 S 8 '43

CHANDLER, ALBERT B(ENJAMIN)

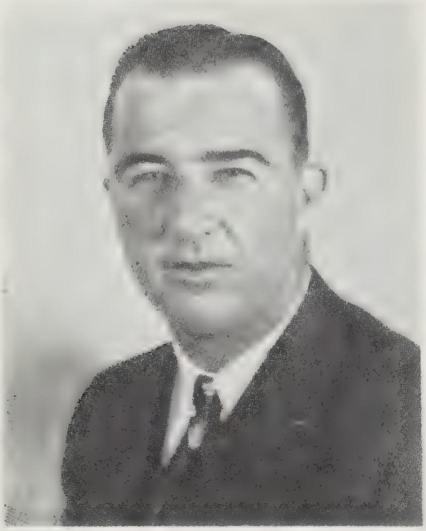
July 14, 1898- United States Senator
Address: h. Versailles, Ky.

Senator Albert B. Chandler of Kentucky, better known as "Happy" Chandler, has always made good copy for reporters. "The nearest thing to Huey Long since 'the Kingfish' was shot to death in 1935" is the way *Time* Magazine once described him. "A swift and educated brain, a vaulting ambition, and one of the sharpest instincts in the United States lie behind his automatic incandescent smile, his hot-palmed handshake," *Time* went on. "Prancy as a Blue Grass colt, 'Happy' Chandler is a natural politician. . . To him handshaking is not a nuisance but a passionate delight. He knows the first names . . . of nearly every person in Kentucky of voting age—not because it's good political business, but because he likes to know."

Collier's Walter Davenport corroborates *Time's* description. "He looks, talks, and enthuses like a radio announcer. He's as superstitious as a crystal gazer, is completely convinced that he is destiny's darling, doesn't drink or smoke, and thinks it's just dandy to slug several rounds with his bodyguard. . . [He is] as emotional as a valedictorian's mother at commencement, his laughter and tears being on twin hair triggers. He loves sentimental ballads, the gloomier gospel hymns, white horses, parades, raucous pajamas, and on all occasions plenty of noise."

This colorful politico who in the spring of 1943 emerged as the spokesman for the "Beat Japan First" bloc in Congress was born in the little town of Corydon, Kentucky on July 14, 1898, the son of Joseph S. and Callie (Saunders) Chandler. His mother left his father, who was the town's handy man, when Happy was four or five years old, and he grew up thinking her dead. (When in 1933 he went to visit her grave in Florida, however, he found her alive and remarried.) There was very little money, and the boy sold newspapers and did odd jobs after school to support himself through high school.

"When I entered Transylvania College I had only a red sweater, a $5 bill, and a smile," Happy told Kentucky's voters 816 times between May and November 1935. The smile was certainly the most valuable of his assets. At the little college in Lexington, Kentucky where he first acquired the nickname "Happy" he carried newspapers, waited on tables, had a job in the laundry, took minor parts in the dramatic organization, pitched baseball, and was a quarterback on the football team, running guard on the basketball five, a member of the track team, the glee club, and Pi Kappa Alpha social fraternity. For a year during the War he also drilled with the Students' Army Training Corps. In 1921 he took his B. A. from Transylvania; then, rejecting the ministerial career that his father had wished for him, he decided to become a lawyer. He



ALBERT B. CHANDLER

managed to attend Harvard Law School for one term (1921-22), but after that his funds ran out, and he returned home to finish his law course at the University of Kentucky. He was awarded his LL. B. in 1924, earning his way by leading a jazz band, playing the piano, and, after 1922, coaching the football team at Center College in Danville, Kentucky.

In 1924 Happy hung up his shingle in the little town of Versailles, Kentucky, although continuing to coach the Center football teams for three more years and going to Canada in the summers to pitch for a professional baseball team. On November 12, 1925 he was married to Mildred Watkins, one of the teachers at the Versailles high school, where he also coached athletics. For one of his talents a political career was almost inevitable, and when in 1928 he was appointed master commissioner of the Circuit Court of Woodford County that career was firmly launched. In the 1929 campaign for the State Senate he found *When Irish Eyes Are Smiling* and *Mother Machree* more effective than speeches on economic and political issues, and he continued to croon after he reached the Senate, regaling his colleagues with a heartbreaking rendition of *Sonny Boy.* Kentucky's boss decided that here was a young man who would go a long way, and in 1931 he pushed him for Lieutenant Governor. Fortified by past successes, Chandler gave the voters more *Sonny Boy,* and was not disappointed in the election results.

While in the State Senate Chandler had cultivated the friendship of Ruby Laffoon, then Kentucky's Governor. As Lieutenant Governor, however, he made a point of antagonizing the Governor, and with John Young Brown, speaker of the House, fought Laffoon's proposal for a State sales tax. He also applied the Governor's appointive power every time Laffoon crossed the State line, and finally, in February 1935, took advantage of the Governor's absence to call a special session of the legislature to consider a popular primary law in State elections. Laffoon, alarmed, returned and tried to rescind the order. It was too late to do that, but the law was passed with an amendment sponsored by the Laffoon forces requiring a run-off primary if no candidate polled a majority of the votes.

Actually this amendment helped Happy in the 1935 gubernatorial primaries. Chandler, as the New Deal candidate for the Democratic nomination for the office of Governor that year, wooed and won labor's support by blasting the policies of Laffoon's candidate and advocating repeal of the sales tax; but Laffoon's candidate, Thomas S. Rhea, polled more votes for the Democratic nomination than any one of his three rivals. Rhea did not have a majority, however, and in the run-off primaries Chandler beat him by 25,000 votes. In November, moreover, the former Lieutenant Governor won the Governorship by a record majority over his Republican opponent.

As Governor of Kentucky one of the first things Chandler did was to bring pressure on the legislature to repeal the State sales tax and to slap levies on liquor and incomes instead. He balanced the budget with the aid of Federal funds in his term as Governor, cutting Kentucky's debt from $25,000,000 to about $7,000,000; he caused his legislature to adopt a law making it illegal and punishable to assess any Kentucky public servant for campaign or other political purposes; and in January 1937 he called for a special session of the General Assembly to ratify the Child Labor Amendment. He boasts that he also boosted schoolteachers' salaries, put a free schoolbooks law through the legislature, razed the decrepit State penitentiary and had the convicts transferred to a prison farm, and built modern hospitals for the indigent sick and the State's insane. But in spite of his "Little New Deal" he lost the support of labor through his support of the coal operators in Harlan County, charged by the United Mine Workers with having instigated bloodshed and vigilantism.

Frankly ambitious, as early as 1937 Chandler had been quoted as saying: "There will be a new President in this country some day and I have as good a chance as anybody." The Senate was the logical first step. Chandler's term as Governor would expire in 1939, and under the Kentucky laws he could not seek re-election. Early in 1938, therefore, he reportedly went to Washington and suggested to President Roosevelt '42 that Senator Marvel M. Logan, who had been re-elected junior Senator from Kentucky in 1937, be appointed to a vacant Federal Judgeship so that Chandler could get himself appointed to Logan's seat in the Senate. This deal failing, there was nothing to do but to contest Alben Barkley's '41 seat—although Barkley had supported him for the Governorship in 1935.

The C.I.O. could not be won to Chandler's cause this time, however. And neither could Roosevelt. On July 18, 1938, in a speech at Latonia, the President was tactful: after all, Happy called himself a New Dealer. "I have no doubt that Governor Chandler would make a good Senator from Kentucky," he said; ". . . but I think he would be the first to acknowledge that, as a very junior member of the Senate, it would take him many, many years to match the national knowledge, the experience, and the acknowledged leadership of that son of Kentucky of whom the whole nation is proud, Alben Barkley." Afterward, Chandler was to use the first part of the President's statement, which he had recorded, in his own campaign.

This campaign was one of the hottest in Kentucky's history. Throughout the state Happy's sound truck blared *Happy Days Are Here Again*, and more voters than ever before were treated to his rendition of *There's a Gold Mine in the Sky* and *Mother Machree*. "So infectious is his gifted gab that the soberest observers have found themselves swaying to the roll of it," said *Time*, "while the Chandler fans yell, 'Tell it, Happy boy! Oh, tell it!' " His speeches were "an artful blend of politics, Holy Rollerism, and autobiography." What is more, his memory for first names far outrivaled Barkley's, and his handshake was many degrees warmer.

But it was impossible to be "all things to all men" with complete success. While calling himself a "one hundred per cent Roosevelt man," Chandler condemned most WPA projects as "silly boondoggles." While claiming that every Federal relief agency in Kentucky was operating for Barkley's benefit, he ordered old-age pension checks delivered by hand with his own blessing, and, according to Allan A. Michie '42, accepted "voluntary" contributions of two per cent or more of the salaries of nearly all of the 7,500 State job holders. While praising labor he also accepted the behind-the-scenes backing of the mine owners, it was whispered, and "support from Wilmington and Wall Street, the oil lands of Texas, and the steel areas of Pennsylvania" reportedly came later in his campaign. And for the first time in his career he was defeated in the primaries, after retiring from the active political arena in an ambulance with the claim that a drink of water served him at a hotel in Louisville had been poisoned. "Without Happy's song-and-dance on the stump, the campaign went into an anti-climax. . . Barkley received the nomination by a margin of some 50,000 votes."

During the rest of Happy's term as Governor he apparently gave up trying to regain labor's support. During a U. M. W. A. strike in April 1939 he sent National Guardsmen to help the Harlan County operators open the mines by force. He contended that sit-down strikes interfered with the possession of private property. He defended Vice-President Garner against the attacks of John L. Lewis '42. He continued to pay lip tribute to Roosevelt, but successfully opposed the New Deal candidate for Governor in 1939, his former political ally, John Young Brown, on the grounds that "Kentucky must not become a puppet State controlled by agitators and irresponsible radical elements directed by foreign forces and individuals." Yet his political luck held. In October 1939 Senator Logan died, and Chandler resigned as Governor six days later to take Logan's seat. In December 1939 he was sworn in as junior Senator from Kentucky, and in November 1940 he was elected to fill the remainder of the term to January 1943.

Up to the time when Chandler came out as spokesman for the "Beat Japan First" bloc in the Senate he was a supporter of Roosevelt's foreign policies. He backed the Pittman neutrality bill, the selective service act, lend-lease, the extension of service for those drafted into the Army. It was therefore with Roosevelt's support that he was re-elected to the Senate in 1942 after having made only one speech in his campaign for renomination in the August primary (in which the vote was unusually light). In this campaign Chandler's opponents had charged that there was something suspicious about the swimming pool in his Versailles back yard—the gift of a contractor who had built miles of Kentucky highways and who held lucrative war contracts—but the Senator had been cleared by the Truman '42 Committee.

In August 1942 Chandler headed a Military Affairs Subcommittee investigating Alaskan and West Coast bases and conferred with high-ranking officers, who undoubtedly complained that there were not enough men or supplies in the Aleutians. He said little at that time, however, and there was therefore a great deal of surprise when he emerged the next year as an opponent of the Administration's military strategy. Early in 1943 he was named head of another Military Affairs Subcommittee to investigate relocation centers for evacuated Japanese, and soon he began denouncing what he had seen in the camps in such strong terms that it was rumored that Hearst representatives had "offered him nationwide publicity and backing for a national office in return for constant harping on the Japs-First and Yellow-Peril-at-Home themes." In any case, Hearst front pages were devoted to Chandler's "exposés" of Japanese relocation centers for some time before the Senate Military Affairs Committee received the detailed report from his subcommittee in May 1943. Then, in mid-March, about the time when Chandler returned to Washington, pleas for additional planes and other equipment for the South Pacific began to come from MacArthur '41 and from Australian officials, followed by rumors of a coming Japanese invasion of Australia. Promptly Chandler made a speech (April 16, 1943) warning that the United States might be left alone to carry on against Japan and asking for more supplies for MacArthur and for the Alaskan theatre of war.

On May 17 Chandler followed this speech with a three-hour address in the Senate on the same topic which made the front page of nearly every newspaper in the United States and was particularly played up by the Hearst press and by the McCormick '42-Patterson '42 papers. This time Chandler advanced the thesis that with the North African campaign successfully concluded Germany had been put completely on the defensive and could not possibly knock out either Britain or Russia. Since he had "reason to believe that the American fighting men in all services would rather make this a war of attrition," he declared that from now on the job of defeating the Axis in Europe should be left to the British and the Russians with only lend-lease support from the United States, which should mount a major offensive against Japan. If the defeat of Japan should be postponed until Hitler '42 was vanquished, he said, the United States would find itself abandoned by Britain and

CHANDLER, ALBERT B.—*Continued*

Russia and left to fight alone against a strongly entrenched Japan in the Pacific. What is more, "I hate to think of the small amount of influence the President of the United States will have when Russia and Great Britain commence to have their spheres of influence on the continent of Europe."

The reaction to this speech was immediate, particularly since the next day Chandler gave a radio address in which he praised General Marshall '40 and expressed the hope that he would "continue to direct the military policies of our government," for it would be "a serious blow to our people if anything happened that would deprive the people of this country of his valuable services as chief of the General Staff." Since Chandler had said that he had been "encouraged" to make his speech, which expressed "the feeling of quite a number of military and naval men," the impression was left that Marshall disagreed with Roosevelt's strategy so strongly that he was encouraging attacks in Congress upon the Commander in Chief. Frazier Hunt, Arthur Krock '43, and David Lawrence '43 were among the news commentators who promptly came out in support of Chandler's views, as did Senators Wheeler '40, Tydings, Shipstead, Vandenberg '40, Clark (of Missouri), Bridges, and Brooks. The *Christian Science Monitor*, on the other hand, called Chandler the "spokesman for a bloc of Senators who are cloaking isolationism in this beat-Japan belligerency"; I. F. Stone pointed out that "the basic objection of the 'beat Japan first' group and the military-naval men for whom it speaks is not military but political"; and Walter Lippmann '40 devoted a column to attacking Chandler's logic, particularly emphasizing the difficulties of smashing the Japanese without the help of the British Army and Navy and the Russian air bases in Siberia, which could be released only by fighting the War through in Europe.

Churchill's '42 speech to Congress of May 19 also seemed to be partly devoted to answering Chandler. Among other things, Churchill repudiated the suggestion that "we British have not at least as great an interest as the United States in the unstinting and relentless waging of war against Japan," informed the public that the major part of the United States forces was already employed on the Pacific Front, and suggested that "lots of people can make good plans for winning the War if they have not got to carry them out." Chandler issued a three-page typewritten statement in reply to the British Prime Minister, questioning both his facts and his reasoning.

In the summer of 1943, along with Senators Lodge, Brewster, Russell, and Mead, Chandler left for a 41,000-mile flying trip around the world at war. With breathtaking speed the Senators toured England, inspected defenses and American troops stationed there, surveyed Allied activities in North Africa where they uncovered a crop "deal" in which the United States was reportedly buying surplus North African wheat "at about 60c a bushel more than the price at home," dropped in at Chungking to meet General Chiang Kai-shek '40, made a record-breaking flight over the Indian Ocean to Australia, and returned to the United States early in October "sleep-hungry and pounds thinner." According to the Chicago *Sun*, Chandler himself spent much of his time being photographed and wise-cracking with Bob Hope '41, whom he even tried to bring with him to a conference with Churchill '42.

While Chandler stopped off in Hollywood to visit his family, the other Senators hurried to Washington to make their eagerly awaited report. But hints of what the nature of the report would be had already reached the American public, for from Australia Chandler had made another pronouncement on military strategy. After Lord Louis Mountbatten '42 had been appointed Supreme Allied Commander in the Far East, the Senator began to urge the appointment of General Douglas MacArthur to that post, saying that the latter was on the offensive in the Pacific theatre and, "Our boys will be glad to work with Lord Louis Mountbatten '42. But Mountbatten and his men aren't on the offensive yet." On his return to Washington Chandler "reiterated his contention that the Japanese were United States enemy No. 1, that a major offensive should be launched in the Pacific, that the Administration should give General Douglas MacArthur more support or 'get rid of him.'" He advanced the opinion that an Allied invasion across the Channel would be "disastrous."

As could be expected, Chandler's statements met with an extremely favorable reception from the groups which had previously formed the "Beat Japan First" bloc. But other sources deplored the Senator's ideas on military strategy, and New York's *Herald Tribune* published an unusually bitter editorial on Chandler in which the writer said, "It would seem, indeed, that the high command as a whole might be spared the braying of this long-eared legislator equipped unfortunately with an official sounding board." Undeterred by such criticism, later in October Chandler charged that Churchill opposed equality for China in peace negotiations, and again blamed the British for not having mounted "a real offensive" in Burma. He denied being either anti-British or anti-Russian, but late in December, after it became evident that long-awaited Anglo-American invasion of Western Europe was definitely in the cards, he spoke of the forthcoming invasion as "a mammoth Tarawa" and "little short of mass murder." His opponents charged him with planning to make political capital out of the casualty lists.

On matters of domestic policy this ambitious amateur military strategist has also frequently opposed the Administration of late. In November 1942 he was one of sixteen Democrats from non-poll tax states who voted with the poll-tax Senators to prevent forcing action on the bill to abolish the poll tax in Federal elections, although he had "talked a good game" for the bill. In 1943 he voted for the modified version of the Ruml '43 plan passed by the Senate, for the Smith '41-Connally '41 Bill and for overriding the President's veto of the same bill, for the McKellar Bill requiring confirmation of most Federal employes making more than $4,500 a year, for the abolition of the domestic branch of the OWI, against an appropriation for crop insurance, against money for the National Resources Planning Board and the National Youth Administration.

On the other hand, he supported the Administration on other issues. He opposed limiting the National Labor Relations Board, including farm-labor costs in parity, forbidding the use of CCC funds to keep prices down, or dismissing Watson, Dodd, and Lovett '43. He favored continuing the loan powers of the Farm Security Administration, appropriating $100,000,000 for soil conservation, and extending the reciprocal trade agreements—and he supported the Federal ballot service men's vote bill.

The personable junior Senator from Kentucky is five feet ten and one-half inches tall, weighs 190 pounds, and has a short neck, a high forehead, blue eyes "with a steel-gray glint," a straight, pointed nose beneath heavy brows, hair that has been described both as red and as dark brown, and a grin that is "one of the widest and most captivating in the political arena." He is an Episcopalian, a captain in the Reserves, a Mason (Knight Templar, Shriner), and a member of the American Legion, the Forty and Eight, and the Democratic National Committee. He has four children: Marcella, Mildred, Albert Benjamin, Jr., and Joseph Daniel, all of whom he calls "sweetiepie." In December 1942 one of his daughters won a film contract with Paramount, and *Variety* commented that "industry has acquired a good friend where good friends are scarce." Mimi Chandler made her film debut in *Henry Aldrich Swings It* (1943).

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CHAPIN, KATHERINE GARRISON

(chā'pin) Sept. 4, 1890- Poet

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"Poetry is not an escape... Poetry does not make us forget. It helps us to remember. A great poem gives meaning and dignity, gives shape to events and fortitude to the heart. Through it we touch the eternal sources and are renewed and refreshed." So writes Katherine Garrison Chapin, one of America's outstanding woman poets, in her essay, "The Quality of Poetry." Miss Chapin (in private life Mrs. Francis Biddle) also believes that what the poet has to say is important—particularly when, "in a time of chaos, of social upheaval, or war, the arts suffer a neglect when we need them most." And, like the late Stephen Vincent Benét, Archibald MacLeish '40, and other American poets who have felt strongly that poetry should have a part in the lives of our people and therefore should reach a wider public, Miss Chapin has brought her work to the people not only through radio, but through music: public presentations with chorus and orchestra. Her three dramatic ballad poems have received high critical acclaim; the third, *Plain-Chant for America,* with music by William Grant Still '41, the noted American Negro composer, has also been micro-filmed and recorded by the Office of War Information for use on America's overseas radio stations.

KATHERINE GARRISON CHAPIN

Having studied both music and dramatics, Katherine Garrison Chapin has brought to her work as a poet those qualities that make it ideally adaptable to choric and symphonic form. She was born in Waterford, Connecticut, September 4, 1890, the daughter of Lindley Hoffman and Cornelia Garrison (Van Auken) Chapin. The Chapin family enjoyed the theatre and music: they went to all the new plays and walked to the opera from their home on West 37th Street in New York. Katherine Chapin was educated at private schools, among them Miss Eleanor Keller's school in New York, where her English instructor was the playwright Rachel Crothers. Miss Crothers used to stage Shakespeare with her pupils. Katherine Chapin became interested in writing poetry while at school, while her sister, Cornelia Van Auken Chapin, studied art. Cornelia later became a prominent sculptress, carving direct from life in stone; her work received second Grand Prix, Diplome d'honneur, at the Paris Exposition in 1937.

Taking several postgraduate courses at Columbia University, Miss Chapin studied writing there under Max Eastman. She also studied music with Kurt Schindler, founder of Schola Cantorum, New York, and acted for a time with the original Theatre Guild School (Washington Square Players). On April 27, 1918 she was married to Francis Biddle '41 of Philadelphia, now United States attorney general. Their son, Edmund Randolph Biddle, CHAPIN, KATHERINE GARRISON—*Continued*

who was born in 1921, is in 1943 in the Technical Training School of the Army Air Corps.

In the late '20's Miss Chapin's poems began to appear in various magazines. The *Yale Review* was the first to accept her work, and was followed by *Harper's, Scribner's, Saturday Review of Literature, North American Review, Poetry, Ladies' Home Journal,* and others. Miss Chapin's first collection of lyrics, *Outside of the World,* appeared in 1930; *Bright Mariner,* a poem in pamphlet form with woodcuts by Wharton Esherick, was published three years later; and her first major collection, *Time Has No Shadow,* was published in 1936. Reviewers found this collection "a thoughtful, well-written book," with a skillfully controlled form and "a fine distillation of emotion."

Plain-Chant for America (1942) contained a selection of lyrics, an essay, "The Quality of Poetry" (first published in *Poetry*), and two ballad poems for chorus. The majority of the poems were about America—an America for which Miss Chapin advised poets to

Lift your living speech
Against the weight of death.

Maurice Swan in the New York *Times Book Review* said that Miss Chapin "lacks a sufficient volume of texture in her technique to give her work the dualism of images and logical substance which makes for major poetry." Other reviewers, however, approved the deliberate simplicity of texture. Ruth Lechlitner in the New York *Herald Tribune Books* wrote: "From the formal, decorative, and 'poetic' manner she turns to the short, plain statement of fact; in the informal, muted staccato stanzas the rhymes are incidental, the whole emphasis upon clarity of communication." George Dillon, editor of *Poetry,* called her essay on the function of poetry "one of the finest poets' credos I have read."

In 1937 Miss Chapin did a series of radio broadcasts on contemporary poetry with readings from poets. Two broadcasts of her own poetry were given over WOR in 1937 and 1938. An anti-Fascist poem, *Virginia Woods,* was published in *Writers Takes Sides,* issued by the League of American Writers in 1938.

The main interest in Miss Chapin's work, however, has centered in her three ballad poems which have been set to music and given various symphonic performances. *Lament for the Stolen,* with a musical score by Harl McDonald, was first performed by the Philadelphia Orchestra under Eugene Ormandy '41, with a selected chorus of 250 women's voices, in December 1938. Of it Genevieve Taggard wrote: "The singing was very fine. Music and words seemed about evenly matched. What I admire most in this poem is the boldness and simplicity of the phrasing. A lighter touch or an oblique attack would have been mannered and silly—unworthy of the theme. Those who wish to do what Miss Chapin has done will have to learn the courage of this simplicity."

William Grant Still in 1940 set to music Miss Chapin's ballad poem, *And They Lynched Him on a Tree.* The poem tells of a Negro who has been lynched by a white mob, of the Negro men and women who take down his body, and of the grief of the victim's mother. Of it Miss Chapin said: "I turned to a subject which had occupied my mind for a long time, mob violence and racial intolerance, hated equally by the majority of people in both North and South, and to those instruments which I loved, the rich voices of the Negro people. . . It bears the American distinction of being the first piece of serious symphonic music written expressly for a chorus of white voices, and a chorus of Negro voices used first contrapuntally and later in unison." It was given its première by the Philharmonic Orchestra, Artur Rodzinski '40 conducting, at the Lewisohn Stadium in New York in 1940 before an audience of 13,000. Fine performances were given by Wen Talbert and his Negro choir, by Hugh Ross' Schola Cantorum, and by Abner Dorsey, narrator. Both Mr. Still and Miss Chapin were praised for the simplicity and deep feeling of the work.

A second Chapin-Still collaboration, *Plain-Chant for America,* for baritone and orchestra, was given its première by the Choric Players at Woodstock, New York in September 1939, and was later performed by the Philharmonic in New York and by the Philadelphia Orchestra in Philadelphia, Baltimore, and Washington. Miss Chapin's ballad was originally published in the *Ladies' Home Journal* (1939). The author was delighted when a girls' school in Philadelphia made it their commencement theme. The poem, whose music was dedicated to the President '42 and Mrs. Roosevelt '40, had its origin in the summer of 1938, according to Miss Chapin. "I had felt deeply about China and Spain. I thought I ought to say something affirmative about America. I thought it important that Americans get together to state their democratic faith and defy the rest of the world on it. The final push came when I spent some time with some Fascist-minded Americans. We had long arguments; I had to listen to them for three or four days. And by the time I got away I was good and mad." The poem is "not a woman's poem: I'm not sentimental and I don't like sentimental things." It says in part:

If we have failed—lynchings in Georgia,
Justice in Massachusetts undone,
The bloody fields of South Chicago—
Still a voice from the bruised and the battered
Speaks out in the light of a free sun,
Saying, "Tell them again, say it, America;
Say it again till it splits their ears:
Freedom is salt in our blood and its bone shape;
If freedom fails, we'll fight for more freedom—
This is the land and these are the years!

Miss Chapin is a member of the Authors' League and of the Poetry Society of America. She made her home in Philadelphia for a number of years, but on her husband's appointment as attorney general the family moved to Washington. "We have a tiny cottage on the last unspoiled Jersey beach, below Barnegat Light," she writes, "but do not get there very often." Since going to Washington, "my life now has in it many things not related to poetry. I work with my husband on his speeches and occasionally do some confidential writing for him." Miss Chapin, who is slim and vivacious, with dark hair and brown eyes, enjoys swimming and walking for recreation. She is currently at work "on a prose piece of which I cannot speak at present"; and in September 1943 she and her husband went to Mexico to be present at a performance of her ballad poems for music played by the National Symphony Orchestra of Mexico.

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CHARTERS, SPENCER 1875(?)—Jan. 25, 1943 Veteran stage and film actor; thirty-six years on the stage, he appeared in 479 plays; during last decade worked as character actor in Hollywood in such films as *Our Town* and *Tobacco Road.*

Obituary

N Y Times p14 Ja 26 '43

CHAVCHAVADZE, GEORGE (chäf"chä-väd'ze) Apr. 30, 1904- Concert pianist

Address: b. c/o Annie Friedberg, Concert Management, 251 W. 57th St, New York City; h. Claremont, Bernardsville, N. J.; River House, 435 E. 52nd St, New York City

A celebrated pianist of international reputation, George Chavchavadze is an expatriate Russian Prince, but prefers to be known professionally as plain *Mr.* Considered "one of the most promising of our virtuosos," the tall, handsome musician has received general approval from the critics. He is, commented Howard Taubman in the New York *Times*, "a sensitive, well-schooled pianist. He plays with a feeling for the poetry and color of a score, and with the sincerity and assurance of a man who has devoted the greater part of a lifetime to his music."

Chavchavadze comes from an eminent old Georgian family who were traditionally patrons of the arts. Included in their number were many distinguished soldiers, diplomats, and artists. His brother, Prince Paul Chavchavadze, a popular member of Manhattan's White Russian coterie, is in 1943 chairman of the War Prisoner's Aid Committee of the American Red Cross and chairman of the Russian War Savings Committee.

George Chavchavadze was born on April 30, 1904 in St. Petersburg, Russia, the son of Prince Alexander Zacharievich and Princess Maria Pavlovna (Rodzianko) Chavchavadze. The boy began his career at the age of four, picking out tunes on one of the family pianos. He showed such exceptional promise that his family placed him under the tutelage of one of the pupils of the noted Professor Leschetizky. By the time he was six he had already made his first public appearance. When the Russian Revolution broke out the Chavchavadzes were forced to leave Russia. Traveling on a League of Nations' passport, young Chavchavadze eventually found refuge in England (in 1919), which became more or less his permanent home, although he has lived in other European countries.

GEORGE CHAVCHAVADZE

In England the young Prince studied music under Mabel Lander, also a pupil of Leschetizky and founder of the Leschetizky School in London. He gave his first London recital at the Wigmore Hall in 1927 and he was well received by both the audience and the critics. Subsequently he gave many recitals in the leading cities and towns of Great Britain, and he also toured the continent, building up a reputation for himself in the leading capitals of Europe. A "citizen of the world," he took up residence in many countries and acquired at least four houses—in Florence, in Paris, in the Isle of Jersey, and in Venice. (The last was his favorite.)

Believing that no artist can devote himself consecutively to concert work, Chavchavadze made a break in his tours in 1936 and 1937 to study with the famous pianist Egon Petri '42, a pupil of Busoni. The following year the young nobleman returned to the concert platform, giving recitals in England and on the continent. While he was touring in Portugal he met the Countess de Bretenil, born Elizabeth Ridgway, a Frenchwoman who gets her Philadelphian name from an American ancestor, and he was married to her in Florence, Italy (1938).

When the War broke out Chavchavadze returned to England in order to offer his services, but he was not allowed to enter the armed services because "only British subjects are eligible to defend the country." He compromised by touring Britain for the British Red Cross, performing in bomb-splintered halls, air-raid shelters, hotel lobbies, and country manors, and, "despite bombs and black-outs," he raised over $40,000 from his twenty-two concerts. The last of his concerts was attended by members of the British Royal Family.

(Continued next page)

CHAVCHAVADZE, GEORGE—*Continued*

"Once," the pianist related, "he was asked to substitute for Mickey Mouse at an entertainment for a regiment of Tommies when the motion-picture apparatus broke down. The house was attentive until halfway through the concert a voice in the balcony yelled: 'Swing it, George!'"

Chavchavadze made his debut in the United States in Boston in the spring of 1941 and followed it with a Town Hall (New York) program. "Mr. Chavchavadze," commented the critic of *Musical America*, "has proved to be an excellently equipped pianist as regards both technical prowess and artistic understanding and taste. He displayed a sensitive touch and fleet fingers, and the power to color tone with subtle musical significance. And at all times a certain elegance of style was allied with the pervading refinement of his playing." Howard Taubman, writing in the New York *Times*, however, considered Chavchavadze an excellent musician, but not a great pianist. "His range is limited, and he has not the controlled power and the enkindling imagination that makes a musician outstanding."

The pianist next toured the United States and Canada, most of his concerts being for the benefit of various war relief funds. Critics were enthusiastic. C. J. Bulliet remarked of one of Chavchavadze's renditions of Liszt's *Après une Lecture de Dante* that "so perfect was the art of the pianist that he and the instrument were forgotten and only Liszt was there meditating the sublimities of the medieval poet." Reflecting over the fact that Liszt died almost a quarter of a century before the Russian pianist was born, the Chicago critic queried: "Can it be they communed in spirit in one of the higher circles Dante inscribed?" In the opinion of the Chicago *Tribune's* critic, the artist's "principal virtues are the delicacy of his imagination and the extreme beauty of his touch. Sometimes he conceived and executed tonal effects so exquisite and frail that the breath of a passing fly would have blown them away." The New York *Times'* critic considered that his work "possessed sweep and power. His technique was highly developed and all of his performances were admirable, clean-cut, and transparent."

Chavchavadze has also made several successful radio appearances. In the summer of 1942 he gave a series of open-air concerts in which he and other artists appeared for charity in the gardens of his New Jersey estate and raised a good deal of money besides exciting the enthusiasm of the critics. In his recitals during the 1943 season Chavchavadze impressed reviewers with two outstanding qualities—taste and technique. A recital in March of 1943 was described as "one of the most satisfying evenings of pianism in a long season of them." On that program Chavchavadze confined himself to works of the romantics and moderns, and one critic later wrote of that recital, "Mr. Chavchavadze's best assets as a pianist were revealed, particularly dynamic contrast and fine delineation of the structure of the work in hand." Other critics commented upon his "soft, singing tone of great beauty, solidity without ever a bang, spirit, and clean technique."

Although he includes modern music in his recitals—Prokofiev '41 and Shostakovich '41, for example—he prefers, in general, the classics. A conscientious musician, he usually practices at least six hours daily. He and his wife have settled down in the United States and, "little concerned with the tide of Continental society which has engulfed Palm Beach and New York," have taken a house in New Jersey. He came to the United States on a diplomatic passport issued by the League of Nations.

Several sculptors have made busts of the handsome young pianist, and the late novelist Ethel Boileau, a close friend of his, has used him as the prototype for characters in two of her novels, *When Yellow Leaves* (1934) and *Ballade in G Minor* (1938). In the latter she describes Ilarion Demianov as "a very charming young man, slim, tall, and dark, with an indefinable air of quiet self-confidence, and what is, I believe, known as 'a way with him!' . . He speaks rapidly, easily, and in perfect English. He has about him a look not only intelligent, but of superabundant vitality, both mental and nervous. . . Lary Demianov possesses the happy combination of a simple and natural manner with an almost transparent sincerity." Chavchavadze himself is dark-haired and light-eyed, so tall that his head "barely clears the stage door," and, according to Bulliet, "lean, spare, ascetic"—a character from *Death Takes a Holiday*. Along with his British accent, John Briggs wrote in the New York *Post*, the pianist shares the Englishman's self-deprecatory manner and ability to enjoy a joke on himself. "In character as a Russian, though, are the quick, volatile movements of his hands which emphasize important points in his discourse." Tennis and fishing are his favorite recreations. He owns a dachshund, Maximilian Superibus, who knows one tune, Liszt's *Twelfth Hungarian Rhapsody*. Partly as a gesture to Maximilian, Chavchavadze included the *Rhapsody* in the program at his Town Hall debut.

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CHEVALIER, ELIZABETH PICKETT

(chev'ə-lēr) Mar. 25, 1896- Author

Address: h. 1065 Charles St, Pasadena, Calif.

Elizabeth Pickett Chevalier's first novel, *Drivin' Woman*, the Literary Guild's selection for July 1942, was a best seller almost from the moment of publication. Although *Drivin' Woman* was fourteen years in the writing, Mrs. Chevalier, whose career outside literature has been long, varied, and distinguished, has embarked upon a second novel which she hopes will outshine the first. Within six months more than 300,000 copies of *Drivin' Woman*, the Literary Guild's distribution, had been sold.

Mrs. Chevalier was born Elizabeth Pickett on March 25, 1896, the daughter of Montgomery and Alma Morgan (Osborne) Pickett.

Brought up on Chicago's North Side, she attended the Oak Park High School (which, she remembers, is also the Alma Mater of Bruce Barton and Ernest Hemingway) and cut her "literary teeth" on Freitag's *Technique of the Drama.* "One of my childhood memories," she writes in the Literary Guild's *Wings,* "is of my father sitting on the top step outside my door, behind which I was quarantined for scarlet fever, telling me of the progress of his play which later won the Chicago *Tribune's* first play contest."

Miss Pickett became interested in writing early and during her senior year at high school she completed a serial. During her youth, however, she was probably more interested in the country life at the home of her maternal grandparents on Tuckahoe Ridge in Mason County, Kentucky, the section of the country she used as the scene of *Drivin' Woman.* There, with her mother and her sister, she spent summers "in a big red brick house on the west end of the Ridge." Her father's parents' home was four miles up the pike on the east end of the Ridge. In *Drivin' Woman* she called this Timberlawn and made it the model for the Fant Annable place. Mrs. Chevalier today owns a 350-acre farm inherited from her grandfather. The Tuckahoe farm land was handed directly down from a Patrick Henry land grant issued to a forebear in Virginia for services as an officer in the French and Indian Wars. The land "descends on both sides of the family," and when someone declared that Elizabeth looked like her father, she reports that he replied: "Why not? My daughter and I are ninth cousins."

Miss Pickett entered Wellesley College, Wellesley, Massachusetts, in September 1914. There she wrote a great deal and did some acting for a club to which she belonged. In 1918 she was graduated with a B. A. degree and she returned to Chicago.

Deciding that "factory legislation" was to be her profession, she took a job with the Maywood Branch of the American Can Company's factory, where she worked for three weeks. Her starting salary was seventeen cents an hour, plus bonuses for piece work, but by her second week she "was running a gasket liner and was earning more in one week than a good schoolteacher gets in three." With the money that she had earned Miss Pickett bought a ticket to her grandfather's Mason County farm in Kentucky. Most of his farm hands had been drafted or had found easier or more remunerative work, and in return for a quarter interest in the tobacco patch she helped raise the crop. In mid-August (1918), however, she accepted an offer to become publicity representative of the American Red Cross Nursing Service. She promptly left for Washington to spend five years with the Red Cross.

While with the Red Cross, Miss Pickett wrote a great deal of the *History of American Red Cross Nursing* (1922) and was also the author of a primer, *The American National Red Cross, Its Origin, Purposes, and Service* (1922). While with the Red Cross she also learned to write, cut, edit, title, and direct propaganda films. "My first effort at directing," she writes, "was in the Joe Schenck studios over on the East River, where we did a scene of Florence Nightingale at Scutari. I knew exactly what I wanted for this big production scene to get girls into the Army School of Nursing, but did not have experience enough to whisper 'Camera!' when the scene was all rehearsed and set to shoot. My face still burns with embarrassment when I think of those actors, and especially the cameraman (now an ace one), looking at me and wondering why we did not shoot before the lights burnt out!"

Max Munn Autrey
ELIZABETH PICKETT CHEVALIER

In 1924 Miss Pickett started to work for the films. She was given a three months' trial by Winfield Sheehan in making scenics in the New York studios and learning "to write with a camera." Then in 1926 Sheehan took her to Hollywood, where she assisted on a number of Fox films, including *What Price Glory?* (1926); *Seventh Heaven* (1927); and *Sunrise* (1927). (She says that Sheehan called her his only woman producer.) She wrote and directed "scenics" from 1926 to 1928, and wrote outdoor stories for the films for Paramount as well as for the Fox Studios. Her story *Redskin* was made into a film starring Richard Dix and was supervised and codirected by herself. *Redskin* was also published as a book in 1929.

According to Miss Pickett, when in December 1928 David O. Selznick '41 of Paramount gave her as an assignment "to fill in a title called *Thunderbolt,*" she "recalled a childhood memory of the Kentucky Night Riders pounding down a moonlit limestone road in Mason County and, five minutes later, a barn aflame on the horizon." Intrigued by the idea of a social thunderbolt, she left Hollywood to investigate the literary possibilities of the idea and to gather material for *Drivin' Woman.*

"From January 1928 to October 1936," Miss Pickett writes, "I lived on a farm in Kentucky. These were the years when tobacco prices dropped from twenty-eight cents to an average of eight cents a pound. I learned at

CHEVALIER, ELIZABETH PICKETT —*Continued*

firsthand the story of tobacco and the elements making up the Kentucky communities including the native Irish, German, Scotch, and Negroes."

In October 1936 Miss Pickett was married to Stuart Chevalier, a tax lawyer. Chevalier's firm has offices in New York, Washington, Chicago, and Los Angeles, and since her marriage Mrs. Chevalier has lived in those cities as well as in Kentucky. (Stuart Chevalier is an author in his own right. His book of reminiscences, *A Window on Broadway*, appeared in 1936.)

"In the summer of 1940," Maxwell Aley says in *Wings*, six typewriter paper boxes "filled with as beautifully neat manuscripts as I had ever seen and each labeled *Drivin' Woman*" came to his office. For two weeks he refrained from reading it, stumped by the amount of labor and time involved in reading more than a half million words. When he finally read it he was impressed by the story as well as its length and invited the author to come to New York for a series of conferences about the book. Under Aley's direction Mrs. Chevalier set to work to revise and shorten the novel, and in six months she virtually rewrote it. Aley showed it to motion-picture representatives, and the story was sold to Metro-Goldwyn-Mayer for the largest sum ever paid for an unpublished novel by an unknown author. (It was accepted for publication at the same time, and since then has been serialized in the *Ladies' Home Journal.*) A British war edition of 25,000 copies was brought out early in 1943. Editions in Portuguese for Brazil; in Spanish; in German, ostensibly for Switzerland; and in Swedish were also published. A Russian edition was being considered.

Drivin' Woman covers the fifty years following the Civil War. America Collier Moncure, the central character, was eighteen at the War's end. "Her father was dead, her brother was a fugitive, the family mansion had been looted and then burned, but America succeeded in raising tobacco crops and teaching school to help out her family. Then she married her rascal cousin, a professional gambler, and through thirty years of hardship and disgrace was loyal to him. The part played by America in the great tobacco war between Kentucky planters and New York financiers fills the last part of the story."

The critics found the "real center of interest" of the book in the tobacco war in Mason County, Kentucky. Mrs. Chevalier was found to be thorough and sympathetic in her knowledge of the terrain and the traditions of the era and able to handle her material with "real mastery." Her narrative style, however, was found to be pedestrian. Although some of the critics felt that the merits of the story compensated for its faults there were some who, like the *New Yorker* critic, felt that it was "a long, super-romantic and stylistically atrocious novel" or who, like *Time* Magazine's reviewer, felt that it read "like an inspired high-school prize composition packed with cinematic moments. It revolves about a character who may turn out to be the most satisfying heroine since Scarlett O'Hara." But Fanny Butcher, in the Chicago *Tribune*, spoke for many other critics throughout the United States when she found the novel "exciting," and as "authentic as a source book."

In the fall of 1942 Mrs. Chevalier embarked on a lecture tour throughout the United States during which she filled radio engagements, attended autographing parties, and made appearances at the Boston and Philadelphia Book Fairs. "My father says I'd walk a mile to make a speech," she writes us. "How do I write a speech? I don't. I tell a joke to get the I. Q. of my audience, and then do as did the colored preacher when asked how he prepared his sermons: 'Ah jes' chooses a text, departs from it, an' nevah returns!'"

Although Mrs. Chevalier was asked by professional bureaus to lecture throughout the United States she went instead as a full-time volunteer for the United States Treasury Department. "I wanted to do some spade work for the Treasury," she says. At one literary tea alone $90,000 worth of war bonds were sold. Mrs. Chevalier sold bonds in thirty-one cities for fourteen weeks. She was instrumental in starting Books for Bonds Week throughout the States.

Mrs. Chevalier is five feet six inches tall and weighs 165 pounds. She has gray-brown hair and blue eyes. Maxwell Aley describes her as a "handsome, dynamic American woman whose spirit seemed to shine through her whole personality. Her vigor and directness were both charming and disarming." Mrs. Chevalier's interests are sports, secondary education and cooking. She is a member of the Democratic Party and the Presbyterian Church. "My greatest ambition," she says, "is to write a really good novel."

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CHIANG TSO-PIN (jē-äng dzō-ä-bin) 1883—Dec. 24, 1942 Chinese statesman; former Minister to Germany and Italy; former League of Nations delegate; former Minister of the Interior; friend of Dr. Sun Yat-sen; took prominent part in revolts of 1911 and 1921.

Obituary

N Y Times p9 D 26 '42

CHILDS, MARQUIS W(ILLIAM) Mar. 17, 1903- Journalist; author

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The author of several best sellers on political and economic subjects, Marquis W. Childs is now best known for his "clear, trenchant analyses of events in Washington and their repercussions throughout America." As Washington correspondent for the St. Louis *Post-Dispatch*, he has had opportunity to get news hot from the griddle, to observe American administrators and legislators at work, in short, to be "on the inside" of the stories that make the headlines and of the gossip that filters through the Capital.

Marquis William Childs was born on March 17, 1903 in the Mississippi River town of Clinton, Iowa, the son of William Henry and

Lilian Malissa (Marquis) Childs. "My father," wrote Childs, "was a lawyer and his father was a farmer, as his forebears apparently had been since the time of Adam. Why I wanted, from the age of thirteen or fourteen, to be a newspaperman I've never quite understood. I should like to know the mental or emotional process that led up to that conclusion, for it must have been a curious one."

Childs received his B. A. degree from the University of Wisconsin in 1923. Following his graduation, he worked for the United Press "for a brief interlude" in several Midwestern cities, including Chicago. He then returned to Iowa and taught English composition at the University of Iowa for a year, receiving his M. A. there in 1925. Returning to the United Press that same year, he went to New York, where he shifted "from one assignment for which I was totally unprepared to another for which I was equally well equipped."

In 1926 Childs joined the staff of the St. Louis *Post-Dispatch*, serving as a feature writer covering special stories in every part of the country. In the spring of 1930 he took a leave of absence to attend a housing exposition in Sweden and he remained in Sweden to write a series for the *Post-Dispatch* on Sweden's social and economic advances. Subsequently he had an article published in *Harper's* called "Sweden: Where Capitalism is Controlled." In 1933 he again visited Europe, returning to the United States in June 1934 to take a position as a member of the *Post-Dispatch's* Washington staff.

Childs first came into literary prominence with the publication in 1936 of his best seller, *Sweden: the Middle Way*, an exposition of the cooperative movement in Sweden that affects all branches of production, distribution, and consumption. The author describes cooperation as applied to building and housing, various branches of manufacturing, and the like. He outlines the principles and practice of state ownership of forests and other natural resources. The final chapters touch upon the rise of the labor movement, Sweden's cultural interests, education, and the agricultural problem. The critics agreed that this was an excellent and informative study, showing "striking observation, faithful reporting, and vigorous journalism of a high order." The *Forum's* critic called it "probably the season's most useful publication." The book inspired President Roosevelt '42 to send a special commission abroad to study cooperative systems in Europe. Later that year Childs traveled 15,000 miles with President Roosevelt during his campaign for re-election, and briefly with candidates Landon and Thomas. That same year he wrote an article for *Harper's* Magazine called *They Hate Roosevelt* (1936). Later it was expanded into a campaign pamphlet which was circulated in large numbers throughout the United States.

During the summer of 1937 Childs returned to Europe to gather material for his book *This Is Democracy; Collective Bargaining in Scandinavia*, which appeared the following year. "In this book," it was said, "Childs continues the good work commenced in *Sweden: the Middle Way*. He is here giving more detailed information to the American public about how democracy works in 'the quiet corner' of Europe. . . Childs is more careful with respect to the information given; and, therefore, is less enthusiastic than in his former book."

MARQUIS W. CHILDS

Child's first novel, *Washington Calling*, was published in 1937. "A novel of Washington politics which follows the course of one shady deal from its beginning to its successful finish," the book was called "unquestionably the most intelligent novel of Washington since Harvey Ferguson's *Capitol Hill*. But, like even the best in the Washington novel business, he [Childs] poses type problems and situations, exhibits type personalities, describes mainly type amours and cocktail parties. In spite of its merits, such a performance rarely quite loses the flavor of the interpretive correspondent and the disillusioned editorial writer. The definitive novel of individual characters in Washington still remains to be written."

At the end of his Scandinavian visit, Childs went on to Spain to write a series of articles on the events of the Spanish War for the St. Louis *Post-Dispatch* (he was anti-Franco '42 and pro-Loyalist) and was in Madrid and Valencia while these cities were besieged. The following year he went to Mexico to write a series on oil expropriation and the social-economic status of that country for his paper. The series caused widespread comment and resulted in a demand for a Senate investigation of Senator Guffey and others. Senator Guffey, explains Childs, "made certain charges against me on the floor of the Senate, where his remarks were privileged. I found he had made the same remarks off the floor and therefore brought suit against him for slander for $100,000. After several months he made a formal apology on the floor of the Senate, retracting everything he had previously said. Sometime later I withdrew my suit."

In 1942 *This Is Your War*, information for Americans on what each one must do in order to win the War, was published. It discussed

CHILDS, MARQUIS W.—*Continued*

the probable effects of the War upon the average American family, its income, and its way of life, and told what we would have to give up, what volunteer groups could do, how youth could help, methods of preventing waste, and how to maintain morale. The New York *Times* called the book "succinct and stimulating."

Childs' *I Write from Washington* appeared the same year. In this book, according to the New York *Times*, Childs "has written not nearly so personal a book as the title suggests. Rather he has done a series of essays on various aspects of political life under the first two and one-half administrations of Franklin Roosevelt. Mr. Childs is decidedly more pro-New Deal than anti-, although he is by no means uncritical. . . It is . . . a shrewd and able discussion of such political matters as were of particular interest to that crack correspondent, Marquis Childs, of the St. Louis *Post-Dispatch*."

Childs has also written *Toward a Dynamic America* (1941) in collaboration with William T. Stone. He has written innumerable articles for the *Post-Dispatch* and such magazines as the *Saturday Evening Post*, the *New Republic*, the *Yale Review*, *Life*, and the *Reader's Digest*. He has also lectured on Washington and Sweden throughout the United States.

Childs' views on national, political, and economic problems, according to a release from W. Colston Leigh, Inc., the bureau which sponsors his lectures, are "sound and temperate, bolstered always with unassailable facts, with information gleaned from sources accessible to few outside official circles." Although Childs is no Pollyanna, his "outlook is nevertheless generally cheerful, his criticism always loyally constructive." "Childs," commented the New York *Herald Tribune*, "isn't much of a denouncer, though he is not precisely enthusiastic about Martin Dies '40, Jesse Jones '40, Senator Wheeler '40, Justice Murphy '40, Sidney Hillman '40, and the 'rococo rhetoric' of General MacArthur '41. He seems to like people and he likes, as he occasionally dislikes, with discrimination."

In the spring of 1943 Childs was one of six United States newspapermen who visited Sweden as the guests of the Swedish Foreign Office. The reports of these correspondents emphasized the pro-Ally sympathy which exists in Sweden and the ever-increasing friction between that country and Germany, particularly over the question of "the transport of Nazi troops over Swedish railways to Norway." (Several months later Germany agreed not to transport their troops on these railways.) Childs' interest in the position of neutrals in the present conflict led him to investigate conditions in Switzerland, and he reported in a *Saturday Evening Post* article (May 1, 1943) that almost the entire country is engaged in war work, arranging for the exchange of nationals, the delivery of mail to prisoners of war, etc.

Childs is fair, five feet ten and one-half inches tall, and weighs 165 pounds. He married Lue Prentiss on August 26, 1926. They have two children, Henry Prentiss and Malissa Marquis. His family lives, according to Childs, "in a pleasant house in an old neighborhood in adjoining Maryland." Childs' favorite sport is horseback riding. "Recently," he says, "I have taken up figure skating as a means of getting away from it all. And I find it very successful, for when you're trying to keep your balance in a backward eight, you can't think about either your own or the world's troubles."

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CHRISTIAN X, KING OF DENMARK

Sept. 26, 1870-

Address: Amalienborg Palace, Copenhagen, Denmark

In Denmark, a constitutional monarchy, the Crown and its wearer have always been regarded as "honored (but not sanctified or adulated) elements of a partnership in the business of national living." And King Christian X, the tallest monarch in the world, has always looked upon himself in much the same way. Although he has the most resplendent Guard in Europe, there has never been very much formal ceremony at the Danish Court. Christian preferred to live in Amalienborg Palace in Copenhagen rather than in the vast Christiansborg Palace, and "fishwives could, and did, walk into his palace and explode about their grievances." The King knew an amazing number of his subjects by face and name, for he liked to sail among the Danish islands, dropping in at villages unannounced; and for years it was his custom to ride his horse through the streets of Copenhagen every morning unescorted, taking his turn at traffic lights with his bicycling subjects. When in the fall of 1943 the Nazis interned the popular ruler of the country which had since 1940 been the show window of the New Order, it was, therefore, a confession that no country in Europe could be persuaded to accept Nazi rule by anything but force.

Born at Charlottenlund Castle near Copenhagen on September 26, 1870, Christian was the eldest son of Crown Prince Frederik of Denmark and of Louise, Princess of Sweden and Norway. (His younger brother is the present King of Norway, bearing the title of Haakon VII '40.) After attending Copenhagen's Metropolitanskole he served an eighteen months' term as private in the Army, often standing sentry duty on frosty nights outside the palace of his grandfather, Christian IX. In the famous Royal Guards of the great bearskin caps he was a popular and lighthearted figure. He was an all-round athlete—a strong hand at tennis and a daring rider—and, furthermore, he had a sense of humor. "At the period of the famous gatherings of sovereigns in the Palace of Fredensborg . . . he was among the troops assembled on the quay to greet the arriving Czar. The Czar . . . advanced along the files of the Guard, bestowing upon each man a gold piece. Recognizing his nephew, the potentate of Muscovy tried to pass him by with a smile, but the gay Prince

Christian extended his hand for a coin. 'This,' he cried, tossing it into the air and catching it deftly, 'is the first money I ever earned.' "

In the year 1898, when Christian became captain of the Guards, he added to his popular appeal by insisting upon marrying the girl he loved: Alexandrine, Duchess of Mecklenburg-Schwerin. Their homecoming from the Riviera, where the wedding was held, was made a public holiday throughout Denmark. The people of Jutland even built the young people a house in the woods and invited them to come and live with them. In 1899 the invitation could be extended to their first son, Prince Frederik; in 1900, to Prince Knud, their second child.

It was 1906 when Christian IX died. Crown Prince Frederik ascended the throne as Frederik VIII, and Christian became Crown Prince of Denmark. As his father was fond of travel abroad, he was also acting ruler of Denmark during part of every year, and it was reportedly his personal influence which defeated the diplomacy of the United States State Department, when, during the first years of the century, this country seemed on the verge of acquiring the possessions of Denmark in the Western Hemisphere. Frederik was to rule Denmark only six years. The old man was fond of going for an evening stroll alone, and one day in 1912 a heart attack overtook him while he was wandering around the streets of Hamburg, Germany. He was dead before he was even identified.

Since May 1912 Christian has been King of Denmark and the Wends and the Goths as well as Duke of Schleswig, Holstein, Stormarn, the Dithmarschen, Lauenburg, and Oldenburg. (He was also King of Iceland from December 1919 to May 1941, when that country canceled its union with Denmark.) Wrote one commentator, upon his accession to the throne: "There is no trace of Hamlet in him. . . He is a jolly giant, with a propensity to slap the comrades of his youth upon the back. He is disposed to a somewhat uproarious optimism and loud laughter. . . He is not even intellectual. . . He seems never to have had a mood in the poetical sense. His intimates are like himself in being average people, and if he has a motto it must be: 'Away with all this mystery and romance.' He loves to roar a barrack-room ditty at the top of his lungs with his former comrades of the Guards, to whom he gives a dinner every Christmas. His large, steel-blue eyes sparkle merrily. His vigorous appetite, his loud voice, his long legs, and his propensity to skip up a flight of steps on the run suggest the manner of a boy rather than the sedateness of a man past forty. . ." The same writer went on to tell how, at a dinner given by Christian for his Guards, there was much discussion about the probable fate of certain royal personages as the result of the spread of republicanism throughout Europe. "I would emigrate to the United States and go into vaudeville," Christian announced.

None of this can be interpreted as criticism, for a merry monarch with the tastes of an average man is sure to be popular. And Christian "does not cherish the precious in art after the fashion of the late King of Bavaria," this commentator continued. "He collects no coins like the King of Italy '43. He accumulates no postage stamps. Like the simple George V, King Christian interests himself in aviation contests, in motion pictures, in newspapers. His tastes are those of the crowd, and they lead him to theatres, to sporting contests, and even to celebrated trials in the courts. He resembles his father in a propensity to stroll alone through the streets, stick in hand, stopping now and then to gaze into shopwindows or to exchange a word with an acquaintance. . . He will stand with the throng assembled about some street fakir, taking in with an amused smile every detail. . . On one such occasion he was sent about his business with the rest of the crowd when a policeman objected to the blocking of the thoroughfare by a peddler of mechanical toys." Christian's patronage of the drama, which he was convinced was an essentially Danish art; his ambition to make his palace an intellectual and artistic shrine and his capital a commercial one; his "respectability," in a time when "the traditional 'fast' king with a mistress" had "gone completely out of fashion"; his perfect health—all these came in for a nod and a smile.

CHRISTIAN X, KING OF DENMARK

Even at this time Denmark was hardly known for militarism. Before the First World War, Denmark had pacts with twelve nations not to go to war but to submit all disputes to boards of arbitration. Dr. Peter Munch, the Radical Minister of Defense, was a "defense nihilist" who, together with his Social-Democratic colleague, the late Thorvald Stauning, advocated merely "sentry" duty or the policing of frontiers; and so the country was also ill-prepared to offend any of her more powerful neighbors in August 1914. On August 1, 1914 a royal proclamation declared Denmark's absolute neutrality in the conflict. Actually, however, this turned out to be a neutrality which favored the Central Powers. Germany was assured that the Danes would not fight even if she invaded Danish territorial waters, while the coasts of the Great Belt and the Sound were manned with all available

CHRISTIAN X, KING OF DENMARK —*Continued*

forces as if in preparation for an Allied attack. Finally, when Germany demanded that Denmark mine all straits leading from the North Sea to the Baltic which were under her sovereignty, Denmark acceded. This last decision was due to the intervention of King Christian, who then wired a personal message to his cousin King George of England making a strong appeal for understanding. Although later the closing of the straits proved of disadvantage rather than advantage to Germany, at the time the act might have brought about a British declaration of war.

But Britain did not even make a strong protest; and for Denmark the most notable events of the War were the friendly meetings of the three Kings of the neutral Scandinavian powers, of which the first was held at Malmö in December 1914, and Christian's signature of the new Danish constitution extending the franchise to women on June 5, 1915. (The Danish Parliament consists of a lower house, called the Folketing, whose members are elected for a term of four years, and a senate, or Landsting, whose members are elected for a term of eight years.) A year after the Armistice, on December 1, 1919, Christian put his name to another document of historical importance, the Federal Act whereby Denmark acknowledged Iceland as an independent kingdom. He was to visit Iceland and the west coast of Greenland for the first time in 1921.

The post-War period found a certain amount of social unrest in Denmark. Early in 1920, when Christian dismissed the Radical Cabinet then in office even though it had the confidence of the Folketing, the Radicals and Social-Democrats called a general strike, backed by the trade unions. There were some republican demonstrations, but apparently few people could think of any outstanding candidate for president but Christian himself, and so the affair blew over. The issue involved had been the fate of Schleswig, lost to Germany in 1864, which the Radicals had been willing to leave with Germany. The Treaty of Versailles had ordered plebiscites in Schleswig, however, and a great majority of the population of northern Schleswig voted to return to Denmark. On July 10, 1920, therefore, Christian rode over the border and took possession of the territory, which was renamed South Jutland.

Denmark was one of the first countries to join the League of Nations, and one of the few to really disarm after the War. "Defense nihilism" remained her policy even after the rise of Hitler '42, however, and so she passed more and more into Germany's orbit. This primarily agricultural country at one time shipped nearly one half of the world's exports of bacon and ham and one fourth of its exports of butter and eggs, and her economy is entirely dependent on foreign trade, for she has no other natural resources than her soil and the sea. Her only important customers, moreover, have always been Germany and Great Britain. In the early 1930's she was severely hit by the depression that caused Great Britain (probably most unwisely) to curtail imports. Denmark, therefore, turned to its other large neighbor consumer, and early in 1936 signed a highly disadvantageous trade treaty with Germany which made her increasingly dependent on that country. The Nazis' power to ruin Denmark's economy was such that the Danes hardly dared buy a new gun without first asking Berlin's permission, and Denmark's strongest defenses were set up not where Germany was likely to attack, but where Denmark's friends and potential allies might possibly come to her rescue. In March 1937 Prime Minister Stauning made his famous speech in Sweden against a prospective Northern Defense Alliance; later that same month King Christian passed through Berlin and visited Hitler; and in May 1939 Denmark signed a non-aggression pact with Germany.

In September 1939, at the time of the outbreak of the Second World War, Denmark's neutrality was once more proclaimed. "Our duty is to keep Denmark a free and independent nation," announced Christian in December 1939, at the same time assuring his people of his confidence that Denmark's non-aggression pact with Germany would be respected. By April 1940 Denmark had only 13,000 men under arms, of which only 6,000 had been fully trained. In August 1914 she had immediately called up 64,000!

Denmark's course is readily understandable from that point on. On the morning of April 9, 1940 Foreign Minister Munch was awakened by the German Minister and given one hour to accept a Nazi ultimatum asking the Danes to cease all resistance against the Nazis, who were already pouring into Denmark by land and by sea, and to yield all military facilities and control of communications. King Christian and his Cabinet agreed to its terms "under protest"; and at noon of the same day the Government informed its people of the decision, the King adding a personal message in which he urged dignified and levelheaded behavior upon them.

This easy surrender having greatly facilitated the Nazi invasion of Norway, Denmark was now rewarded by becoming a "show window" for Nazi generosity to the conquered. Parliament continued to function, and in July 1940 a coalition government was formed, built around the notorious reactionary Erik Scavenius as Foreign Minister. But, like many show windows, this one misrepresented Nazi goods. The Germans promptly began robbing Denmark of her cattle, hogs, dairy, and other farm produce. Articles requisitioned by Germany, moreover, were not to be paid for until Germany won the War; the Danish National Bank was compelled to "lend" money to the German high command; and when in November 1940 the Minister of Commerce hinted that his country might never collect a penny of the debt, he was forced to resign. In the meanwhile the number of unemployed multiplied, and when near the end of 1940 all unemployment insurance and relief payments were suspended at the "suggestion" of the German advisory board at Copenhagen, thousands of jobless Danes were forced to take work in Germany.

The aging King, however, did not lose his popularity with his people. He did not leave the capital during the German occupation, and he resumed his habit of riding his horse every day through the streets—still unescorted. The Danes were soon spreading stories about his successful snubbing of the Nazis. As a man who knew him said: "There's no doubt about it; he can say things that make even the Nazis blush for themselves." When asked why, the speaker replied: "Well, he's old, he's tall and straight, he speaks perfect German, he has a kind of bearing they don't know, and they're snobs. He may threaten to abdicate, but he must never do it; then the lock would be off the door." At one time, it is said, the Germans came to Christian to demand that something be done about the "Jewish problem." "Sirs, as we have never considered ourselves inferior to the Jews, we have no such problem here," the King was supposed to have told the Nazis; and when the Nazis later imported anti-Semitic policies he went in state to a service in a synagogue. As if to confirm these tales, shortly before the death of Stauning, who had remained Premier, Christian picked the former Minister of Finance Vilhelm Buhl, a staunch anti-Nazi, as Stauning's successor. It was little wonder that in November 1941, when the residents of Copenhagen demonstrated against Denmark's adherence to the anti-Comintern pact, most of them continued to cheer Christian. It was whispered that he had held out to the last against the pact and had obtained a secret clause providing that Denmark would not be forced to mobilize against Russia "except in extreme emergency."

By this time Danish suffering under the Nazis, particularly through fuel and food shortages, was acute. Sabotage was minor, and no Dane had as yet been officially executed, but thousands of Danish "Communists" had been jailed after the beginning of the Nazi-Soviet war. And the Nazis were chafing under Danish "passive resistance." In January 1942 Hitler demanded that Denmark adopt the Nuremberg laws. Only three Cabinet members were agreeable to that, and Christian, refusing to override his Cabinet without the unanimous consent of Parliament, threatened to abdicate if the Nazis insisted on the adoption. This crisis smoothed over, another promptly arose. In the fall of the same year Christian answered Hitler's telegram of congratulations on his birthday with a simple "Many thanks, Christian Rex," and Foreign Minister Scavenius was promptly summoned to Berlin by the indignant Nazis. Nothing drastic happened immediately, though some suspected foul play when the King met with a severe "accident" during his morning ride the next month, followed by an attack of pneumonia. But soon Hitler recalled the amiable Major General Lüdtke and appointed Major General Hermann von Hanneken, an associate of Himmler '41, as military commander of Denmark; on November 7 the Danish Government finally yielded to German pressure and handed its collective resignation to the Crown Prince (who had been named regent during Christian's illness); and the discredited Erik Scavenius now became Premier.

It was not long before the "family" men who had formed the Nazi garrison in Denmark were replaced by veterans from the Russian Front: Sweden had finally closed its borders to Nazi troop movements, and it was important to keep open the Danish route to Norway. These men behaved differently toward the Danes; and Danish resistance, in turn, became less "passive." In the general elections in the spring of 1943 only two per cent of the Danes had cast their votes for the Nazis, and in May 1943, in his first public address since his illness, Christian had been compelled to warn his people against growing sabotage of munitions works, railways, etc. But to this warning the Danes, inspired by Allied successes on every front, paid little attention. Finally, late in August 1943, the Nazis made new demands on the Danish Government, among them the death penalty for saboteurs. Even Premier Erik Scavenius now became unmanageable, and armed clashes between German and Danish soldiers and civilians and a four-day general strike at Esbjerg resulted in a Nazi declaration of martial law. In protest, Danish sailors began scuttling their warships or running for neutral ports, and bloody fighting continued between German and Danish soldiers until the Nazis forced Christian to intervene and order his people to cease firing. The entire Royal Family and Cabinet had by this time been interned by the Nazis.

Even after this, sabotage continued—and perhaps not against Christian's will. The story is told that when he paraded with the Queen through the streets of the capital under a Nazi guard, he ordered his car stopped in one of the suburbs in front of a cheering crowd of several thousand who had defied the Nazi order against the assembly of more than five people. "I am happy that the Danish language is still being spoken in my old fatherland," he reportedly told the crowd. "Continue!"

In a few days the Nazis had succeeded somewhat in "restoring order"—by the technique heretofore more familiar to the Norwegians. In the fall of 1943, however, they were seeking unsuccessfully to form an eighteen-man administrative council similar to that set up in Norway in 1940 that would enable them to step out of their role as military dictators of Denmark. The Germans were even forced to withdraw some troops from Norway to prepare for a possible Allied invasion of Denmark. As for Christian, he was quoted by a Danish refugee as requesting Bishop Fuglsang Damgaard to "tell everyone that peace is on its way. We have Allies in other countries fighting for our cause. Let everyone know that so long as the Germans are in this country I will sign no decree forming a new Danish Government. What I have signed so far has been forced. God protect you all. God protect our country."

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CHU SHEN (chü shen) 1878(?)—July (?) 1943 President of the Japanese-sponsored political council of northern China; former police chief of Peking; highly unpopular with Chinese patriots.

Obituary

N Y Times p15 Jl 5 '43

CHUIKOV, VASILI (IVANOVITCH) (chwē'kôf vä-sē'lē) 1900- Russian Army officer

Address: b. c/o People's Commissariat of Defense, Moscow, U. S. S. R.

Long after the Stars and Stripes are borne triumphantly through the streets of Berlin and Tokyo and the smoke of the last battle has cleared away, the glory of Stalingrad's historic defense in 1942 will be remembered as one of the greatest epics of the Second World War. Prominent not only in the history books but also in the hearts of the stalwart warriors of all the United Nations will be the cherished memory of the Verdun of the Volga, the miraculous defense of the City of Steel, which for five months held the Nazi hordes at bay. Remembered also will be the gallant garrison of Stalingrad, the valiant 62nd Army and its stout-hearted commander, Lieutenant General Vasili Ivanovitch Chuikov, whom his men have nicknamed "General Stubborness."

There are reputedly some 2,000 Soviet generals. Most of them are unknown both outside and within the country. They remain virtually anonymous until they demonstrate their abilities. Typical of this new crop of Red Army commanders is Lieutenant General Vasili Ivanovitch Chuikov, chief of the 62nd Soviet Army. Born in 1900, he has been in the Army since he was eighteen. Chuikov was born in the Tula Gubernia (now Province) of Russia proper. His parents were peasants. He left his village and his home when he was twelve and went to work at a nearby town as an apprentice to a mechanic. At eighteen, inspired by the Revolution, Chuikov volunteered for the Red Army. His first baptism by fire took place in the same locale which a quarter of a century later was the site of his greatest military triumph—the city of Tsaritsin, since renamed Stalingrad.

Chuikov participated in several engagements against General Krasnov's White armies and distinguished himself in the fighting. In 1919 he won his commission as regimental commander and was sent to defend Siberia against the anti-Soviet troops of Admiral Kolchak. In the Russo-Polish war, the next year, he again led a regiment in Western Ukraine. After the Civil War he was admitted to the Frunze Military Academy, from which he was graduated in 1925.

Little is known of Chuikov's career until the Finnish war of 1939 to 1940. In that campaign he was in command of an army which fought north of the Karelian Isthmus. He was relieved of his post after the war to become a military adviser to Generalissimo Chiang Kai-shek '40 in China. At the outbreak of the War with Germany, however, he was recalled to assume charge of a division on the central front.

In September 1942 Stalin '42 placed Chuikov in command of Stalingrad's defense with the admonition not to retreat. Chuikov lived up to his pledge and it was because of this that he earned from his men in the 62nd Army the sobriquet of "General Stubbornness." During his twenty-five years of service with the Red Army the young general has been wounded four times and has twice suffered concussion. He has not been hurt in the battles against the Germans so far, but once had a narrow escape when a plane in which he was flying was shot down by the Nazis. He safely parachuted behind the Soviet lines.

General Chuikov's 62nd Army made its debut in the 1942 campaign on July 22, in the vicinity of the Don bend, south of the town of Kletskaya. At the time the Germans were advancing on Stalingrad but were making slow progress. According to Chuikov, his army, retreating at the rate of a mile a day, was serving as a "meat grinder." It was not until September 14 that the Germans succeeded in reaching Stalingrad.

Both the Nazi and Soviet troops received reinforcements. For ten days the battle raged, then settled down to a stalemate with little progress on either side. On September 30, Hitler '42 boasted in a speech that his 6th Army could capture the city any time it wanted to. This meant that heavier attacks were to be expected. To soften the German assault General Chuikov ordered an attack in the northern outskirts of the city near the American-built tractor plant. The battle seesawed from the 9th to the 12th of October. "For three days," Chuikov later reported, "there was a fight for the control of a hundred yards of land, and neither side got it."

Two days later the Germans renewed their offensive for the tractor plant, throwing in five infantry divisions and two tank divisions, totaling some 400 tanks. Against this formidable force, Chuikov could send only nine medium and thirty-one light tanks. Still he was unconcerned. "In street fighting," he explained, "tanks are ineffective. The Germans did not take that into consideration." The roar of explosion during that day, the General said, was so steady that an individual bomb or shell could not be heard. In this bombardment Chuikov lost sixty-one men from his own army staff. "It was the blackest day we had," he recently recalled. "But at the end the Germans, who had moved forward one mile and had entered the work shops, had suffered so heavily that they could not sustain the blow."

This battle was the turning point in the fight for Stalingrad. On November 19, General Chuikov launched his successful counterattack, striking at a hard core of Nazi resistance. From then on Chuikov's campaign became a sort of wearing-down process, a matter of dislodging heavily armed groups of Nazis from concrete bunkers, from tanks set in the soil as artillery emplacements, from trenches and dugouts. By the time the siege of Stalingrad was lifted, a few weeks later, the Germans had paid for their folly with some 300,000 Nazi lives.

On December 22, 1942 the victorious general granted an exclusive interview to Henry Shapiro of the United Press, the first American correspondent to visit the Stalingrad Front. Chuikov recalled how four months before—shortly after he had received orders to take command and defend the city with the life of every man in it—he had stood on a hill and looked at what appeared a flaming volcano, an inferno, thirty miles away. It was the burning city of Stalingrad. The "miracle" that saved it was the Red Army's refusal to retreat, the firm determination to assume the offensive at all costs. Another contributing factor, according to Chuikov, was the drastic shake-up he effected in the lower ranks of front-line officers which resulted in the elimination of all who were fainthearted. The Russian troops were outnumbered, outgunned, blasted day and night by thousands of Nazi planes. They were tiring and many were discouraged. General Chuikov's 62nd Army made their stand, week after week. They stood up under an almost unbelievable attack and broke it.

"The history of war," General Chuikov declared in his interview, "knows no precedent for such fighting." Not only, he said, has Stalingrad set a precedent for sustained ferocity, but it has proved that a great city can be defended house by house by determined men. He spoke of the "whining pessimists" in his army. "I threw these panicky people out right away and set to work. First of all we had to create the proper spirit of firmness. We were told we could not retreat beyond the Volga. We could see for ourselves there was no road."

"Hitler," he continued, "put the best he had against Stalingrad. He did not spare quantity or quality. It was a battle for life or death. We were continuously attacked by great masses of infantry, tanks, artillery, and planes. Our forces were not equal. The enemy had superiority at all points all the time. The German Command used its favorite method. It intended to smash us with a stunning blow. They thought we hadn't enough guts. They hoped to push us into the Volga. They did not carry out a methodical offensive. This was their method September 14. This is what they tried again to do October 14."

The German Command, according to General Chuikov, made an obvious but serious blunder. "Large columns and groups of German soldiers made wonderful targets for our artillery and infantry. We destroyed them in great numbers. I believe that nowhere in this War have there been such bloody hand-to-hand combats. Nowhere have bayonets and hand grenades been so widely used as at Stalingrad. The main characteristic of the battle of Stalingrad is close-distance fighting, and I don't mean the kind of fight we study at the military academies where enemies meet, engage in battle, and then separate. Here we hold each other in deadly grip. The distance between trenches is twenty to one hundred meters. The longest distance is 150 meters." (A meter is equal to about 39.37 inches.)

New methods had to be worked out, General Chuikov explained. "Our ability to maneuver was extremely limited by the narrow territory and by enemy aviation and artillery. The Germans usually attacked by day, when their planes and tanks were active and they could have precise artillery and trench mortar fire. We counterattacked usually by night. Our defense was active. At the end of every twenty-four hours we had to count up results. This was an exceedingly difficult task. Reconnaissance reports were always the same: 'Impossible to count corpses.'"

Although his army grew firmer daily, it became obvious, General Chuikov pointed out, that the Soviets could hold Stalingrad only by destroying Germans. "Heroism took the form of mass self-sacrifice. When an enemy group ten to fifteen times larger than one of our units attacked us our soldiers would send a signal to our batteries, ordering them to fire. They ordered the batteries to aim at them, so that while they would be killed by their own guns, they would take ten to fifteen times their number of Germans with them."

"German infantry," he went on, "are brave only when they are supported by planes, tanks, and artillery. If their infantry have to fight our infantry unaided, their attacks invariably fail. Our infantry are invincible under proper command and with clearly defined tasks. We knew no retreat in the Battle of Stalingrad. The Germans advanced only at places where no Soviet soldiers remained."

"I believe," General Chuikov asserted in concluding his interview, "that if the military machines used against us had been used against any army in the world, including the Germans, they could not have endured one-tenth what we endured."

A month after this interview, a junction of Lieutenant General Chuikov's garrison with Colonel General Rokossovsky's Red Armies of the Don succeeded in liquidating the remnants of the German forces outside Stalingrad. On February 1, 1943 the two youthful generals (Rokossovsky is Chuikov's superior) celebrated their victory by "taking the salute" as their joint armies paraded. The celebration was heightened, too, by the capture of several "trophies" in the august persons of the Nazi Field Marshal General Friedrich von Paulus and many other generals of the German 6th Army and 4th Tank Group.

Lieutenant General Vasili Ivanovitch Chuikov is described by American correspondents who saw him as "a large man, with thick black hair and a broad mouth that shows a line of gold teeth when he laughs."

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CHURCH, SAMUEL HARDEN Jan. 24, 1858—Oct. 11, 1943 Humanitarian; president of Carnegie Institute since 1914; former vice-president of the Pennsylvania Railroad and author of a fifteen-volume history of that line; in 1940 he offered a $1,000,000 reward for the capture of Adolf Hitler [42], "alive and unhurt"; author of poems, plays, and histories.

Obituary

N Y Times p27 O 12 '43 por

COATES, JOSEPH GORDON 1878—May 27, 1943 New Zealand's Minister of Armed Forces and War Coordination; Prime Minister of New Zealand from 1925 to 1928.

Obituary

N Y Times p22 My 28 '43 por

COHAN, GEORGE M(ICHAEL) July 4, 1878—Nov. 5, 1942 Veteran actor, producer, and playwright; composer of *Over There* and *It's a Grand Old Flag*; the original *Yankee Doodle Boy* whose career was celebrated in the motion picture *Yankee Doodle Dandy* (1942).

Obituary

N Y Times p20 N 6 '42 pors

COLDWELL, M(ICHAEL) J. Dec. 2, 1888- Member of the Canadian House of Commons; national president and Parliamentary leader of the Canadian Commonwealth Federation

Address: b. 612 Bank St, Ottawa; h. Regina, Saskatchewan, Canada

One of the phenomena of the Second World War has been the sensational growth of the Canadian Commonwealth Federation (CCF), of which M. J. Coldwell has been national president and Parliamentary leader since 1942. This federation of farmer, labor, and socialist bodies, which in the general elections of 1940 polled only about eight per cent of Canada's votes, is in 1943 the second strongest political grouping in Canada as a whole and the strongest in some of the western provinces. In the August provincial elections the CCF elected thirty-four deputies to the Ontario legislature, where it had not held a single seat before; in Saskatchewan it became the official opposition; in British Columbia it forced the Liberals and Conservatives into a coalition against it. Only in French-Canadian Quebec and the Maritime Provinces did it make little headway.

Karsh

M. J. COLDWELL

Coldwell himself has represented the farming constituency of Rosetown-Bigger in the House of Commons since 1935 and is generally recognized as one of its ablest members. If some have detected a flavor of academicism in his socialism, it is easily explained by his background. Born on December 2, 1888 at Seaton, in Devon, England, M. J. Coldwell is the son of English parents, James Henry and Elizabeth (Farrant) Coldwell. After being educated at Hele's School and at the Royal Albert Memorial and University College in Exeter, England, where he was for two years student editor of the Exeter University College magazine, he emigrated to Edmonton, Alberta, Canada in 1910. From March 1910 to June 1911 he taught in the Dowling School District of Alberta, and he was then offered the principalship of the Sedley School District in Saskatchewan. There he remained until June 1914, when he became principal of a Regina school—still in Saskatchewan. From 1914 to 1934 Coldwell served as principal of various schools in Regina.

Coldwell soon became active in local affairs. From 1922 to 1925 and again from 1926 to 1932 (after having been defeated in 1925 when he ran as the Progressive candidate for the House of Commons from Regina City) he served as an alderman in Regina. From 1924 to 1925 he was governor of the Regina General Hospital and president of the Saskatchewan Teacher's Alliance; from 1927 to 1928 he was president of the Canadian Teacher's Federation, and from 1928 to 1934 its secretary treasurer. In 1927 he was a member of the National Committee for Celebration of the Diamond Jubilee of Confederation, from 1927 to 1933 a member of the Library Board in Regina, and from 1929 to 1930 chairman of the Royal Commission of Inquiry into the Public Service of Saskatchewan.

Increasingly prominent in the progressive political movement, from 1929 to 1932 Coldwell also served as vice-chairman of the Saskatchewan Farmer's Political Association, and from 1930 to 1932 as president of the Independent Labor Party of Saskatchewan. Then on July 27, 1932 the Saskatchewan section of the United Farmers of Canada and the Independent Labor Party of Saskatchewan met together in Saskatoon after two days of separate sessions and agreed to unite in a joint farmer-labor movement in the province, with Coldwell as provincial leader of the coalition. Next, on August 1, farmer, labor, and socialist groups from four of the western provinces met in Calgary and formed the Canadian Commonwealth Federation, choosing the late J. S. Woodsworth as their leader. Coldwell was chairman of the Program and Policy Committee of this convention, which drew up a short statement demanding a "cooperative commonwealth."

The movement did not call itself a party, for the constituent farmer and labor bodies in each province wished to retain their local identity and autonomy, and it was announced that all organizations accepting the principles of the CCF would be welcomed to membership. These principles were more clearly defined at the first national convention at Regina in July 1933. At this convention more than 300 delegates were present from Canada, from Montreal westward. The movement had spread quickly in those sections of Canada hardest hit by the depression: the prairie provinces, where many farmers were "staggering under an almost hopeless accumulation of debt, piled up in 1929," and the larger cities, with their armies of unemployed workers.

At the Regina convention the CCF announced that it refused to accept the present capitalist system as ministering adequately to the needs of modern society, and proposed a planned economy. By this was meant, among other things, the gradual "socialization" of the banking, credit, and financial system; public ownership, development, operation, and control of public utilities and natural resources; the extension of social legislation, including insurance against accident, illness, old age, and unemployment; and the socialization of all health services. In the interests of farmers guaranteed minimum prices for farm products, debt adjustments, and marketing boards for primary products were also recommended. The Federation repudiated both violence and the outright confiscation of property in the achievement of these aims, and insisted that political and religious liberties must be respected. Coldwell himself had stated at the Calgary convention the year before that the CCF wanted power only when an intelligent electorate sought to provide the mandate.

Naturally the CCF soon found critics both on the Left and the Right. From the Left the program was attacked as middle-class, as reformist, as full of contradictions, as confusing "nationalization" with "socialization," as not concentrating enough on "jam today," and, even if it had been desirable, as impossible of achievement through the present Parliamentary machinery. From the Right it was seen as the work of a group of dangerous radicals or foolish cranks. Nor were all the members of the CCF itself completely in agreement. Some apparently dreamed of a self-sufficient Canada, and if the Manifesto talked of future public works by credit based upon national wealth it was presumably to satisfy "social credit" theorists, who also abounded in the movement.

In spite of all criticism, however, the Federation gradually gained strength, and it ran candidates in municipal, provincial, and Federal elections. When Coldwell ran for the Saskatchewan Legislature as a Farmer-Labor (CCF) candidate from Regina City in 1934 he was defeated, but in the general election the next year he was elected to the Canadian House of Commons, and he was to be reelected in 1940. In the meanwhile, in 1934, he had been elected national secretary of the CCF.

The CCF was not, of course, concerned solely with the domestic front. At the Winnipeg convention in 1934 the declaration on foreign policy read: "If the great capitalist powers drift into another world war, Canadian neutrality must be maintained whoever the belligerents may be. Canada must refuse to give military assistance to the League of Nations as at present constituted. We stand for the thorough reorganization of the League in order to make it an effective instrument for peace." At the Edmonton convention in 1938, when Coldwell was elected national chairman of the CCF, the national council resolution on foreign policy stressed Canada's right to neutrality and asked that that right be clarified so that it could be exercised in any future war with none but "imperialistic purposes." To many advocates of collective security both resolutions seemed weak and ambiguous, but they were consistent with the CCF position in September 1939, when Canada followed Great Britain into the War and Coldwell read the statement of the CCF national council into Hansard (an official report of proceedings in the British Parliament): "The CCF believes that the same struggle for trade supremacy and political domination which caused the last War and was perpetuated in the Versailles Treaty is again the primary cause of the present conflict. The CCF condemns the measures by which the Canadian Government has placed this country on a war footing."

By 1940, when Coldwell succeeded Woodsworth (who had become ill) as acting House leader of the CCF, the Federation was advocating full economic aid to Britain, but Coldwell insisted in Commons that "the conscription by nationalization of essential war industries and financial institutions" should precede the conscription of men. That same year he moved a CCF amendment to the budget resolution providing that standard profits be fixed by the Government so as to allow only a "fair return" on capital for the risk taken, and that the tax rate on excess profits be fixed at one hundred per cent.

Both resolutions were defeated in Commons, but by 1941 the CCF war program, with its emphasis on the home front—abolition of the profit motive, a total war effort with equality of sacrifice and recognition of the rights of labor, civilized living standards for the old, unemployables, widows and children, and a fair deal for the farmer—was winning an increasing number of adherents in Canada. Like many minority parties, the CCF had always wielded an influence out of proportion to the number of its members through the introduction of resolutions or bills which were sometimes introduced later by the Government itself because of the pressure of public opinion in their favor; but in December 1941 the Federation actually polled a larger number of votes than any other party in one province: British Columbia. Earlier that year the press gallery of Commons, voting upon the War Cabinet they would like to see established in Canada, had chosen Coldwell for the office of Deputy Prime Minister. ("Had such a Cabinet been formed," Coldwell says, however, "I would not have accepted such a position because I am of the opinion that it is essential, under our British Parliamentary system, to have a well organized and constructive opposition to the Government.")

In midsummer 1942 Coldwell was elected national president and Parliamentary leader of the CCF. Since that time he has been prominent in the news through his exposure of the financing of the huge Shipshaw power development in the hinterlands of Quebec which makes it "a virtual gift" to the Aluminum Company of Canada from the Govern-

COLDWELL, M. J.—*Continued*

ments of the United States, Britain, Australia, and Canada, and through his demands that the Government expropriate and nationalize it. But the phenomenal growth of the CCF itself has made him even more newsworthy. A Gallup '40 poll in 1942, when several conservative trade unions voluntarily associated themselves with the CCF, showed that the Federation had in two years almost tripled its supporters among the Canadian electorate as a whole; and the August 1943 provincial elections proved that the Liberals were continuing to lose votes to the Federation as well as to the revamped Progressive-Conservatives. One month later the Canadian Congress of Labor recommended union affiliation with the CCF, endorsing its political and economic program, and in October 1943 the Canadian Catholic bishops and archbishops removed the Church's ban on CCF, thus giving 4,750,000 Canadian Catholics free choice among the political parties. Coldwell meanwhile continued to deplore government aid to monopolies. In a prepared statement on October 19, 1943, he said it was his duty "to condemn the actions of our own Government in facilitating the building up of a powerful world monopoly" in regard, specifically, to aluminum production.

Coldwell, who seems to bear a slight resemblance to the late Woodrow Wilson in his photographs, is nearly always described as a "keen thinker and a hard worker." "I talked with him several times while I was in Ottawa," wrote W. H. Chamberlin in 1942, "and was impressed by his unusual grasp of foreign affairs and by his knowledge of the details of Canadian economic life and political administration." (Coldwell is a member of the Canadian Institute of International Affairs, of the National Executive of the League of Nations' Society of Canada, and of the American Political Association, and was a delegate to the Empire Parliamentary Conference in London in 1941 and to the eighth International Conference of the Institute of Pacific Relations in 1942.)

Coldwell is more than a hard worker. He is "by temperament undramatic, careful, clear-spoken, and given to a scrupulous precision of speech as well as an official and personal dislike of demagoguery." If he can be called a Socialist at all, he is a Right-wing Socialist: his "economic views are, in many respects, little different from those of a 'Left Liberal,' since he by no means subscribes to an all-out collectivist society. He believes in a substantial measure of private property, particularly in the fields of small business, while certain key industries and public services are either to be nationalized or put under administrative control in the public interest. At the same time, he will do nothing to damage the link between the farmer and his own land, but he would encourage the joint use of farm machinery among neighbors in order to get the maximum farming efficiency and the lowest unit cost." There is no evidence that he believes in the class struggle, and he believes that the present Parliamentary machinery could be used in the kind of society he and his party would like to build. "We do not plan a collectivist state," he says. "We look to a Canada where the socialist forms in government, in business and agriculture, rest on the cooperative principle." Perhaps his moderation is a political asset, perhaps not. According to one commentator, "There are many intellectuals and workingmen who are looking for the Canadian progressive leader of the future and do not find in Mr. Coldwell the striking moral and oratorical force which rising leaders sometimes need. . ." Certainly, however, it has helped to win the confidence of the Canadian middle class for his program.

On July 22, 1912 Coldwell was married to Norah Gertrude Dunsford of Somerset, England. There are two children: John Major, who is a member of the Royal Canadian Air Force, and Margaret Norah, a graduate nurse. Coldwell is a member of the University Club of Ottawa and holds a life membership in the Canadian Red Cross Society. By religion he is an Anglican, and during the First World War he was voluntary lay reader in the St. Albans Anglican Church of North Regina.

In the fall of 1943 Coldwell was writing a book, scheduled for publication early in 1944, which will survey the present and future in Canada, with particular emphasis on post-War planning.

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COLLES, HENRY COPE 1879—Mar. 4, 1943 Music critic of the London *Times* since 1911; made two revisions of Grove's *Dictionary of Music and Musicians*; taught at the Royal College of Music; did considerable compiling and editing of musical literature.

Obituary

N Y Times p13 Mr 6 '43

COLLINGWOOD, CHARLES (CUMMINGS) June 4, 1917- Radio commentator; newspaper correspondent

Address: b. c/o Columbia Broadcasting System, 485 Madison Ave, New York City; h. 1234 Crittenden St, N., Washington, D. C.

As an ace correspondent in North Africa, "baby-faced" Charles Collingwood, radio war reporter, scooped his newspaper colleagues many a time via the microphone. "His broadcasts," according to *Newsweek*, ". . . created at least the illusion of uncanny insight, sometimes they . . . caught the turn of events days in advance of official releases." Although June 4, 1943 marked Collingwood's twenty-sixth birthday, he was already top man among radio reporters, teaming news sense with "a natural radio voice, mature and well-modulated." Both British and American newspapers have frequently quoted him.

Collingwood does not come from a journalistic background; his father is a forestry expert. Charles Cummings Collingwood was born in Three Rivers, Michigan on June 4, 1917 (draft registration day for the First World War), the son of George Harris and Jean Grinnell (Cummings) Collingwood. When his father was appointed to a professorship of forestry at Cornell, the family moved to Ithaca, New York, where the boy started kindergarten at the age of four. Evidently the Collingwood family was of a nomadic nature, for, before being graduated from Central High School in Washington, D. C., in 1934, Charles had attended grade schools in New York State, in Michigan, and in Bethesda, Maryland. He distinguished himself in his studies as well as in extra-curricular activities, and in high school he was president of the Student Council and a member of the National Honor Society. When informed by his high-school French teacher that, to judge by his behavior, he must be an only child and a spoiled one at that, the boy replied coldly: "I am one of *six*"! "The youngest," she inferred; whereupon he said with dignity: "I am the eldest of the six!" He has two brothers and three sisters, the oldest brother in the Navy and the rest at school. Always the leader of the family, Charles was invariably "grand" (his mother says) to his little brothers and sisters, but was embarrassed once when, leading his little flock to the library in the pursuit of culture, he was asked: "What are you doing—escorting an orphanage?"

After high school Collingwood attended the Deep Springs School, near Death Valley, California, to which he had won a scholarship, for three years. The school, a ranch school, was run more or less cooperatively and consisted of twenty students, taught by five professors under the Oxford tutorial system. While there Collingwood branded cattle, rode herd in the mountains, blasted a cattle shed out of rock, was responsible for milking five cows, and was placed in complete charge of all small animals. He next proceeded in 1937 to more orthodox education at Cornell University, where he majored in pre-law. During his summers Collingwood worked with the U. S. F. S. Reconnaissance Crews on Monongahela Forest and in North Carolina. He shipped as super-cargo on a freighter going from San Diego to Baltimore via the Panama Canal, and also traveled all over the United States and southern Canada. As an undergraduate he not only excelled in his studies, but continued to show marked leadership traits and was made a member of the Telluride Association, a special foundation which granted scholarships to outstanding students. He was also good at athletics. This well-rounded personality made him the recipient of a Rhodes Scholarship, which he was awarded when he received his B. A. degree (*cum laude*) from Cornell in 1939. Leaving Washington, where his family still lives, on July 1, 1939, he traveled first to Geneva, since he had also a summer fellowship in Switzerland with the Students International Union.

In Switzerland Collingwood met an American consul who suggested that when the young man got to England he look up Wally Carroll of the United Press in London. Collingwood did as he was advised, and, accordingly, was hired by Carroll that fall. He reported to New College, Oxford, but continued at the same time to serve as local UP correspondent. He was in France just before the outbreak of the European War. While he was at Oxford he attended a country party and, formally attired, returned to his college at a very early hour, climbed in the window, and found a stranger occupying his bed! He dozed uncomfortably on a settee until 7 a. m., when Oxford officials notified him that they had placed a guest in his room. "I already was aware of the fact by that time," he remarked.

CHARLES COLLINGWOOD

During the winter holidays Collingwood went to Amsterdam for the United Press, leaving the country just as the Germans were entering. With his dual career thus made conspicuous, Collingwood was notified by the Rhodes Committee that he must choose between the scholastic and the journalistic life. He chose Oxford temporarily. On May 14, 1940, however, he wrote to his family: "The immediacy of the War is beginning to work on me. I am finding it harder and harder to care about medieval law with Armageddon coming closer and closer. I never was a pure scholar. I have never wanted knowledge for its own sake. I have always wanted it for a purpose. Now the world in which I was going to use it is cracking up all around me, and it all seems so futile. I am becoming more and more convinced that my place is not in school. . . The world that comes out of this War is not going to be a world conducted by pale scholars, gorged with useless information, you can be sure of that."

Leaving Oxford in June 1940, therefore, Collingwood began working full time for the United Press in London. On his departure from the University, he was presented with a testimonial composed by his tutor, speaking highly of his qualities of "insight, intelligence, and industry." Had not Collingwood been forced to leave, it said in part, he would undoubtedly have secured a First in Schools and "been a credit to the college." Collingwood felt that this testimonial, although "quite unmerited," might be handy to have. "Please keep it in the safe deposit box for me," he wrote his mother.

In March 1941 Collingwood was hired by Edward R. Murrow '42, head of CBS correspondents in Europe, to broadcast news analyses. "This is the kind of job I like," he

COLLINGWOOD, CHARLES—*Continued*
wrote his family, "and I think I can do it. I will be entirely on my own, and can do a job of straightforward reporting, giving facts as they are—my own limitations and censorship permitting. I will be able to tell the truth as near as it is humanly possible to ascertain it." He broadcasted from London at first; then he was sent to North Africa. A poker enthusiast, he broke about even in the games on the transport enroute to Africa. In Africa he discovered that he was unable to cover the Front and broadcast too, so he stayed in Algiers, although he still took frequent trips to the Front. While in Algiers he became convinced that there was something wrong in North Africa. He managed, according to *Time* Magazine, to convey the idea by air to the United States when he finally got through. "I honestly didn't try to evade censorship," he says, "but sometimes I'd get so upset at the news that I guess my voice was affected." Collingwood scored a number of beats over his newspaper rivals: he gave the United States its first news of the Darlan '41 assassination and correctly predicted that General Giraud '42 would become the new High Commissioner; he was first with the news of the execution of Darlan's assassin; he broadcasted the report of the arrest of the twelve Frenchmen who had allegedly plotted Giraud's death, and he hinted Royalist participation in the intrigue.

In the spring of 1943 Collingwood was awarded one of the George Foster Peabody Awards, "the Pulitzer Prizes of radio." His was given him for outstanding reporting of the news. The Peabody Award Committee, in voting unanimously for the selection of Collingwood's dispatches, remarked that the young commentator, "with the tools of inference, indignation, and fact, has conveyed to us through the screen of censorship an understanding of the troublesome situation in North Africa." Collingwood was so overwhelmed by the news, commented *Time* Magazine, that he was unable to utter an appropriate "thanks."

For eight or nine months, until he was sent back to London, Collingwood broadcasted for two and one-half minutes twice a day (8 a.m. and 6:45 p.m.) from Radio Algiers over the CBS coast-to-coast network. His voice on the radio impressed his listeners as that of a mature man, and most of them were surprised at his youth. In North Africa he was irked at the preference given to newspapermen. "Somehow the Army always manages to give radio a back seat," he complained. "Generals think of radio as they used to think of the tank and dive bomber—an incomprehensible device to be looked on with suspicion and treated with caution." As a war correspondent with the British Army Collingwood had a captain's rank and uniform. Some of his newspaper stories have been published with by-lines. His reporting, both on the radio and in the press, is realistic and straightforward. In describing the temporary Allied setbacks during the landings on the Italian mainland at Salerno he commented: "There is no rout on the beaches of Salerno—there is no mad flight into the sea. Our men will hold on as long as they are asked to. And you can't ask more of a foot soldier than that."

After four years abroad Collingwood returned to the United States in October 1943 to report to officials in Washington. Praising the work of the OWI and emphasizing the importance of "invasion by ideas" as well as by armies, Collingwood made a plea for better understanding by Americans of British-American cooperation. In Europe and Africa, he said, the two allies were on the best of terms—"In the field the American and British soldiers work together. The Anglo-American feeling of fellowship has reached a high point in Italy." Late in 1943 Collingwood made a two months' lecture tour of the country.

The "youngest broadcaster" is fond of amateur dramatics and debates. His favorite sports are tennis, baseball, swimming, and punting. He possesses (says his mother) "humor, skepticism, and vigor."

Collingwood seems to excel in almost everything. Besides his intellectual attainments he is an athlete—in London he pitched the correspondents to victory over a Marine Corps baseball team and won the title of "the poor man's Bob Feller '41." He is a sportsman—in North Africa he was one of the bookmakers at what is known variously as "the Eisenhower '42 Cup", "the Camel Corps Stakes," or "the Poor Man's Futurity," a race among the correspondents of the press services at conferences to see who can get his communiqué from his typewriter to the wire fastest. He is a Beau Brummel—he is tall, blond, curly-haired, and good-looking, and a scrupulous dresser who even sets sartorial styles for Ambassadors. He was, remarked actress Kay Francis after her return from Africa, "the only man in Africa who knows where to get a suit pressed." And he is, moreover, unmarried.

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COLLINGWOOD, R(OBIN) G(EORGE) 1889—Jan. 11, 1943 Professor of metaphysical philosophy at Oxford University, England, since 1935; noted authority on Roman occupation of Britain; author of many books, including his autobiography, and of articles in periodicals.

Obituary

N Y Times p23 Ja 12 '43

COLLINS, JAMES J. 1870(?)—Mar. 6, 1943 "The greatest third baseman of all time"; spent eighteen years in professional baseball, thirteen of them in the major leagues; had a lifetime batting average of .296 and a fielding average of .929.

Obituary

N Y Times p39 Mr 7 '43 por

COLMAN, RONALD (CHARLES) Feb. 9, 1891- Film actor

Address: b. c/o Metro-Goldwyn-Mayer Studios, Culver City, Calif.

Ronald Colman, "still going strong" after two decades on the screen, has revealed himself to be one of the most constant and reliable of Hollywood actors. Said "virtually never to have given a bad performance," Ronald Colman, as one of his critics wrote in 1930, "goes on being Ronald Colman, presenting a suave and impenetrable mask." "Fine, as usual" is the comment most frequently applied to his achievements. Besides his constancy of performance Colman's main asset is the fact that "there isn't another man his age still playing young romantic leads," an asset which should specially endear him to the motion-picture industry now that Hollywood has lost so many of its young actors to the armed forces.

Ronald Charles Colman was born on February 9, 1891 in Richmond, a small country town on the edge of a river in Surrey, England, the son of the late Charles and Marjory (Fraser) Colman. "There is," he says, "no proof that there ever was an actor in the family before my time." It has been said that he is descended from George Colman of eighteenth century theatrical fame, however. His father was a silk importer. To prepare for Oxford, the boy was educated at Hadley School at Littlehampton, Sussex, where he actively indulged in amateur theatricals, though at that time he dreamed of becoming an engineer. He took part in such productions as *The Admirable Crichton* and *Fanny's First Play*. At one time he contrived to get a member of Sir George Alexander's company to come and look him over. "He did," Colman recalls, "and looked right over me."

Colman was only sixteen years old when his father died and he had to give up all thoughts of further study. As office boy in a London steamship company he earned the "magnificent salary" of $2.50 a week. He worked his way up to the job of bookkeeper and finally junior accountant, receiving the highly increased amount of $12 weekly in his fifth year. To relieve the monotony of his office work he continued in amateur theatricals as a member of Bancroft's Dramatic Society. (He had already made his first professional appearance —as a banjo player at a Masonic smoker at the age of seventeen.) Moreover, he joined the London Scottish Regiment. When the War broke out he was among the first English soldiers to see service in France—with his regiment he crossed the Canal in September 1914 as a unit of Lord Kitchener's "famous contemptibles." He saw action at Ypres, then at Messines, "where an exploding shell caused me to stumble, fracturing an ankle." This "unheroic injury" led to his medical discharge in 1916. Today he is one of the few survivors of the original British Expeditionary Forces of the First World War who wears a Mons Medal with the 1914 bar.

Back in London, Colman made his debut on the professional stage in the summer of 1916. Now that he has come to represent to such an extent all that is most typically and characteristically British, it is strange to find that the actor's swarthy, "foreign" appearance gave him his first chance on the British stage as well as on the American screen. His first part was that of an Indian in a playlet by Tagore, with Lena Ashwell. His performance was confined to the tooting of a horn. Thereafter he succeeded to slightly more important parts, appearing in such plays as *Damaged Goods*, *The Live Wire*, and *The Great Day*. Moreover, he acted in several British films, including *A Son of David*, in which he played the part of a Jewish pugilist. His first picture was a two-reel comedy which, "to his great relief, was never released." A London casting office once listed him as "Does Not Screen Well."

RONALD COLMAN

Post-War depression in England in 1920 sent Colman "scouting for greener fields than the London stage." He took second-class passage to New York, arriving there with three clean collars, two letters of introduction, and a small amount of money, which has been variously described as $57, $37, or even $5. "His meager savings were almost gone" when he finally secured a part in support of Robert Warwick in *The Dauntless Three*, playing a chief of the Turkish police in act one and a Russian spy with a beard in act two. He continued in stock for some time, touring the country with Fay Bainter in *East Is West*, and appearing on Broadway with George Arliss and Ruth Chatterton.

In 1922 Colman was playing in *La Tendresse* in Henry Miller's company when film director Henry King noticed him. King needed a dark young man for the Lillian Gish picture, *The White Sister*, which he was to make in Italy. Colman seemed just right for the part and was only too eager to take advantage of his good luck. Afterward the young actor went on with King to Florence to make *Romola* with both Gish sisters and William Powell. There he accepted a cabled contract from Samuel Goldwyn, who had seen *The White Sister*. Goldwyn starred him opposite Vilma Banky, the

COLMAN, RONALD—*Continued*

"imported" Hungarian actress, in several romantic films, including *The Dark Angel* (1929). His first opportunity for really fine acting came, however, in the almost womanless *Beau Geste* (1929). Colman's "debonair air lent itself gracefully to the character," and he was as much an asset to the picture as the picture was to his subsequent career. With Vilma Banky again, but now in a more manly role, he appeared in *The Winning of Barbara Worth* (1929), the story of "an Easterner who only became a real man after months of struggle in the reclaimed West."

In 1929 the "talkies" came along, and Colman managed gracefully to adapt himself to the circumstances without any loss in popularity. His first talking picture was *Bulldog Drummond,* followed in 1930 by *Condemned* and by *Raffles.* Then he appeared in *Devil to Pay* (1930), a United Artists production written especially for him by Frederick Lonsdale. In 1931 he played in the Hecht '42-MacArthur adventure melodrama, *The Unholy Garden,* which he considers his worst picture, and with Helen Hayes '42 in *Arrowsmith,* a picture that he long considered his finest. Equally satisfied with this last picture was Sinclair Lewis, author of the book from which it had been adapted, who wrote Colman: "I want to thank you for *Arrowsmith;* it completely carried out everything I tried to do in the novel." Next came *Cynara* (1932), under King Vidor's direction, and in 1933 Colman played his first dual role, in *The Masquerader,* opposite Elissa Landi. Colman said some years later that dual roles were things to be avoided, since "if an actor is good, a doubleheader characterization will add nothing to his stature," but if he is bad (or even merely dull) he will appear twice as bad.

In the meantime, Colman's professional relationships had deteriorated considerably. In 1932 he sued Samuel Goldwyn, Incorporated, for libel, charging that the corporation had caused statements to be issued "which reflected upon his character and his ability as an actor." The statements in question insisted that Colman preferred to play his love scenes fortified by a considerable amount of alcohol. They also referred to the actor as being "drunk and dissipated." Thereafter Colman refused to work with Goldwyn any longer, a refusal which threatened to keep him off the screen for two years—until his contract ran out. In a gesture of defiance Colman left Hollywood and spent almost a year traveling around the world, visiting France, England, Italy, Spain, China, Japan, and other countries.

A solution was found when Joseph M. Schenck and Darryl F. Zanuck '41, who had just organized Twentieth Century Pictures, persuaded Goldwyn to release Colman from his contract so that they might sign him. The actor returned to the screen in 1934 with *Bulldog Drummond Strikes Back,* "the most enlivening film since *The Thin Man.*" The same year saw his first appearance on the radio at a broadcast celebrating the first anniversary of Twentieth Century Pictures Company with George Arliss, Constance Bennett, and others. Since that time he has done a large amount of radio work.

At the end of 1934 Colman was divorced from his wife, the former Thelma Ray, to whom he had been married in England on September 18, 1919. They had been separated for ten years. Colman continued to live his bachelor life in Hollywood. In 1935 he played the title role in *Clive of India,* a film mostly concerned with the domestic life of the hero. This was the first picture in which Colman appeared without his mustache. Although the critics thought that he managed "to impersonate Clive attractively," they yet contended that he had been "more at home in earlier and more hirsute dramas." The same year he was seen in *The Man Who Broke the Bank at Monte Carlo* and in MGM's production of *A Tale of Two Cities,* where he was "definitely at his best." At present he mentions *A Tale of Two Cities* as his favorite film and his performance in it as the best thing he ever did.

From 1936 on Colman has proceeded more slowly, on an average of one picture a year. First came *Under Two Flags,* a Twentieth Century-Fox production. During the making of this film Colman had to "suffer for his art." He received a slight injury when a knife thrower missed his mark, "for the first time in twenty years," and the heavy knife struck sideways on the actor's chest. In 1937 he played the part of "Glory" Conway in *Lost Horizon,* adapted from James Hilton's '42 "best-selling" novel. He also played in *The Prisoner of Zenda,* another double role. The next year he appeared in *If I Were King.*

In October 1938 Colman was married for the second time. The bride was the former Benita Hume, also English, who had been starring in British and American films. The ceremony was performed secretly with only a few witnesses on San Ysidro Ranch near Santa Barbara, California.

Among Colman's more recent pictures have been *The Light That Failed* (1939), with Ida Lupino '43 and Walter Huston; *Lucky Partners* (1940), with Ginger Rogers '41; and *My Life with Caroline* (1941), a "sort of polite, modern variation of *The Taming of the Shrew* theme." His most recent successes have been *The Talk of the Town* (1942) with Cary Grant '41 and Jean Arthur, "118 mirthful minutes making matinee idol Ronald Colman an Associate Justice of the Supreme Court," and *Random Harvest* (1942), with Greer Garson '42, which had a "record" run at Radio City Music Hall in New York. He considers these his best pictures in years.

Colman likes to make about one picture a year—around eight weeks' work—for which he receives an average of $150,000. He does not, however, remain idle during the other forty-four weeks. He appears frequently on various radio programs such as the *Radio Theatre* under the direction of Cecil B. De Mille '42. A member of the Hollywood Victory Committee and an ardent worker for both the British War Relief and the American Red Cross, he has donated his services to these organizations on many occasions, and has made a bond-selling tour for the Treasury Department. (Incidentally, his contributions to war causes and charities average twenty-eight per cent of his net income.) In 1943 he signed a contract with Metro-Goldwyn-Mayer to star in *Kismet*, portraying the role of the Baghdad Beggar which the late Otis Skinner created on the stage and played in the two previous screen versions of the Edward Knoblauch play. The picture was in production in Technicolor during the fall of 1943, with William Dieterle '43 as director.

"Stoically appealing" is the way a critic described Colman in one of his roles, and the words are apt. Even in comedy roles (which, by the way, he prefers) the British actor conveys the impression of a weary but whimsical sophisticate, fatalistically accepting everything from the scorn of his lady to death-in-the-desert with a self-effacing quirk of the eyebrow and a mocking gleam in his kind brown eyes. Colman is an actor who seldom needs directorial guidance, and who is therefore convinced that producers should leave the interpretation of a role to the discretion of the actor. This does not mean that he himself is not interested in helping and advising younger actors, however.

Dark and handsome, Colman "lacks an inch of being six feet tall and keeps his weight at 165 pounds by playing tennis." He has a scar parallel with his right eyebrow which he acquired in a fall at the age of four. He prefers wearing comfortable tweeds, and he is reputedly the best "careless dresser" in Hollywood. Shy, and seldom in "the Hollywood spotlight," he is known as "one of the most retiring of stars," and he intensely dislikes interviews. One year he was a candidate for the annual award of the Hollywood Women's Press Club for the least cooperative male player—an award that was finally captured by Fred Astaire. ("Can I help it if I'm dull?" was Colman's comment when he heard about his own candidacy.) He occasionally fishes and hunts, and he enjoys reading, particularly biographical novels. His early life was influenced by the essays and letters of Robert Louis Stevenson, and among his favorite novels are Remarque's *The Road Back* and Aldington's *Death of a Hero*, but he would solve the usual "desert island" problem by carting along the works of Dickens and Shakespeare. He speaks a smattering of French, German, and Italian, and he is extremely fond of French and Italian cooking.

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COOK, W(ALTER) W(HEELER) June 4, 1873—Nov. 7, 1943 Professor of law; writer; scholar; member of faculty of Northwestern, Yale, Chicago, and other leading universities; acted as adviser to United States Treasury Department; author of books and articles on equity, trusts, corporations, and contracts.

Obituary

N Y Times p21 N 9 '43 por

COTTEN, JOSEPH May 15, 1905- Screen and stage actor

Address: b. c/o Universal Pictures Corp, Universal City, Calif.

An ex-member of the Mercury Theatre and still a part of the "Orson Welles '41 coterie," actor Joseph Cotten, who made his film debut in 1941, is, in 1943, a full-fledged star, appreciated at the box office both for his histrionic ability and for his pulchritude. Joseph Cotten was born in the famed peanut center of Petersburg, Virginia on May 15, 1905, the son of "solid-Southern, church-going people." His father was and is superintendent of mails in Petersburg, and Cotten started his career as a special-delivery expert, taking out the special deliveries on a bicycle. "I had," declares Cotten, "the best pair of legs in the world. I'll bet anybody on it. I pedaled a million miles if I pedaled a yard."

Cotten attended the Petersburg schools, where he made his initial appearance on the stage in the school plays. When he had finished high school he determined to be an actor. Although his parents would have preferred that he study engineering at the University of Virginia, they were easily prevailed upon to let him study acting in Washington for one year. The young man borrowed some money from a bank and journeyed to the capital to find that "Washington wasn't Petersburg in a financial way." For a while he was able to attend the Robert Nugent Hickman School of Expression regularly, but his money ran out and he was forced to take up various remunerative occupations during the day, which necessitated his attending classes at night. At first he sold vacuum cleaners, but soon he turned to professional football, in the course of which profitable occupation he received, writes Kyle Crichton, "a handsome sock on the puss in one game, with the result that he still wears a bridge on one side of his mouth, containing various teeth that never were there before."

After his year at the school Cotten spent a strikingly unsuccessful year in New York attempting to get a job in the theatre. Soon tiring of sitting in agents' and managers' offices, he got himself another job, this time as a paint salesman. This lasted two years. Then he met an impecunious African diamond merchant who "had cornered the market on a trick gadget for saving gasoline," and invited his young friend to go with him to St. Petersburg, Florida to "set up a profitable pitch." The merchant went ahead by car, and Cotten was to join him one or two days later, after stopping off at Petersburg to see his parents. At the end of his visit Cotten discovered that he had either spent or lost at poker all of his not very extensive capital. He was wondering how to get to Florida when an acquaintance of his, variously described as a policeman and as a mail carrier, offered to sell him half of an excursion ticket to Miami, Florida, on condition that Cotten give the other half to the civil servant's north-bound daughter, who was anxious to return cheaply.

Cotten agreed to the bargain and presently found himself in Miami, hundreds of miles away from his diamond merchant. He stayed,

JOSEPH COTTEN

said Theodore Strauss, because "he was a man for the slow life." Cotten got a job on the Miami *Herald* as an advertising salesman at a salary of $35 a week. The only apartment he could rent cost $150 a month, but Cotten easily made up the difference plus living expenses by barter. "In the morning," he said, "pick up an old wreck of a typewriter; sell it by afternoon for fifteen bucks profit. . . Otherwise you would starve in the midst of fantasy." Then came the financial crash and the subsequent hurricane! "Boom," says Cotten, establishing the chronology, "bust, and blow." "When it was all over the place was a paradise. Rents had gone down to nothing; merchants clamored for the opportunity of providing provisions on a lend-lease basis. Cotten had an advertising job that took only a few hours' work a week; days he spent on the beach getting a sun tan; nights he worked with the Civic Theatre." "Like a beachcomber," Cotten says. He spent five years in Miami and got married to Lenore Kipp, a divorcee with a small daughter. It was her ambition for her husband's theatrical success that took him back to New York, for he liked Miami. "Nothing," he says, "could be better than Miami."

Arriving in New York with a sheaf of letters of introduction, the actor first, relates Kyle Crichton in his version of the story, accosted Daniel Frohman as he was about to enter an elevator. "'A letter from a mutual friend, Mr. Frohman,' he said.

"'Yes, yes, I know,' said Frohman, pushing it away. 'You want to be an actor. . . They all do.' He paused, looked at Cotten grimly and then said in a hasty, confidential tone: 'I tell you what you do, young man; you go around and sit in the agents' and managers' offices. That's what you do, young man.' He patted Joe on the arm and disappeared into the elevator.

"After this slender start, Mr. Cotten took all his letters and distributed them to the seagulls on a ferry trip to Staten Island, which he took to cool off. Then, thinking to be hanged in an elegant cause, if in any, he broke in to see David Belasco. Mr. Belasco welcomed him as a lost friend.

"'Why, Mr. Cotten, it's a pleasure!' he cried. 'You come right with me. I'm just going down to rehearsal.'

"Joe trailed along in fear and bewilderment, thinking that his identity would soon be disclosed and he would be tossed out onto the pavement of West 44th Street. Belasco kept him by his side in the auditorium of the theatre as the rehearsal went on.

"'Now those costumes of the girls, Mr. Cotten,' said he, 'don't you think they would be better in yellow instead of red?'

"'Yes, sir,' said Joe meekly.

Belasco yelled to his stage manager.

"'Pete,' he cried, 'I have an excellent suggestion here from Mr. Cotten. He thinks the costumes should be yellow instead of red. Don't you think Mr. Cotten is right?'

"Pete thought it was nothing less than brilliant and Belasco turned to beam on Mr. Cotten."

Whether the anecdote is apocryphal or not, it seems fairly certain that Cotten did get a job as assistant stage manager and understudy with Belasco. He understudied the late Lynn Overman in *Dancing Partner*, and Melvyn Douglas '42 in *Tonight or Never*. Both of those two gentlemen remained in excellent health throughout the runs of both shows, and thus prevented Cotten from becoming an overnight sensation, but that was all right with the young actor, who used to worry every night for fear the star wouldn't appear. "I couldn't learn the lines," he says. "I don't know why it was, but I never did get them straight."

Cotten next set out for Boston where he played eight months in stock at the Copley Square Theatre, home of horror and gore. His part was always that of the young reporter or insurance man who solves the crime. "His last appearance there," says Theodore Strauss, "was in an item entitled *The Gray Shadow*, which had been written by the stagehand who for years had scribbled in a notebook the most effective gags and situations and finally put them all in one play."

After his work in stock Cotten found himself out of luck again. It was in 1931 or 1932, the worst of the depression, and he was unable to get any more theatrical jobs. He began acting in one-reel industrial films and modeling for photographers. From time to time he was given a screen test and invariably turned down. Then he drifted into radio work. While attending the Sunday broadcast of a "continued show," he found himself near a young man later identified as one Orson Welles. A mistake made during the performance caused both gentlemen to break into unseemly mirth, and they were promptly ejected from the studio by irate officials. This, of course, made them bosom friends, and when Welles joined the Federal Theatre (WPA) Cotten followed him and was prominently cast in several productions, including *Dr. Faustus* and *Horse Eats Hat.* Cotten was particularly fond of the latter.

Welles next launched his Mercury Theatre with *Julius Caesar*, in which Cotten was, of course, cast. He next starred in *The Shoemaker's Holiday*, and played in several non-Welles productions, including *Jezebel* and *Accent On Youth.* He was toying with the idea of appearing in Welles' ill-fated *Five Kings* when the Theatre Guild signed the handsome blond (his hair, however, apparently was darkened for the role) actor for Katharine Hepburn's '42 leading man in *The Philadelphia Story.*

Mindful of the axiom that "the show must go on," Cotten continued in his role in *The Philadelphia Story* for twelve weeks while suffering from a harrowing ailment he had caught from his stepdaughter—whooping cough. Despite the fact that he was treated as a pariah by his hygienic colleagues, Cotten performed manfully. He was delighted, however, when an agency representative, apparently, Cotten thought, discerning the fine qualities of the actor's voice underneath the rasp of the whooping cough, invited him to audition for a radio serial. Cotten put off the audition until his voice had returned to its usual bell-like tone. After the audition was over the agency man congratulated Cotten politely, then murmured with deep sympathy: "What's happened, Cotten—what has happened to your *voice*?" (Cotten got the role anyway.) The interesting "nodules" come back whenever Cotten roars himself hoarse at a ball game.

By the time the New York run and road tour of *The Philadelphia Story* had finished, Orson Welles was in Hollywood beckoning to Cotten, and Cotten came—despite the fact that two studios were dangling tempting contracts before his eyes. "You don't turn down Welles," Cotten explains. "He'd be around beating tom-toms under your window."

Cotten's appearance in Welles' *Citizen Kane* led to an RKO contract. After that everything was pleasant going. He appeared subsequently in a leading role in *Lydia* and as the villainous protagonist of *Shadow of a Doubt*, his first really big role on the screen. "Joseph Cotten," wrote Bosley Crowther of the New York *Times*, "plays with smooth, insinuating ease while injecting a harsh and bitter quality which nicely becomes villainy. He has obviously kept an eye on Orson Welles." Cotten also had a large part in Welles' *Magnificent Ambersons*, and the leading role in the Boy Wonder's *Journey into Fear.* In the latter Cotten not only played the chief part but, according to the picture credits, assisted Welles in what most critics considered a clumsy adaptation of the novel on which the film was based. Late in the summer of 1943 *Hers to Hold*, in which Cotten co-starred with Deanna Durbin '41, was released. His role was that of a daring young Flying Tiger, and he was cast not without some misgivings on the part of the producers, who feared "he was too old" for so romantic a role. The critics were of no such mind, however, and agreed that Cotten gave a delightful performance in this fairly innocuous comedy. Better roles were awaiting him. Metro-Goldwyn-Mayer assigned him the part of the Scotch detective in the thriller *Gaslight* (based on Patrick Hamilton's play running on Broadway under the title *Angel Street*), which is to co-star Charles Boyer and Ingrid Bergman '40. For David O. Selznick '41 he will play one of the leads in *Since You Went Away*, and in September 1943 it was announced that he will have the leading role in the film version of J. P. Marquand's '42 best-selling novel, *So Little Time.* By December two more pictures in which he will appear were scheduled: *The House of Dr. Edwards* (which Alfred Hitchcock '41 will direct) and *Double Indemnity*, a story of the problems confronting a returned American soldier, in which he will co-star with Joan Fontaine.

Meanwhile this busy actor has not confined his talents to the screen. In addition to numerous radio appearances, he has been helping Orson Welles in a super-colossal circus called the Mercury Wonder Show which is free to servicemen. Although it is primarily a one-man-Welles-show, Cotten gets a chance to do his share as Jo-Jo the Great, "the weird wizard of the South."

The Cottens are not socially inclined and rarely go out, except to ball games. Mrs. Cotten was formerly a magazine editor and is now a free-lance writer.

Cotten has a large and increasing feminine following which may be due in part to the fact that he is six feet two inches tall, slim, and has curly blond hair and blue eyes. He likes badminton and is also studying, by himself, to be a carpenter. His chief product so far is bookshelves, which he turns out incessantly in great quantities. He finds Hollywood almost as "soft" living as Miami.

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COTTENHAM, MARK EVERARD PEPYS, 6TH EARL OF May 29, 1903—July 20, 1943 Racing motorist; author; descendant of Samuel Pepys; leader of safety campaign; trained traffic officers; wrote books on motoring and two novels.

Obituary

N Y Times p15 Jl 21 '43 por

COUSINS, NORMAN Magazine editor
Address: b. c/o Saturday Review of Literature, 25 W. 45th St, New York City; h. Wilton, Conn.

Although he now holds the sedentary position of editor of the *Saturday Review of Literature*, Norman Cousins in his youth aspired to be a baseball player, an ambition which persisted into his maturer years. Cousins was born some thirty-odd years ago in Union, New Jersey, the son of Samuel and Sara Barry (Miller) Cousins. His earliest interests were reading, writing, and baseball. English composition was his favorite subject in grammar school; arithmetic the subject most disliked.

At Teachers College, Columbia University (from which he was graduated in 1933), Cousins studied to be a teacher and played baseball on the side. During baseball practice one day he crashed head-on into a teammate while chasing a fly ball, and had to

NORMAN COUSINS

spend several weeks in the hospital in consequence. That did not cure him, however, of his taste for the sport. He did not give up baseball forever until, as education editor of the New York *Evening Post*, he received an injury that sent him into the hospital, this time for several months. Today, if he plays ball at all, it is a game he had always felt belonged to old men—softball. In 1941 he played "the cow-pasture circuit" for several games with James T. Farrell's '42 Studs Lonigan Softballers.

Cousins did not become a teacher, although his studies in the science of pedagogy aided him to secure an editorial position on the New York *Post* in 1934. In 1935 he left the *Post* to succeed John Chamberlain '40 as book critic of the magazine *Current History*. Later he was appointed one of the editors of that magazine. He held that position until 1940, when he resigned to become executive editor of the *Saturday Review of Literature*, a liberal literary weekly which had emerged out of the literary pages of the New York *Evening Post* as a weekly magazine almost twenty years before. Cousins continued, however, to contribute a monthly book review to *Current History*. "Fresh from *Current History's* editorial staff," according to *Newsweek*, "he began tying the *Review's* other worldliness down to the world of today. Editorials linked literature with current events; feature articles broke the monotony of straight book reviews. Then Cousins launched a series of special issues, each devoted to the literature and culture of a given region, and, on July 4, one on morale edited by Eleanor Roosevelt '40."

During his first two years as executive editor the circulation of the *Review* increased by almost fifty per cent. In 1942 J. R. Cominsky resigned a business and advertising position on the New York *Times* in order to take over the *Review's* vice-presidency and business and advertising direction. A staff reorganization took place at the same time, and Cousin's title was changed to that of editor. He is the fourth editor in chief in the history of the *Review*, the others having been Henry Seidel Canby '42, Bernard De Voto '43, and George Stevens. In addition to Cousins, the editorial board of the magazine consists of Canby, Amy Loveman '43, Harrison Smith, and Bennett Cerf '41. Dr. Canby and Miss Loveman have been editors of the *Saturday Review* from its inception. Cousins believes that there is a wide field in post-War America for a weekly that will relate the literary and cultural aspects of the country with the daily life and aspirations of intelligent Americans.

Cousins lectures extensively on books and world affairs, and writes articles and editorials on these topics for the *Saturday Review*.

His editorials are outspoken and realistic. He does not hesitate to criticize bitterly. In an editorial called *The American Folly*, published in June 1943, he condemned the American people, and, most particularly, the American Congress, for selfishness, lack of unity, prejudice, and greed: "Can it be that when it comes to a showdown we haven't got what it takes? Can it be that a nation born in the blood of freedom's battle has so far wandered from its heritage as to be ignorant of the bold requirements of continued freedom and self-preservation? Can it be that all these internal explosions will serve only to pave the way for the destruction, demolition, or overthrow of American democracy at home without a single enemy shell, bullet, or bomb touching our shores? If so, we had better call the boys home now, for there is nothing left for them to save."

Cousins spoke in a less pessimistic tone late in August 1943 when he said editorially: "Now is the time for high ideals. We've proved our skill in talking about things worth dying for. How about the things worth living for? Or are ideals something we think of only in moments of great desperation, when we realize how slim is the chance we actually may have them. . . There have and will continue to be mistakes, contradictions, untold mass suffering, and anguish. But these are inevitable considering the scope and nature of the struggle; to fail to look past these dark by-products into the larger needs and the larger ideals is to pass up the greatest opportunity for constructive thinking in history."

In 1942 he wrote *The Good Inheritance: the Democratic Chance*, and its companion volume, *A Treasury of Democracy. The Good Inheritance* is a study of the collapse of democracy in the ancient world, in which parallels are drawn between Athens' struggle for survival as a democracy, and the present fight for democratic values. Most critics found the first part of the book, which presented the history, lucid, informative, and well-written, but thought the latter portion somewhat confused. "Apparently," wrote the New York *Herald Tribune* critic, "Mr. Cousins' hope lies in some vague form of international organization, but it is too vague to be clearly comprehended by the reader. This is disturbing. The first half of the book showed the author to be an exceptionally clear, direct thinker. If the impact of war has thrown such a man into a confusion comparable to that of the Athenian populace after the death of Pericles, what has it done to the fuzzier minds of the majority? Fuzzy thinking sank Athens, and there is no convincing reason to doubt that it could sink us. It is this melancholy fact that makes *The Good Inheritance* a bit depressing."

A Treasury of Democracy, an anthology of aphorisms and short extracts pertaining to democracy, received little critical notice of an extended nature. Cousins has also edited an anthology, *The Poetry of Freedom*, together with William Rose Benét. It is scheduled to appear in the spring of 1944.

Cousins is a co-director of the Government's Victory Book Campaign, together with Franklin P. Adams '41 and Edward L. Bernays '42. He is a trustee of Briarcliff Junior College and a member of the executive board of P. E. N., the United States Treasury Books for Bonds Committee, the National Academy of Political Science, and the Council on Books in Wartime. In July 1943 he was appointed consultant to the Overseas Publications Branch of the Office of War Information, and he now divides his time between the *Saturday Review* and the OWI.

He is also an air raid warden in Wilton, Connecticut, where he lives with his wife, the former Ellen Kopf (whom he married June 23, 1939), and their small daughter, Andrea Barbara, in a hundred-year-old Colonial cottage. He commutes fifty miles to New York every day and "finds the hour ride indispensable for regular reading and writing." He is forum leader and moderator of the Norwalk Town Hall Association in Norwalk, Connecticut. When his work on the magazine demands it he spends the night in a New York hotel. His hobby is music: he has assorted musical instruments, chief among which is an eighty-year-old Beatty church organ, which he enjoys repairing himself, and which obliges him by breaking down at least once a week. He has composed half a dozen tunes, "one of them a semi-symphonic affair involving a wide variety of mechanical sounds." In reading, he leans heavily toward history, especially ancient Greece and the period of the Reformation. His favorite literary character in American history is Walt Whitman.

Cousins, according to his co-workers on the *Saturday Review of Literature*, has a "sharp, alert" face with "bright, brown eyes." He is slender, dark, and boyish-looking. He speaks fluently and rapidly and has an extremely active and inquisitive mind. The young editor has one passionate dislike—he hates women's "preposterous hats." This aversion led him to commit a sensational literary hoax, one which did no harm to the *Saturday Review's* sales records. One Gustave Lamartine, formerly of the French Academy of Design, carried on a lively debate with a certain Max Gerhardt in the letter columns of the magazine on the question—Could Gerhardt "design a preposterous hat and get women to wear it?" The debate grew more heated as Gerhardt's hat (with "decorations protruding from decorations, colors [clashing] wherever possible; long feather [bristling] out at least a foot over the head") brought forth letters describing hatpins as an "actual and potential hazard to the health of our female population," and such decorations as a menace to the war effort. Publishers and reporters were soon clamoring at Mr. Cousins' door for the whereabouts of M. Lamartine. At last the editor was forced to confess the truth. There was no M. Lamartine; there was no French Academy of Design. Amazed at the furor which his hoax had caused, all Editor Cousins could say was, "If the incident results in a single hat that looks like a hat, Old Gus will not have died or lied in vain."

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Who's Who in America 1942-43

COWLES, GARDNER, JR. (kōlz) Jan. 31, 1903- Publisher

Address: b. Register and Tribune Co, Des Moines, Iowa; h. 50 W. 37th St, Des Moines, Iowa

On May 14, 1943 Gardner Cowles, Jr., resigned as deputy director of the Office of War Information in charge of its Domestic Division. "We hate to lose Gardner Cowles from OWI," said Elmer Davis '40, "but he has served a year and feels he must resign to give attention to his several publications." In any case, as vice-president of the Minneapolis Star Journal Company and president of the Register and Tribune Company and of *Look* Magazine, Cowles would continue to think up new ways of getting information about the War to the American public.

Generally known as "Mike," Gardner Cowles, Jr., was born in Algona, Iowa on January 31, 1903, the son of Gardner and Florence M. (Call) Cowles. He was the third son and the youngest child in the Cowles family of six. At about the time he came along Gardner Cowles, Sr., an Algona banker who had made a little money as a contractor in rural mail routes and who for a time had edited a local weekly, *Advance*, picked up the Des Moines *Register and Leader* for $300,000. The *Register and Leader* was the third and weakest newspaper in the community at the time, with $180,000 in debts and a circulation of less than 16,000, but Cowles thought he was acquiring a sheet with $160,000 in debts and a circulation of 33,000.

"Mike" Cowles therefore grew up in a newspaper atmosphere. His father set a high standard for the boys, and the only Cowles who refused to go into the newspaper business was the oldest son, Russell, who is now a top-ranking artist. As early as 1908 the *Register* gobbled the newly established *Tribune*, thus becoming the *Register and Tribune*, and by the time young Mike was graduated from Phillips Exeter Academy in 1921 the family newspaper was flourishing. At Harvard, where his good friend was Corliss Lamont, he himself was editor of the *Crimson*, and when he received his B. A. in 1925 he knew that there was a position waiting for him: as city editor of the Des Moines *Register and Tribune*.

By 1926 the youngest Cowles was news editor of the *Register and Tribune*. The next year he became associate managing editor, and he

GARDNER COWLES, JR.

was promoted within a few months to managing editor, a position which he retained until 1931, when he became executive editor. By this time the paper had crowded its rivals out of the field entirely. From the very beginning Gardner Cowles, Sr., had made circulation a fetish, putting the paper on a cash-in-advance basis and concentrating particularly on getting it to his subscribers at the same time every day. In 1924, with readers of the other two Des Moines newspapers diminishing in numbers daily, he had bought the Scripps-Howard *News,* and in 1927 the *Capital* gave up. Now the only newspaper in Des Moines, the *Register and Tribune,* also became Iowa's state newspaper for all practical purposes. Its real rivals, among them the Chicago *Daily Tribune,* are all outside the state.

Mike Cowles had no small part in making the *Register and Tribune* what it is today. As managing editor he instituted a technique of covering Iowa and the Middle West by airplane for news and pictures (the paper bought its first plane in May 1928) and he cooked up many features for the paper. He started George Gallup '40 on his career of polling public opinion at about the same time. Gallup was then an instructor in journalism at the University of Iowa, and Cowles set him to work measuring "reader interest" in *Register and Tribune* features. These surveys proved that newspaper readers preferred to look at pictures rather than to read type, bringing out the tremendous popularity of the picture story technique which was used in the *Register and Tribune,* and which Vernon Pope had instituted. Mike Cowles therefore began making further experiments with the Sunday rotogravure section, substituting for the usual rotogravure hodge-podge of pictures a headline and a series of related pictures with captions. It was he who decided that Laurence Stallings' pictures of the First World War would make good pictorial copy. In 1933 a roto-picture service was established by the paper, and rotogravure pictures were soon being syndicated to twenty-six large newspapers.

It was also the youngest Cowles who put the Cowles family into the radio business. They first bought a small station in Fort Dodge, Iowa, then another in another small Iowa town. They then moved both to Des Moines, and thus had two stations covering Columbia and Blue networks. Today the Cowles' chain covers all the northern Midwestern states, including a third station with joint studios in Waterloo and in Cedar Rapids, Iowa, and a fourth in Yankton, South Dakota. Mike Cowles is president of both the Iowa Broadcasting Company and the South Dakota Broadcasting Company.

In June 1935 Mike Cowles and his brother John purchased the Minneapolis *Star,* a liberal paper, for $1,000,000. (Today they control all the newspapers in Minneapolis as well as in Des Moines.) By this time another venture was already being contemplated, an outgrowth of the experiments with photographs: a weekly picture magazine. "As newspaper editors," Mike Cowles says, "we had long been concerned with the fact that the public, generally speaking, won't read long columns of type in any newspaper or magazine explaining heavyweight, important public problems. . . We decided to found a picture magazine and to try to develop a 'picture language' . . . that would interest the millions in subjects which they avoid when they see those subjects in long-winded type articles."

Look was ready for publication before *Life* was, but the Cowles decided to wait and see what would happen to *Life.* Henry R. Luce '41, a friend of theirs, had shown them the early *Life* dummy, and they in turn had shown him their dummy. *Life* was to be primarily a news magazine, while *Look* planned to run mainly feature photographs. The publishers of *Look* were after mass circulation, and Mike Cowles was convinced that pictures should be chosen because they are interesting in themselves, not because something had happened last week or the week before. In no sense, then, would their magazine be a rival of *Life.* "Don't look for coated paper or fancy printing. Do look for reader interest," the advertisement for their first issue announced.

The first issue of *Look* appeared on January 5, 1937, with Vernon Pope as its first editor. Only 400,000 copies of this issue were printed, but the demand increased the printing order to 835,000 ten days later. What the publishers had learned from *Life* was the danger of accepting advertising during the first year, and so *Look* carried no advertising for a long time. When it finally did accept advertising the rate was based on the actual circulation delivered.

This circulation grew tremendously from the first issue on. *Look's* basic "classification of human interest" was very much like that of the Hearst newspapers: personalities came first, then romance, beauty and fashions, self-improvement, child and animal interest, motion pictures and stage, religion, health and popular science, adventure and travel, social problems, sports, curiosities and oddities, and fiction. These classifications boiled down to sex and violent death, however, in the eyes of those who disliked "sensationalism." The *New Re-*

public called the new weekly "a morgue and dime museum on paper," and could "think of no reason why *Look* should not go to a circulation of ten million—if the supply of corpses holds out and people don't get tired of looking at them." When, however, the magazine was sure of success, it began to publish pictorial editorials on social questions, and the *New Republic* was the first to praise its pictorial study of the suppression of civil liberties in America and its exposure of the methods of "war propagandists." "We salute *Look* for its courage in showing the seamy side of American life as well as for the skill with which it has done its job," the editors of the older weekly commented.

In 1939 Mike Cowles became associate publisher of the Des Moines *Register and Tribune*, while retaining the title of executive editor. In April 1941, addressing the National Newspaper Promotion Association, he proved himself the son of his father by telling his audience that with advertising revenues lower and not likely to recover rapidly newspapers must look for more revenue from their readers through increased circulation at increased rates. Newspapers should therefore "modernize like any other product," become "more entertaining and friendly" (most of them were "too pompous and ponderous"), and make themselves a daily habit by delivery at the same time every day. All these were recipes which the elder Cowles had tested years before.

In the summer of 1942 Gardner Cowles, Jr., was brought into the Office of War Information as deputy director of the Office of War Information in charge of its Domestic Division. With about 1,000 employes, his domestic branch was the modern equivalent of the Creel Committee of the First World War—the Committee on Public Information. While Cowles was in charge many pamphlets were published by his branch of the OWI and widely reprinted in the newspapers. Among them were *The Unconquered People* (telling the story of resistance to the Nazis in the conquered countries); *Toward New Horizons* (speeches by Vice-President Wallace '40, Under-Secretary of State Sumner Welles '40, and Milo Perkins '42, executive director of the Board of Economic Warfare); *The Four Freedoms; The Thousand Million* (an introduction to the peoples fighting with us); *Negroes and the War;* and *Tale of a City* (the story of Warsaw under the Nazis). Cowles, however, felt that his branch of the OWI "should rely ninety-five per cent on newspapers for disseminating our information." The newspapers "have cooperated beautifully," he said, and he wanted "to see this office use regular channels, not try to develop new channels."

This attitude may or may not have had something to do with the resignation of fifteen writers from the domestic branch of the OWI in April 1943—an occurrence which resulted in the investigation of that branch by a Senatorial committee headed by New Dealer Joseph C. O'Mahoney. According to Cowles, the trouble grew out of those writers' opposition to the OWI's policy of restricting the number of its own publications. According to the writers themselves, they had quit because it was impossible for them to tell the "full truth"; the domestic activities of the OWI were controlled by "high-pressure promoters who prefer slick salesmanship to honest information." They implied that these "high-pressure promoters" (a term which they did not apply to Cowles himself, but to some of his subordinates) sought to sugar-coat government news for the American people, and they referred particularly to a report on food, prepared under the direction of one of their number, which was being held back. This report, according to Cowles, was being revised not merely because it would have had a depressing effect in its original form, but also because it was of doubtful accuracy. *Variety*, sympathizing with Cowles, described the fifteen as prima donnas who believed that everything they did should go down on slick paper.

The whole affair stirred up a great deal of controversy, particularly with the appearance of the *Information Guide* later that month. The preparation of the *Guide*, a set of rules governing all OWI writers in what they could say and how they should say it, had been directed by Cowles himself. In the *Guide* writers were forbidden to "crusade for social, political, or economic reforms" or to "engage in controversy or pleas for reformation" on our treatment of minority groups. Every OWI writer was merely to write "the facts," to stick to "the truth above all," and to concentrate on "the enemy." According to some commentators, if this policy had been in effect a few months before, the OWI would never have published its study analyzing the major reasons why employers had refused to hire Negroes and refuting each one. According to Gordon Cole of *PM*, "In the seven sets of instructions—or 'information sheets'—describing the enemy . . . the word 'Fascist' is mentioned just once. As a result, some officials inside OWI are asking whether this war is now to be sold to the American people as something other than a war against Fascism."

In a Washington rife with rumors, it had been whispered more than once that Cowles would quit the Office of War Information to become press agent for Wendell Willkie's '40 comeback, and when he finally resigned in May 1943 it was understood that he would associate himself with Willkie if and when Willkie announced that he would be a candidate for the Presidential nomination. Both Cowles and his brother John were among the early Willkie-for-President sponsors in 1940. The Washington rumors were evidently not without foundation, for, back at his job on *Look* Magazine, Cowles began to concentrate on the 1944 Presidential campaign with Willkie as the Republican standard bearer. In October 1943 the cover and several pages of one issue of *Look* were devoted to Willkie. Full-page advertisements were run in many metropolitan newspapers in which the magazine described the 1940 candidate as "Another Lincoln." The article in *Look* (which included Willkie's answers to questions posed by the editors) was interpreted as Willkie's announcement that he would be available for the Republican nomination. It pictured him as a man of the people, an authority on international affairs, and a crusader for domestic reform, concluding with: "Today Wendell Willkie retains the faith of

COWLES, GARDNER, JR. *Continued*

millions of Americans. Undaunted by past defeat, he looks to a time when his principles and ability will vindicate that faith."

Mike Cowles was one of the Willkie party in 1942 when Willkie went abroad, visted Russia, and had his famous interview with Stalin '42. Reporting on that visit in December 1942 at a dinner of the Russian War Relief, Cowles said that despite her terrific losses, Russia had today "what we used to have in the United States before the depression and still have in Texas and some parts of the Pacific Northwest. It is a great spirit of self-confidence, a firm and enthusiastic will to succeed." One of the tangible results of this visit was a plan for a Moscow bureau for the distribution of United States news. "There is a tremendous interest in America," Cowles said. "Particularly are the Russians curious about our engineering achievements, such as the Tennessee Valley Authority."

Slow-spoken, deliberate, "absent-eyed" Mike Cowles is slender and close to six feet tall. He has a florid complexion, blue eyes, and sandy hair which is growing a little thin on top. He is the sort of worker who can apparently get a day's work done in a few hours, and who can work at a twenty-four hour stretch if necessary. According to *Time,* he is not so invariably right as his brother John, but "the only office wager he is known to have lost was $1 each to five employees whom he bet that Kansas City was bigger than St. Louis."

Something of an athlete, Mike Cowles, coming home from Harvard, helped his brother introduce squash racquets to the Middle West. The youngest Cowles is a former squash racquets champion of Iowa, a first-rate golfer, and a trained pilot who has flown an autogiro as well as a standard plane. He is an inveterate cigaret smoker—any brand will do; and he likes Scotch. He has a good sense of humor and likes to tell anecdotes about well known people. He is sole owner and exhibitor of the original famous Cardiff Giant—the huge figure in gypsum found in Cardiff, New York, which had been buried and dug up and which for a time caused a sensation as the figure of a prehistoric giant before its exposure as a hoax.

His activities are multifarious. He is director of the Bankers Life Company and of the Iowa-Des Moines National Bank & Trust Company. He is president of the Gardner Cowles Foundation, a trustee of Drake University, a member of the Harvard Fund Council, and was treasurer of the Des Moines Public Welfare Bureau from 1931 to 1933. He is a member of the American Society of Newspaper Editors, on whose board he sits; he is a member of the Des Moines Chamber of Commerce and of the Greater Des Moines Committee, director of the former from 1930 to 1939; and he is treasurer of the Harvard class of 1925. His clubs are the Des Moines, Wakonda, Hermit, Pow-Wow, Harvard, University (New York), and Tavern (Chicago). Cowles has not completely severed his connections with OWI. On July 7, 1943 Palmer Hoyt '43, who succeeded him as deputy director, appointed him to the advisory committee of that agency.

Cowles has been married twice. His first wife was Helen Curtiss, his second, Lois Thornburg. His marriage to Miss Thornburg took place on May 17, 1933, after a typical newspaper office romance. She was a beautiful young graduate of the University of Iowa School of Journalism with her first newspaper position; he was executive editor of her paper, the Des Moines *Register and Tribune.* There are three children: Lois, Gardner, III, and Kate.

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Who's Who in America 1942-43

COX, EUGENE Apr. 3, 1880- United States Congressman

Address: b. House Office Bldg, Washington, D. C.; h. Camilla, Ga.

Not for many years had the Southern bloc of anti-New Deal, anti-labor Democrats known such power in the United States House of Representatives as in 1943. They had always enjoyed strategic positions on important House Committees, but this year the influx of Republicans into Congress gave them also the opportunity to spearhead many successful legislative assaults on the Administration. Eugene Cox, who controls the majority of the votes on the all-important Rules Committee, is, says Kenneth Crawford, "fairly typical of the group that has come to be known by impatient New Dealers as the pellagra bloc."

Edward Eugene Cox was born in Mitchell County, Georgia, on April 3, 1880, the son of Stephen Edward and Mary (Williams) Cox. In 1902 he received his LL. B. degree from Mercer University, Macon, Georgia. Admitted to the Georgia Bar, he hung up his shingle in the small town of Camilla, where he still lives. He had married Roberta Patterson on January 19 of that year.

In 1912 Cox was appointed a judge in the Superior Court of the Albany Circuit, and he was later elected to the same office. In 1916, however, the year of his first wife's death, he resigned from that post to become a candidate for Congress. He was defeated, but was finally elected in 1924, and since that time he has served as a member of the Sixty-ninth to Seventy-seventh Congresses from the Second Georgia District. In the meanwhile, in August 1918, he was married to Grace Hill. There were two children by his first marriage—Lamar Patterson and Mary Bennet; and there has been one daughter, Gene, by his second marriage.

In his first years in the nation's capital, Representative Cox was far from conspicuous. According to *Time* Magazine, his "most notable efforts during twelve years in Congress were confined to peanut growers' legislation." Although he opposed the National Recovery Act he was not known as a foe of President Roosevelt '42 until late in 1936; as a matter of fact, he served as vice-chairman of the Democratic speakers' bureau in the Presidential campaign earlier that year.

It was inevitable, however, that eventually Cox would join the bloc of rabidly anti-New Deal Democrats in the House. He was a personal friend of John Nance Garner's. He was the representative of a district where "industrial ambitions hinge on attractively cheap labor," and, as *Time* put it, he was "industry's self-appointed House watchdog." The rise of the C. I. O. particularly alarmed him. By 1937 he was not only opposing the President's Supreme Court proposal but was charging him with taking orders from John L. Lewis '42 and was attacking the Administration's attitude in the steel labor troubles. "I warn John L. Lewis and his Communistic cohorts that no second 'carpetbag expedition' in the Southland, under the red banner of Soviet Russia . . . will be tolerated," he announced that year. He attacked Frances Perkins '40, Representative Maury Maverick, and Sidney Hillman '40 in terms almost as colorful, and he damned the Supreme Court nominee Hugo Black '41 as an "anarchist." Cox was already a powerful member of the House Rules Committee, which has the power to keep bills from reaching the floor (except through petition of half the House membership), to limit discussion on those bills which do reach the floor, and to sponsor nullifying amendments and riders. He could, therefore, be influential in keeping such legislation as the Black-Connery Wage and Hour Bill, which seemed headed for enactment, from reaching the floor of the House in 1937. Later, in the spring of 1938, he threw his weight against the Norton Wage and Hour Bill.

Cox was elected to Congress again in 1938 in spite of New Deal opposition. His foes have pointed out that in order to vote in Georgia a man must pay $1 admission to the polls, pay up all his taxes, have his color recorded on the election rolls, and either satisfy the examiners that he can read and write or be the owner of forty acres or of $500; and that Cox was elected by only 5,137 people, or by 3.8 per cent of the adult citizens in his district. His election made him second in line for chairmanship of the Rules Committee.

By 1939 the Congressional offensive against the New Deal was well under way. Cox helped. He supported the Smith investigation of the National Labor Relations Board. He promised that the House would have a chance on all and any amendments to the Wage and Hour Law, and he later threatened to keep other measures off the House floor until the Rules Committee ruled on the Barden Wage and Hour Law amendments. He also sponsored a bill for an inquiry into the WPA and a $30,000 grant for the task.

The year 1940 found Cox urging the immediate liquidation of the National Labor Relations Board, defending the Logan-Walter Bill (designed to "curb arbitrary and irresponsible actions of Federal agencies and bureaus"), attacking the SEC. In the spring of that year he forced the Rules Committee to bring to the floor an armload of anti-labor legislation never even considered by the standing Congressional committees. Samuel Grafton '40 called this "strong-arm stuff." "If the Nazis took the House of Representatives over, that is what they would do," he said. But what Cox was concerned about was whether or not the President was taking the House over. Asked his choice between the New Deal and a Republican victory in 1940, he replied: "I would like to see my Party win, but I put the welfare of the country ahead of Party."

EUGENE COX

The bellicose Congressman from Georgia was also concerned about the welfare of America's employers. In September 1940 he vehemently opposed the adoption of the Smith Amendment allowing the conscription of industry as well as man power, charging that it would help "reduce free citizens of America to the status of communistic proletarians or totalitarian vassals," and quoting approvingly from speeches made at the first Constitutional Convention in favor of a property qualification for voting. "The dictator at least proceeds by boldness, defiance, and daring," he warned, "while we are lured by subtlety and craft." In November he denounced the Vultee strike, which he called a strike "against the Government," as "treason"—"just as much sabotage as to seek to break down operations in times of emergency"—and he demanded that Congress pass laws against strikes in any plants related to defense activities. (Later he told a New York reporter: "If I have to have a change, I'd infinitely prefer a strong militaristic government of the type of Germany and Italy than of socialistic Russia.") In 1941 he supported the Vinson '42 Bill for compulsory arbitration of labor-management disputes and made threats about "the Army marching in and taking over" if it were not enacted. It was a disgrace, he said, that labor leaders were still organizing and demanding such things as time-and-one-half for overtime. "If conditions are as desperate as we are told they are, then this is not a question of carrying on business as usual—union business."

(Continued next page)

COX, EUGENE—*Continued*

What was more, it was "a waste of time to talk about whether or not the employer may be to blame. The employers of America are crushed."

At the same time Cox supported the Administration's foreign policy, backing the Lend-Lease bill, reoffering bills to ratify the destroyer-base trade with Britain and to set up joint committees to give the National Defense Committee statutory origin, and proposing immediate convoys for American goods. But opposition to the Administration's domestic policy was even more important to him, and in June 1941 a writer in the *New Republic* was moved to indignation. "The six-to-five vote of the Rules Committee," he wrote, "six votes admittedly in the vest pocket of Representative Gene Cox of Georgia, is the most important vote in Congress today. It is the legislative bottleneck." In November 1941 Cox threatened to block all future Administration legislation unless the Democratic leaders permitted anti-strike legislation to be brought to the floor of the House. Revision of the Neutrality Act was a "war measure," he said, and he had supported it, but he was through voting for bills that would endanger the lives of American boys while the Administration did nothing "to call a halt to these strikes which are depriving these American boys of the arms and supplies they need." At the time price control legislation was at stake, and it was actually held up for some time. Cox particularly opposed Leon Henderson '40 as price control administrator.

Since Pearl Harbor, Cox's main battle against New Deal reforms has been more aggressive than ever. In March 1942, at an open session of the Rules Committee, he announced, speaking of some remarks by Attorney General Biddle '41 earlier that month: "It is an insult to the nation, reaching out for further New Deal reforms while our boys bleed and die. My God, what will the country stand for?" "If we are not going Red outright, then why this continued coddling of the Reds and the inefficients?" he asked in an article written at about the same time. In the fall of the same year he was active in the fight against the Geyer Poll Tax Abolition Bill, which he and his colleagues had succeeded in keeping off the floor up to that time.

With Cox, helping to "keep guard over the inner sanctum of the Rules Committee," are Martin Dies '40 of Texas and Howard W. Smith '41 of Virginia. In January 1943 Cox became chairman of a committee to investigate the Federal Communications Commission with not a single Congressman speaking against his resolution, although at this time the FCC was investigating a $2,500 fee paid to Cox by the owners of a radio station for a broadcasting license which he had helped them to obtain from the Commission. Not long afterward, the Congressman from Georgia forced through a resolution for a two-year continuation of the Dies Committee. (The year before, speaking in the absence of and without consultation with Representative Sabath, chairman of the Rules Committee, he had taken time on the floor of the House allotted to lease-lend arguments to make sure that Dies received that year's appropriation in time.) Cox was also one of the strongest supporters of the Smith resolution which made that veteran anti-New Dealer chairman of a committee authorized to investigate any action of a Government agency which anyone charges is "beyond the agency's power or authority, invades the constitutional rights of citizens, or inflicts penalties without affording the accused a hearing before a fair and impartial tribunal." Like his colleagues, he supported the Hobbs anti-racketeering bill and the Smith-Connally '41 anti-strike bill, opposed the $25,000 limitation on salaries and the Marcantonio anti-poll tax bill and voted to dismiss Watson, Dodd and Lovett '43.

In March 1943 the Rules Committee granted an open rule for the Disney Bill, which combined an increase in the debt limit with a revocation of the President's salary limitation order. Of the latter Cox said: "If Congress is to tolerate a situation of this kind it ought to adjourn and go home."

But in the interim Cox's activities on the committee investigating the FCC had made him the center of one of the most bitter political controversies in recent years. No sooner had Speaker Sam Rayburn '40 appointed him to the chairmanship of that committee than numerous protests, petitions, and unfavorable newspaper editorials began to pour into the House. The *New Republic* called his appointment "a breathtaking breach of the most elementary moral sense," and pointed out that if Cox were found guilty of accepting the $2,500 fee for legal services, he would be liable to a $10,000 fine, two years in prison, or both. The Representative's furious attack on the FCC was seen as not merely an attempt to further discredit New Deal agencies, but, in addition, as Cox's effort to clear himself by destroying the FCC. In May, Clifford Durr of the FCC filed a paper with Rayburn charging that Cox "was unfitted to conduct it [the inquiry] because of a financial connection with a radio station which had pending business before the Commission." Durr's charges had little effect at that time. Cox continued to hold hearings which the *Christian Science Monitor* described as "a mockery of basic American traditions of fair play. It has been a star chamber; it has been black with bias; it has sought to terrorize those who opposed the chairman's own corrupt practices."

The more serious the charges hurled at Cox, the more bitterly he lashed back at the FCC. The victim singled out for the most furious attack was FCC's chairman, James L. Fly '40, who proved himself ready to engage in "a fight to the death" with the Georgia Representative. The Cox Committee accused FCC of trying to censor radio broadcasts; of "using its powers to reward political friends"; of misrepresenting budget facts to Congress; of "menacing national security." In return Fly cited the $2,500 matter and charged Cox with "conspiring with the radio monopoly and Wall Street interests on the one hand and the military on the other to wreck the Commission."

The controversy dragged on through the summer of 1943. According to Arthur Krock ['43] and numerous other commentators, "public confidence in the House itself was being diminished" by the unfavorable publicity. Finally, on September 30, 1943, Cox yielded to the demands of the public and his own colleagues and announced his resignation as chairman and as member of the Select Committee to Investigate the Federal Communications Commission, declaring that he was quitting "to free the committee from personal attacks against him" which, he said, "had obscured the business of investigation." While House members applauded and congratulated him for his act, he said dramatically: "For more than a year now I have been the object of bitter and scurrilous attacks. Day after day the poisoned shafts of slander have been driven through my heart. Every effort to tear down and to destroy a reputation I have spent a lifetime in building has been put forth. All this I have endured with silence." Cox was succeeded as chairman by Representative Clarence F. Lea of California, who promised to revise drastically the "star-chamber methods" of Cox's administration.

On a few issues directly involving the welfare of his own constituents Cox has voted with the Administration. In 1943 he voted for more money for soil conservation, opposed liquidating the Home Owners' Loan Corporation, banning incentive payments on certain crops, abolishing funds for rural electrification, and reducing funds for OPA enforcement. On the other hand, he opposed incentive payments for farmers, funds for crop insurance, and consumer subsidies, and he voted to limit policy makers on price regulations.

In spite of Cox's hatred of "bureaucracy," at one time his son, his brother Ode, two nephews, two sisters, his brother-in-law, and his son-in-law were all working for the Government, their combined incomes, together with Cox's $10,000, reportedly totaling $56,500. (In July 1943 Drew Pearson ['41] estimated the total as $30,170.) "Bushy-haired" and "tight-lipped," the Georgian Congressman has been described by James Wechsler (no admirer) as resembling "a paunchy, aging matinee idol" and talking "like a ham actor who has to use the world as his stage." Others have found him "handsome" and "affable." He has been nicknamed "Goober," but most of his friends still call him "Judge Cox." He is a member of Sigma Alpha Epsilon, a Mason, a Knight of Pythias, and an Elk, and he belongs to the Baptist Church.

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Who's Who in America 1942-43

CRAWFORD, FREDERICK C(OOLIDGE) Mar. 19, 1891- Industrialist; engineer

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An anti-Roosevelt ['42] industrialist and a foe of organized labor, lean, rugged-featured Frederick Coolidge Crawford was born in Watertown, Massachusetts on March 19, 1891, the son of Fred Erastus and Mattie Sturtevant (Coolidge) Crawford. His maternal ancestor, John Coolidge, emigrated from England to America in 1631 and was the forebear of all Americans with the Coolidge name, thus making Crawford a distant relative of former United States President Calvin Coolidge. At Harvard young Crawford won his Phi Beta Kappa key and still found time to augment his income by selling hot dogs at football games. After being graduated from Harvard University with a B. A. degree in 1913, *magna cum laude*, he entered the Harvard Graduate School of Applied Science, where he continued his studies for another year, taking an M. C. E. degree. During his postgraduate course and for two years afterward he taught school and tutored.

FREDERICK C. CRAWFORD

In 1916 Crawford joined Cleveland's Steel Products, Inc. (the name was changed to the Thompson Products, Inc. in 1926), as maintenance engineer. When the United States entered the First World War, Crawford left the company to enlist in the Navy Air Corps. The declaration of the Armistice found him studying at the ground school in aviation at the Massachusetts Institute of Technology. He returned to his position in Cleveland in 1919, and, rising rapidly, became manager of the Detroit (Michigan) plant in 1922, a director in 1926, vice-president in 1929, and president in 1933, following the death of President Thompson, after whom the company had been renamed. According to one source Thompson Products was a relatively small, local concern

CRAWFORD, FREDERICK C.—*Cont.*

until Thompson Aircraft Products came into being as a war industry. According to *Newsweek*, however, the company became an industrial factor in 1921 with its new silcrome (hard steel) valves (now in practically universal use), and it had built up a big automotive-parts market long before it converted to aircraft work because of the War.

Crawford not only took charge of the company's affairs in the United States, but frequently went abroad to look after its foreign interests. "I was in France each year before the outbreak of the War," he said. "I was there in 1938 and operated a plant outside of Paris, and had all the fun of trying to get some production while my workers experimented with the French abundant life and social reform of fifty hours' pay for a thirty-hour week and all the other things they learned from us. They always said to me: 'Oh, we have the Maginot Line! We don't need to fight! We don't have to work forty hours! We're safe!' The Maginot Line became to me a symbol of the crumbling of France. Today America says: 'We have 3,000 miles of water,' or we have a lot of this or a lot of that. Anything that gives you a sense of security undermines your will to do."

In 1937 came the Thompson Company's first major disagreement with the NLRB, and the two have been at loggerheads ever since. In 1937 the NLRB found Thompson Products guilty of "discriminatory firings, surveillance of unionists, vilifying of union leaders, and engendering fear among employees." In 1938 the LaFollette Civil Liberties Committee denounced the company for employing labor spies. A more recent brief filed with the NLRB by a local of the United Auto Workers charged Crawford with sabotaging the war effort by keeping machines idle because he could not find enough non-union men, and alleged that he fired men found to favor unions. The union maintained that Crawford is "un-American, pro-Axis, and an enemy of the United States." (Before the War, *PM* reports, Crawford had more than once expressed sympathy for the way Mussolini's '42 Italy was handling labor problems, and in his induction speech as president of the Cleveland Chamber of Commerce in June 1939 he "made it clear that he approved of the dictatorship in that country.")

"One of my forebears," Crawford is reputed to have declared in a round table discussion with Government leaders, "had a flintlock rifle with which he fought off the Indians and the representatives of the Old World from which these people had escaped. That rifle is hanging in my house, over the fireplace and before I will permit you, unhindered, to put into effect these plans for a regimentation of a free enterprise in this country, I will take that musket down and give you a battle."

"We in industry," said Crawford, speaking at a luncheon in his honor at the Union League Club of New York City, "have a grim determination to produce to win the War. But while we are cooperating in the winning of the War we will continue to exercise our right to constructive criticism. . . Recently an attitude has crept into the country that if groups honestly differ with certain circles they are classified as 'enemies' of the country. To criticize, to criticize constructively, and yet be able to cooperate fully at the same time, is real Americanism."

In May 1942 Crawford's employees in his Cleveland factory voted two to one to reject both the A. F. of L. and the C. I. O. in favor of an independent union in an NLRB poll. The United Auto and Aircraft Workers Union charged "coercion, intimidation, bribery, and other tricks"; the company credited its victory to a program of "education and enlightenment"; and it appeared to *Newsweek* that organized labor had lost the elections because of "aggressive company action to preserve the independents," because of "Thompson's practice of matching most organizing moves with pay increases," and because of " 'good treatment' of employees, such as steady work, a popular four-year industrial training program, and annual earnings per man said to be five to nine per cent above the parts-industry average. For all this the man chiefly responsible was Crawford." (But in April 1943 the United Auto Workers at Thompson's went out on strike over the dismissal of twelve workers. The strike, which lasted eighteen hours, was ended by a War Labor Board order.)

Also in May 1942 the honorary degree of Doctor of Engineering was conferred upon Crawford by the Case School of Applied Science, Cleveland, Ohio. The citation read: "Frederick Coolidge Crawford, engineer by training and experience, and admired exemplar of young engineers, pioneer in aeronautical industry, inspiring civic leader, and fearless defender of free institutions, I confer on you the honorary degree of Doctor of Engineering and admit you to all its privileges and responsibilities."

In December 1942 Frederick C. Crawford succeeded William P. Witherow '42 as president of the National Association of Manufacturers. He read the complete program (endorsed without a dissenting vote), which called for "an end to strikes, boycotts, jurisdictional disputes, slowdown, unnecessary absences, organizing activities which restrict production, and the practice of making workers pay fees . . . to work in American war plants. The program asked the Administration to stop imposing the closed shop or any other form of compulsory union membership on workers and industry; to lengthen the average work week by an unspecified number of hours; to reduce government costs and eliminate waste and red tape; and to reject proposals which seek to use the War as a cloak to socialize the nation."

The Cleveland *Plain Dealer* commented editorially that in selecting Crawford "the N. A. M. elevates one of its most eloquent spokesmen of traditional American individualism. . . He is an industrial statesman of the first rank. . . We extend our congratulations." Liberals and unionists were far less complimentary.

In reference to the Beveridge '43 report, which provides "for an inclusive system of social security in England after the War," Crawford questions the soundness of a plan "which anticipates every individual's need from cradle to grave and which persuades him that he need make no provision for his own protection." "Man," Crawford declares, "must have the right to work when he wishes, where he wishes, and at whatever trade he may desire without securing a working permit from either government or any private citizen. The fruits of his labor should not be denied him beyond a minimum in taxation for the essential purposes of government. This includes those whose services are worth more than $25,000 a year."

"The American workman," says Crawford, "is a good citizen. He is quite sure he loves his country. He considers himself loyal and hard-working. He is willing to make any patriotic sacrifice. He has, however, two outstanding American traits which often are his undoing. He is far too susceptible to any emotional appeal . . . and he likes a gamble. . . Because of these traits, the American worker can lead the world in productive effort, or can pull back selfishly on the traces with equal vigor, all largely depending on the quality of leadership. . . Our workman once believed this the land of opportunity. Pay and promotion were a reward for merit. Now he is told to slow down to an average, that seniority and security are what he wants. Once he took pride in the size and success of his corporation. Now he is filled with doubts about his company's honesty, and is he not told that bigness is bad in itself? Once he respected his boss—in fact, he was a hero worshiper. Now his leaders spread doubt about the integrity of his manager. . ."

As president of the N. A. M., Crawford devoted much time in 1943 to popularizing and publicizing private industry's place in the war effort. In an article written for the *Reader's Digest* in April 1943. Crawford told his famous parable of Joe, the umbrella-maker, a laborer who clearly profited when capital profited. Crawford's moral was this: "Profits mean increased investment. Increased investment means increased wages. Therefore, profits increase wages." That same month he told a group of California industrialists that jobs, freedom, and opportunity for all men are contingent upon one thing—the complete freedom of business from excessive government regulation. (Crawford has charged that although industry must accumulate funds for reconversion in order to insure full post-War employment and prosperity, the Government is at present taxing most of these necessary funds away and taking the rest of them through the renegotiation of contracts, which he opposes.)

Post-War problems were a special subject of Crawford's study. It was already apparent to observers that many of his ideas were "revolutionary," and not consistent with the N. A. M.'s traditional policy. (For example, Crawford favors free competition in the international market and has said, "If we want a market in China, Russia, India, and other nations for the goods we can produce best, obviously we must not bar those nations from our own market.") A special committee was formed in the N. A. M. to study these problems, and the committee reported that in the future "policies should be designed to benefit the whole population, not just one section or group." Crawford continues to urge, however, that business be given "the job of making the future." When the War has been ended, he said in an address on June 20, 1943, "We're due for a sustained period of prosperity unless there is excessive control of business by government bureaus and unless our tax policies are unwisely revamped." That prominent government officials were recognizing at least some of Crawford's ideas was clearly seen when, in the fall of 1943, his proposal for an industrial-economic conference of the United Nations was the subject of conferences between himself, Secretary of State Cordell Hull '40, and Under-Secretary of War Robert Patterson '41.

In December 1943 the N. A. M.'s second War Congress took place, and a 1944 program was adopted. Robert M. Gaylord was elected to succeed Crawford as president of the N. A. M., taking office on January 1, 1944. During the Congress, Crawford announced that from now on the N. A. M. would not stand for "free enterprise," but for "free, private, competitive enterprise . . . the absence of all uncontrolled monopoly and special privilege wherever they may have been found in the past." This statement surprised *Time* Magazine, which had been under the impression that "free enterprise," to most N. A. M. members, usually meant "freedom to restrain one's competitors in the interests of an 'orderly' market."

Even his enemies admit that Crawford has a strong sense of humor. For many years he kept two decorations on his wall: one was a picture of Roosevelt hung upside down, the other a cartoon showing a well-fed picket carrying a sign which says, "Don't patronize Blotz—he pays starvation wages," while behind him a ragged, hungry-looking figure bears another sign: "I'm Blotz." When he moved into the new war plant of the Thompson Aircraft Company, Crawford put his pictures away.

Crawford is almost six feet tall, with light brown hair and blue eyes. He was married to Audrey C. Bowles on October 17, 1932. They have no children.

In addition to his activities in the N. A. M., Crawford direct eight other companies and is identified with a number of associations. He is also active in many philanthropic and civic movements.

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CRESSWELL, ROBERT May 29, 1897—Sept.(?) 1943 Lieutenant colonel in the United States Army; last publisher of the Philadelphia *Evening Public Ledger* and former treasurer of the New York *Herald Tribune*; died in England while on a mission for the Office of Strategic Services.

Obituary

N Y Times p23 S 14 '43

CREWS, LAURA HOPE 1880—Nov. 13, 1942 Character actress and comedienne, who had appeared on the stage and screen for fifty-six years; most recent appearance on the stage in 1942 in *Arsenic and Old Lace.*

Obituary

N Y Times p15 N 14 '42 por

CRILE, GEORGE (WASHINGTON) (krīl) Nov. 11, 1864—Jan. 7, 1943 Famous surgeon who developed the nerve-block system of anesthesia; believed he performed the first direct blood transfusion.

Obituary

N Y Times p19 Ja 8 '43 por

CROWLEY, LEO T(HOMAS) (krou'lē) Aug. 15, 1889- United States Government official; industrialist

Address: b. Office of Foreign Economic Administration, Washington, D. C.; h. Mayflower Hotel, Washington, D. C.; 1110 Edgewood Ave, Madison, Wis.

"Vested with more authority to use United States economic power in foreign areas than ever before granted to any government official," Leo T. Crowley was, in the fall of 1943, made head of the newly created Office of Foreign Economic Administration. Along with his other jobs as alien property custodian, chairman of the Federal Deposit Insurance Corporation, former chairman of the Standard Gas and Electric Company, and, until his appointment to the OFEA, chief of the Office of Economic Warfare, Crowley has been rightly called "one of the most influential executives in the nation's capital."

Leo Thomas Crowley was born in Milton Junction, Wisconsin, the son of Thomas Franklin and Catherine Elizabeth (Ryan) Crowley. He began work as a delivery boy in a grocery store. His father died when he was twelve and he continued at the grocery while attending the grade schools of Milton Junction and Madison, Wisconsin. Ten years later he had worked his way through the University of Wisconsin and had become owner of the grocery store. He then got a job with the General Paper and Supply Company, and a short time later, when he was twenty-one, was made president of the firm. Continuing his successful career, Crowley, wrote the late Lemuel F. Parton, "annexed a directorate now and then in insurance and banking, and, in Madison, Wisconsin, was president of St. Mary's Hospital."

Crowley rose to occupy an eminent position in the business and Catholic circles of Wisconsin. He became a Knight of Columbus and was decorated by Pope Pius XI with the St. Gregory the Great Order of Knight for his services to the Church. As president of the Bank of Wisconsin, he sponsored legislation to strengthen the State's banking system and himself bought up many other banks until the depression came along. Then he organized and became chairman of the Wisconsin Banking Review Board and, according to the New York *Times*, put the Wisconsin banks on a "firm foundation."

More than once there was talk of his running for Senator, but he took no public office until 1934. Then President Roosevelt '42 summoned him to Washington to head the newly created Federal Deposit Insurance Corporation and, as "a symbol of banking integrity," restore public confidence in banking. In 1939 Crowley was offered the lucrative position of chairman of the board of the "billion dollar" Standard Gas and Electric Company, in addition to his government post. "With apparent White House approval," *Time* Magazine commented, "Leo the Lion took the job," and, "with Mr. Roosevelt's apparent permission, he has assumed half a dozen directorates of other private companies." It has been said that Crowley owed his position with Standard to Jesse Jones '40.

In the summer of 1940 Crowley was mentioned to succeed Postmaster General James A. Farley as national chairman of the Democratic Party. It was reported that President Roosevelt tried to induce Crowley to accept the post, but that Crowley wished to retire from public office to private business. Crowley did not get the post but neither did he retire from public office. Instead, in the spring of 1942, he accepted the position of alien property custodian in addition to his other duties. He was chosen for this job, the press seems to agree, because of the President's confidence in his sound business integrity. The greatest scandal that had grown out of the First World War had been in connection with the alien property custodianship, for, it was later discovered, dishonest employees had been guilty of "feathering their nests with ill-gotten money."

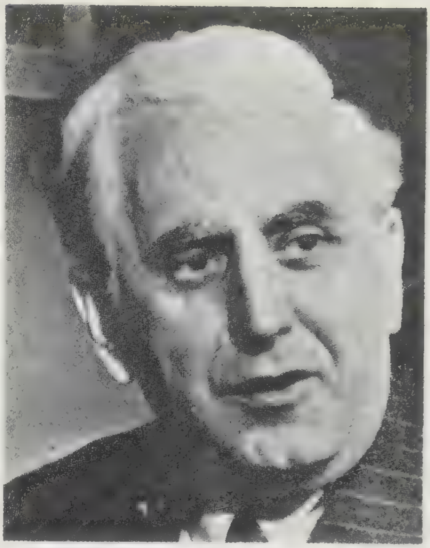
The activities of the Alien Property Office are carried on with as much secrecy and as little publicity as is possible. "From that sparsely furnished office of the alien property custodian in Washington's Press Building," wrote Sylvia F. Porter '41, "stretches a mystery organization that blankets the entire Western Hemisphere. Every day Crowley's agents trace tips of suspicious operations by supposedly patriotic Americans, find proof of enemy control in properties ranging from a German delicatessen to a multi-million-dollar corporation. Hundreds of highly trained investigators stationed in New York, Chicago, San Francisco, and other key cities take their orders from the custodian. Thousands of other agents stand on guard to make sure that Axis influences don't creep back into companies seized by the Government for the duration."

As alien property custodian Crowley has jurisdiction over enemy-owned or controlled businesses in the United States, foreign-owned patents, copyrights, and trade-marks, and foreign ships. He has already seized a large number of enemy-controlled businesses, including the Magnesium Development Corporation of New York, the General Aniline and Film Corporation, and the Luscombe Airplane Corporation. The seized properties are either sold to Americans and the cash held or they are administered by Crowley himself. He prefers the latter solution. The value of the enemy assets controlled by Crowley, not including the patents, is estimated as at least three billion dollars. The four billion dollar balance in cash and deposits of aliens is under the authority of the Secretary of the Treasury, who is supposed to work in cooperation with the alien property custodian.

The thousands of patents seized have been made available for American manufacturers on a licensing basis. The only cost for using the patent is a $50 fee, and Crowley appealed to American business to take advantage of the opportunity. These patents, he said, include "some of the finest research achievements of modern science, particularly in the production of dye-stuffs, plastics, pharmaceuticals, and electrical goods." Among the patents seized have been those for synthetic shellac, magnesium, the manufacture of aluminum, improved magnetic alloys, synthetic hormones, and slacks for women which adjust to various hip sizes. The patents are to be held as "a permanent possession of the United States," not merely for the duration, as was the case in the First World War, when the patents were returned to their owners (for the most part German), to the disadvantage of the United States in the Second World War. As a matter of fact, it has been reported that none of the Nazi-controlled chemical companies that have been seized will ever be returned to German ownership, German control of operations, or German influence. In addition to issuing licenses under foreign patents, Crowley republished certain foreign scientific and technical works whose copyright in the United States he controls.

In the summer of 1943 Crowley gave up a $50,000-a-year salary at Standard Gas and Electric to become chief of a new wartime agency, the Office of Economic Warfare. The OEW was truly a product of crisis and conflict. Liberal and conservative factions within the Administration had been at sword's points for months. A particularly bitter feud was going on between the RFC's Jesse Jones, Secretary of Commerce and conservative Democrat, and Vice-President of the United States Henry Wallace '40, head of the Board of Economic Warfare. The quarrel had been taken up by the press and received considerable unfavorable publicity. At length, on July 15, 1943, President Roosevelt abolished the BEW, sternly reprimanded both Wallace and Jones, and created a new office of Economic Warfare under Crowley. The President's move was interpreted as a particularly severe blow at Wallace, for it dissolved his agency and put a close friend of Jones' (Crowley has been called "a Jesse Jones protegé") at the head of the new bureau. Moreover, it made that office directly responsible to the State Department, which, in the summer of 1943, was much criticized for its conservative leanings.

Crowley's administration of the OEW was keynoted by his statement that his main objective was "to follow the foreign policy of the President and Secretary Hull '40." There were a few exciting developments among the personnel of the Agency. Milo Perkins '42, the executive director under Wallace, resigned on August 1, and for a while Crowley feared there might be a sympathy walkout of other personnel. More sensational was the dismissal from OEW of the Harvard educated economist John Bovingdon, Ph. D., who spends his spare time dancing "rhythmic" but unorthodox ballet. Bovingdon had been attacked by Representative Martin Dies '40 as having Communist sympathies, and Crowley's dismissal of him was seen as a direct concession to the demands of the Dies Committee. Several other dismissals followed, but Crowley continued to deny that there was any serious internal trouble in the Agency.


LEO T. CROWLEY

By early fall 1943 it was apparent that the numerous government economic agencies in the foreign field had to be coordinated. The State Department was admittedly planning to develop more efficient and effective control and integration over the Office of Economic Warfare, the Office of Lend-Lease Administration, and the Office of Foreign Relief and Rehabilitation Operations. The nature of that control was revealed on September 26, when the President merged these bureaus under Leo Crowley as head of the Foreign Economic Administration. In *Time* Magazine's words, he is "the czar of all foreign economic dealings, which are the guts of foreign relations." In less informal language the President said: "Leo Crowley is one of the best administrators in or out of Government, and I find great satisfaction in promoting him to a position which will centralize all foreign economic operations in one operating agency." The American share in the program for the relief and rehabilitation of the war-stricken peoples of the world was expected to be placed in Crowley's hands soon for disbursement on United Nations Relief and Rehabilitation Administration calls.

Ruddy, silver-haired, dignified Leo Crowley is unmarried and lives in the Mayflower Hotel in Washington, although he still calls Madison, Wisconsin, his home. His "mild voice," it is said, "still reveals traces of his Irish descent and his Midwestern boyhood." He has few diversions: once he owned a race horse, and occasionally he still visits a race track, but sports do not interest him to any great extent. For relaxation he plays rummy or poker. In his Washington office he has a "No Smok-

CROWLEY, LEO T.—*Continued*

ing" sign on the wall: he cannot stand the odor of tobacco, which troubles his sinuses.

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CRUMIT, FRANK (cru'mit) Sept. 26, 1889—Sept. 7, 1943 Radio and stage star; went into vaudeville in 1910; had repertoire of nearly 10,000 songs, many of which were his own compositions; with his wife, Julia Sanderson, conducted the radio quiz show, *Battle of the Sexes*, and other radio programs; elected president of the Lambs' Club in 1935.

Obituary

N Y Times p23 S 8 '43 por

CUDAHY, JOHN C(LARENCE) (kud'əhi) Dec. 10, 1887—Sept. 6, 1943 Diplomat, lawyer, writer; since February 1943 chief of civilian defense for the state of Wisconsin; former United States Minister to Ireland and Ambassador to Poland and Belgium; opposed to American participation in the Second World War; before Pearl Harbor favored a negotiated peace with Hitler '42; as correspondent for North American Newspaper Alliance and *Life* Magazine obtained "what probably was the last formal interview by an American with Adolf Hitler"; killed in fall from his horse.

Obituary

N Y Times p25 S 7 '43 por

CUKOR, GEORGE (kü'kôr) July 7, 1899- Film director

Address: b. Metro-Goldwyn-Mayer Studios, Culver City, Calif.

George Cukor, the noted motion-picture director, was born in New York City on July 7, 1899, the son of Jewish parents, Victor F. and Helen (Gross) Cukor. He was educated in the public schools of New York City and was graduated from De Witt Clinton High School there. When the United States entered the War in 1917 he joined the Students' Army Training Corps. After the Armistice he returned, one of the "post-War army of job seekers." He was more fortunate than most in managing to secure the kind of work he wanted through answering a newspaper advertisement. The position was as assistant stage manager for the Chicago company of *The Better 'Ole*. That was the beginning of his career in the theatre. Later he returned to Broadway to manage companies for Edgar Selwyn and for the Shuberts.

Since the summer of 1920 in New York was somewhat dull theatrically, Cukor decided that there were things to be done outside of Manhattan. He thereupon organized a stock company for the Lyceum Theatre Company in Rochester, and for eight years he guided the destinies of the company. The first director to introduce the tryout system for plays and also the visiting star arrangement, he has caused many an impecunious summer manager, unable to bring the Broadway bright ones to his barn, to call down curses on Cukor. During his work in stock Cukor directed such people as Billie Burke and Ralph Morgan and encouraged a number of young players, among whom were Bette Davis '41, Miriam Hopkins, Wallace Ford, and Robert Montgomery.

The fall season of 1926, however, found him back in New York, where he became associated with Gilbert Miller and with the Charles Frohman Company as stage director and manager at the old Empire Theatre. Even at that time young Cukor was beginning to handle "temperaments"—Ethel Barrymore '41 in *The Constant Wife*, Jeanne Eagels in *Her Cardboard Lover*, and Laurette Taylor in *The Furies*—as assorted a group of temperaments as was ever directed by one man. "From the beginning," wrote Cornelia Penfield in *Stage* Magazine, "his thoughtful, studied method of direction and his quietly encouraging manner won him the confidence of his players, especially among the high-strung and feminine." Cukor resents, however, being called "a woman's director." He feels that mere success in handling actresses should not cause him to be "labeled."

In 1929 sound came to Hollywood and so did Cukor. The stout, be-spectacled director's first Hollywood film was *River of Romance* (1929), for which he did the dialogue direction. Following this, he acted in the same capacity for *All Quiet on the Western Front* (1930). Next he was co-director of *Grumpy* (1930) and of *The Royal Family of Broadway* (1931). *Tarnished Lady* (1931) marked his first work as director in his own right. Chevalier's *One Hour with You* (1932) followed and then *Bill of Divorcement* (1932), during the making of which he waged his own private war with the studio officials, insisting that Katharine Hepburn '42 was the only actress for the leading role. Finally the producers, unconvinced but distracted, decided that it would be better to have Hepburn than no film at all. They relented and were not sorry.

Cukor's first major success, however, was with *Little Women* in 1933. All the critics were enthusiastic, and they did not fail to give full credit to the director. Many believed that, although the acting was excellent, it was the direction that had made the picture what it was. When *Dinner at Eight* (1933) also received critical approval, Cukor's success was assured. In 1935 he made *David Copperfield*, followed in 1936 by *Sylvia Scarlett* (again with Hepburn), and the next three years brought a succession of spectacular films: *Camille* (1936); *Romeo and Juliet* (1936); *Holiday* (1938); and *The Women* (1939). Cukor had been assigned to direct

Gone with the Wind, but he had quit after a reported altercation with Vivien Leigh, the leading lady.

Most of Cukor's pictures were favorably received by reviewers. In writing of the director's work on *Camille*, Frank Nugent, then of the New York *Times*, said: "George Cukor, the classicist of the Metro Studios, has retained the full flavor of the period . . . without drenching his film with the cloying scent of a hot house. *Camille* under his benign handling is not the reverentially treated museum piece we half expected to see. Its speech has been modernized, but not jarringly; its characters beneath the frills and ruffles of the '50's have the contemporary point of view, its tragedy is still compelling; for the Lady of the Camellias must eternally be a tragic figure." *Romeo and Juliet* also received some critical approval, although it was not, on the whole, a success. Howard Barnes of the New York *Herald Tribune* wrote that "under George Cukor's knowing and sensitive direction, the angularities of the plot have been shaped to a smooth-flowing narrative exposition." Cukor himself, however, was pleased with that picture. After it had received a "sneak" preview at Riverside, California, the director remarked to a friend that "the people of that town are genuine American people, unpretentious, entirely middle class in the best sense of the phrase. While the first reel rolled, they shuffled, coughed a little, wriggled in their seats. I sat there and stewed with fright. I knew that they were thinking: 'Good Lord, two hours of this!' I could feel the current of uneasiness through the theatre. Then quite suddenly the story was clear to them. They realized we weren't trying to declaim—that on the contrary we were bringing them a beautiful tragic love story."

The year 1940 brought *Susan and God,* a smooth and polished comedy, which, although it was expertly directed, did not get very favorable reviews. *The Philadelphia Story,* which appeared the next year, fared better critically: it was hailed as one of the best and wittiest comedies of 1941. *Her Cardboard Lover* and *Two-Faced Woman* which followed were failures, however. They were called "absurd" or simply "bad." Cukor's next picture, which was released in 1943, was *Keeper of the Flame,* starring Spencer Tracy '43 and Katharine Hepburn. One critic felt the film had "too much glamor girl direction by George Cukor"; another praised Cukor's direction in "sustaining a mood of mystery even when little exists." Most critics praised the direction as well as the film's anti-Fascist content.

In 1942 Cukor became a private in the Signal Corps and was stationed in Astoria, New York City, where the Army maintains a motion-picture studio. Cukor resided in a fashionable New York hotel and rose at five a. m. in order to get out to the studio on time. A short while later he received an honorable discharge from the Army and returned to Hollywood where, late in 1943, he was directing *Gaslight* (from Broadway's *Angel Street*) for MGM.

GEORGE CUKOR

Cukor's house is one of the famous show places of Hollywood. It has seven living rooms and only one bedroom, because, although the director was a celebrated host, he disliked entertaining anyone overnight. The furniture is a mixture of modern and regency. His small collection of pictures, "selected with meticulous taste and discrimination," ranges from Grant Wood '40 to Renoir. Cukor also collects Han dancing figures.

When he talks, whether it be of Greta Garbo, Katharine Hepburn (apparently his two favorite actresses), or his nine cocker spaniels, Cukor uses his mouth, hands, and "every terminal part of his body." The director is unmarried. He is six feet tall, bulky (he frequently goes on diets to lose weight), and he wears thick-lensed spectacles. He loves "food comfort, and opulence." Swimming is his favorite sport, and he attends motion-picture theatres incessantly.

The director has been described as "nervous, sizzling with energy, and eager about his work." He concerns himself primarily with dialogue and only after that with action and detail. "Give me a good script," he says, "and I'll be one hundred times better as a director." William de Mille once wrote of Cukor: "He is one of the few stage directors who really set out to study the motion picture as an art in itself." A great measure of Cukor's success in handling performers comes from his patience. As another director once said, however: "It ain't so hard to be patient on $5,000 a week." Cukor agrees.

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CULKIN, FRANCIS D. Nov. 10, 1874—Aug. 4, 1943 Congressman; member of the House of Representatives since 1928; Republican.

Obituary

N Y Times p15 Ag 5 '43 por

CULLIS, WINIFRED C(LARA) June 2, 1875- Physiologist; educator

Address: b. Ministry of Information, American Division, London, England

"No democracy, even under the stress of a great emergency, can afford to neglect the education of youth." So said Professor Winifred C. Cullis at a meeting of the Women's Press Club of New York in 1942. Britain, having been forced to gear to a wartime schedule before the United States, naturally had a start over America in finding out this important fact, and, in her own words again, Professor Cullis had come to the United States "to put before American women the position of English women at war." For two years she was "the ambassador of British women in wartime." She traveled 44,000 miles in the United States, lecturing on all aspects of the contribution British women are making to the War. She was perhaps the first person to demonstrate to American women the great need for the Women's Voluntary Services as a liaison agency between the Government and the existing local social services in dealing with such problems as evacuation and the feeding and care of the local population.

British Official Photo

DR. WINIFRED C. CULLIS

Tall, strong, well groomed, Professor Cullis speaks with the poise and sureness that come from knowledge gained by experience and leadership. She was born in Gloucester, England, June 2, 1875, of yeoman farmer stock, the youngest daughter of Frederick John and Louisa (Corbett) Cullis. She wanted to make medicine her career, but she could not afford the long and expensive training for that profession, and when she was awarded a scholarship to Cambridge to work in physics and the natural sciences, she promptly entered that field. She took her degree in 1900 and went to the University of London (Royal Free Hospital) School of Medicine for Women as an instructor. Forty years of her life were spent as instructor, as professor, and finally as professor emeritus in her field, physiology. In 1913 she became the first woman examiner on the Board of Medicine of London University.

During the First World War Professor Cullis was sent on a mission for the British Government. After touring England for the National Council for Combating Venereal Disease, she went as far afield as Gibraltar and Malta. From this council grew the British Social Hygiene Council, of whose executive body Professor Cullis is still a member.

Another organization which came within the scope of this energetic British woman's interest at this time was the Industrial Fatigue Research Board. Professor Cullis rendered invaluable assistance in this post, and when the board expanded into a permanent body after the War—the National Institute of Industrial Psychology—she was made a member of its executive committee. This position she still holds.

In 1920 Vassar College invited Professor Cullis to give the Ellen Richards Memorial Lectures in the United States, and she accepted the invitation. Before her return to England in 1921 she also went to Vancouver to speak before the Canadian Council of Education. Back in England after this trip, for five years she made broadcasts on physiology and hygiene on the *School's Program* of the British Broadcasting Corporation and served as chairman of the BBC's committee on adult education.

Her Government again sent her on a mission in 1936 at the invitation of the South Australian Government, which was at that time celebrating its centenary anniversary. In India the following year she was the only woman member of a delegation of fifty chosen to celebrate the silver jubilee of the Indian Science Congress. Upon this occasion she was made an honorary member of the Indian Physiological Society. The Far East was to claim Professor Cullis' attention again in 1940, when she made a tour which included Shanghai, Hong Kong, the Dutch East Indies, Malaya, Singapore, and Japan.

Always combining her work in the field of physiology and hygiene with her other compelling interest, education, Professor Cullis has been honored in this profession as well. After the First World War she became president of the British Federation of University Women, and in 1929 this office led into one of even wider scope, president of the International Federation of University Women, which office she held until 1932. In her capacity as president she traveled widely on the continent. She has served as chairman of the Education Committee of the English Speaking Union and as a member of the Council of King Edward's Hospital Fund for London, the Council of the National Institute of Industrial Psychology, and the Central Council of Recreative Physical Training. When the educational value of films attracted her interest she became a member of the Advisory Council of the British Film Institute and chairman of its educational panel. She has also served as a director of the weekly review *Time and Tide*.

During her visit to New York in 1942, on her eighth trip to the United States, Professor Cullis' special interest was in showing the women of America the great need for cooperation with the women of Britain in furthering the war effort and in protecting the health of women in wartime. "You American women," she said in an interview when she was the guest of Dean Virginia Gildersleeve '41 of Barnard College, "are a potent force in influencing public opinion. Those wonderful household gadgets you have here give you so much more time to attend meetings, to listen, and to talk in the interest of this fight for freedom."

Professor Cullis also gave a bit of her air-raid experience. "Just before I left," she said, "I was conducting an examination of London University medical students in Cardiff. We were interrupted twice [by alerts], had to go to an air-raid shelter once in the morning and again in the afternoon. The second time we decided we couldn't waste any more time and went on with the examination in the shelter. The students made higher grades than in previous examinations taken under normal conditions. Something about the excitement of the raid minimized ordinary 'examination nerves,' released inhibitions, and resulted in really quite brilliant examinations—quite."

Speaking of conscription before an audience of the New York City League of Women Voters, Professor Cullis argued that "conscription is good because it means that the Government will select the jobs to be filled and the officials know what they want and what is needed." She warned against American women doing what British women did. Professional women in England "threw away their training" to go into any war work they could find. "Then up came the need for work in which they were specifically trained, and they were swallowed up in the other jobs [and were not available]," she added. "Wait until your Government wants you. Don't give up your present jobs. Train while you carry them on."

She then added a few words of caution on the subject of education. Young people in their enthusiasm, she pointed out, rush off to serve their country in the first job that is offered. What they should do, according to Professor Cullis, is to realize that in taking a quick and easy job they may not be giving the best they have to give. If possible they should keep on with their college training in order that they may be ready for "the growing demand for persons trained in the scientific field."

It would naturally be expected that honors would come to a person with such a record of ability and service as Professor Cullis has shown. In addition to the M. A. degree from Cambridge University and a D. Sc. from the University of London, she has received an honorary LL. D. from Goucher College in the United States. She received the order of the C. B. E. in 1929.

Professor Cullis has been too busy in active service to give much of her time to writing books, but in 1935 she was co-author with Muriel Bond of *The Body and Its Health*, and she has contributed many articles to scientific journals and other publications. Her recreations are reading and golf, and she belongs to the Overseas Club.

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CURRAN, CHARLES C(OURTNEY) Feb. 13, 1861—Nov. 9, 1942 American artist, winner of many important prizes at exhibitions; corresponding secretary of the National Academy of Design for more than fifteen years until his death.

Obituary

N Y Times p28 N 10 '42

CURTIS, GEORGE VAUGHAN 1856(?) —Aug. 21, 1943 Artist and art teacher; English-born, he came to the United States in 1913; painted scenes of Paris, Venice, and Morocco; works on display in museums of Melun and Châlons in France.

Obituary

N Y Times p15 Ag 23 '43

DAFOE, ALLAN (ROY) May 29, 1883—June 2, 1943 Canadian country doctor who won fame for delivering the Dionne quintuplets in Callander, Ontario in 1934; served as their guardian for many years; lectured and wrote on child care; followed his father in rural practice, refusing to seek city practice.

Obituary

N Y Times p21 Je 3 '43 por

DALE, BENJAMIN J(AMES) July 17, 1885—July 30, 1943 British composer; warden of the Royal Academy of Music and member of the Associated Board of Royal Schools of Music; died suddenly after conducting the orchestra in a rehearsal of his own composition, *Flowering Tide*.

Obituary

N Y Times p13 Jl 31 '43

DANIELS, CHARLES N. 1879(?)—Jan. 23, 1943 Composer of such song hits as *Hiawatha, Moonlight and Roses,* and *Chloe*, under the name Neil Moret; latest number, *Somewhere under the Stars Tonight.*

Obituary

N Y Times p42 Ja 24 '43

DANNER, LOUISE RUTLEDGE 1863(?) —Sept. 25, 1943 Welfare worker; first national treasurer of YWCA; with her husband, William Mason Danner, she worked in leper colonies; toured colonies in the Orient many times and helped found the National Leper Hospital in the United States; lectured and wrote articles on her experiences.

Obituary

N Y Times p25 S 28 '43

DANTCHENKO, VLADIMIR (IVANOVICH), NEMIROVICH- (dän'chen-kō vlä-dē'mēr ē-vän'-ə-vich, ne-mi-rō'vich) 1858(?)—Apr. 25, 1943 Celebrated director of the Moscow Art Theatre; author of plays and of several novels, including *On the Steppes* (1897); autobiography, *My Life in the Russian Theatre* (1936), tells how he and Stanislavsky founded the Moscow Art Theatre and its studios in 1898; state premium for war services recently awarded him by Stalin '42.

Obituary

N Y Times p19 Ap 26 '43 por

DARDEL, NILS VON 1888(?)—May 25, 1943 Swedish artist, water-colorist; work widely known in Scandinavia; interested in the modern art movement; work represented in collections at the City Library and at the National Museum in Stockholm, the National Gallery in Oslo, and the Gothenburg and Malmo Museums.

Obituary

N Y Times p23 My 26 '43

DARLAN, JEAN (LOUIS XAVIER FRANÇOIS) Aug. 7, 1881—Dec. 24, 1942 Ex-Vichyite high commissioner for French North and West Africa; assassinated in Algiers; death came six weeks after he had taken over the government of French Africa with the backing of the United States; see sketch 1941 Yearbook.

Obituary

N Y Times D 25 '42 por

DARWIN, LEONARD Jan. 14, 1850—Mar. 26, 1943 Former president of the Royal Geographical Society and the Eugenics Education Society; Former Liberal Unionist Member of Parliament for the Lichfield Division of Staffordshire; retired major in the Royal Engineers; fourth and last surviving son of Charles Darwin; author of many volumes.

Obituary

N Y Times p24 Mr 28 '43

DASHIELL, WILLARD 1868(?)—Apr. 19, 1943 Veteran actor and stock company director; appeared in *An American Tragedy, The Front Page, The Squaw Man, Strictly Dishonorable.*

Obituary

N Y Times p23 Ap 20 '43

DAVIS, JONATHAN M(cMILLAN) Apr. 26, 1871—June 27, 1943 Former Governor of Kansas; tried on bribery charges but acquitted.

Obituary

N Y Times p21 Je 28 '43 por

DEAN, VERA MICHELES (dēn vē'rə mi-she'ləs) Mar. 29, 1903- Author; lecturer; research administrator

Address: b. Foreign Policy Association, 22 E. 38th St, New York City; h. 1170 Fifth Ave, New York City

"Many an American still believes that sooner or later a bell will ring; then War will be over and peace will have begun. This is the burden of talks I have had from New York to Atlanta, from New Orleans to St. Paul." With this opening, Vera Micheles Dean, research director of the Foreign Policy Association, proceeds to outline her plans for solving the reconstruction problems which are the inevitable result of the Second World War. Their magnitude does not depress her, however. "On the contrary," she says, "we should feel peculiarly fortunate that we are living in a period of history which challenges the imagination, the courage, and the skill of each and every one of us."

Vera Micheles was born in St. Petersburg, Russia, on March 29, 1903. She was educated privately until she came to the United States in 1919 and entered Radcliffe College. She received her B. A. degree from Radcliffe in 1925; her M. A. from Yale in 1926; and her Ph. D. from Radcliffe in 1928. In 1928, too, she became an American citizen.

Upon receipt of her doctorate, Miss Micheles joined the Foreign Policy Association as a research associate. In 1933 she became an editor and in 1938 she became research director. In 1929 she was married to William Johnson Dean (who died in 1936).

Dr. Dean's work for the Foreign Policy Association has taken her through many countries—Russia, France, England, Belgium, Germany, Sweden, Denmark, Austria, Czechoslovakia, Italy, Greece, Turkey, Romania, and Switzerland, where she has gathered first-hand material for her reports. It has given her, too, the opportunity to lecture before many varied audiences throughout the United States.

Mrs. Dean's writings include two books: *New Governments in Europe,* in collaboration with R. Buell and others (1934); and *Europe in Retreat* (1939). She has written a number of pamphlets and reports for the Foreign Policy Association under such titles as *The Italian Corporative System; Industry and Agriculture in the U. S. S. R.; The New Constitution of the U. S. S. R.; Toward a New Balance of Power in Europe; The League and The Italo-Ethiopian Dispute;* and *Soviet Russia: (1919-1937).* Her books and some of her pamphlets have seen several editions. Mrs. Dean is also the author of numerous articles and book reviews in magazines such as *Survey* and *Survey Graphic, The Nation, New Republic, Current History,* the *Christian Science Monitor,* and *Yale Review.*

Although Mrs. Dean's subject matter includes all the countries of Europe, she writes more about Russia than any other one country. In "The Russian Bear in the Wheat Pit," an article which appeared in *New Republic* in 1930, she raised the question of whether "two such divergent economic systems as socialism and capitalism may be expected to exist peacefully side by side." "Today official Soviet spokesmen do not conceal their conviction that the two systems are essentially antagonistic, and that the result of the struggle between them will determine the fate of socialism not only in the Soviet Union but throughout the world." In 1940, writing on "Russia and the 'New Order' in Europe," Mrs. Dean commented that the "Russians believe that the time may come when the conquered peoples of Europe, resentful of Nazi rule and disheartened by the outlook for the future, may turn to the Soviet system as the one alternative not yet tried outside the U. S. S. R. With that end in view Russia, while preserving outward neutrality, remains true to Lenin's precept that the 'imperialist' war should be transformed into 'civil war'—a civil war in which Russia, given the right combination of circumstances, might assume the role of standard-bearer of world revolution envisaged for it by Lenin." In 1942, after Russia had entered the War on the Allied side and proved herself the strongest military power fighting Fascism, Mrs. Dean warned: "Those who do not like the Russian system will not be able to conjure it away by mere denunciation, or by witch-hunting of local Communists. If we do not like the Russian plans for a post-War order, that is all the more reason for formulating right now a post-War program in democratic terms that could rouse the enthusiasm and enlist the support both of Russia and of Europe's conquered peoples."

When in May 1943 the Soviet Union announced the dissolution of the Comintern (the Third International), Mrs. Dean hailed the act as making "Russia free to pursue its national interests untrammeled by obligations, however theoretical, to Communist groups outside its borders." In her article, "The U.S.S.R. and Post-War Europe" (*Foreign Policy Reports*, August 15, 1943), she pointed out that Russia's foreign policy has not been imperialistic but protective, and added: "In the future, the Soviet Government may be expected to use all means at its command to assure the security of Russia, and to give its support to those regimes emerging from Europe's chaos which show themselves genuinely sympathetic to Russia, or, at least, genuinely opposed to German Nazism."

For the achievement of world security Mrs. Dean has been from the beginning a supporter of collective action. In 1936, writing on the "Responsibilities of Peace," she commented that "if there is to be effective collective action, there must also be collective responsibility. . . If collective action presupposes collective responsibility for its application, it also presupposes the ultimate possibility of resort to force." The following year, in an article entitled "A Challenge to Pacifists," Mrs. Dean undertook to answer a number of questions on the topic. She pointed out that the experience in Spain showed that "a policy of non-intervention, unless strictly enforced, plays into the hands of potential war makers." In reply to the question of whether or not resisting the demands of the dictatorships would plunge the world into war she stated that there was always the danger of war in a world "armed to the teeth," and that "continued truckling to the threats of potential aggressors may temporarily avert conflict, but it fails to remedy the international maladjustments which eventually produce war." To the question: Would dictators carry out threats of aggression if they thought they would meet resistance on the part of democracies? Mrs. Dean replied: "Much of the bellicose atmosphere created by Fascist spellbinders is sheer bluff which succeeds only because the democracies are paralyzed by fear of war. . . . The real danger is that the democracies, ultimately goaded into resistance, will fail—as did Britain in 1914—to make their attitude known until the eleventh hour, thus encouraging the dictators to take up positions from which they cannot retreat." In 1943 Mrs. Dean voiced that warning in no uncertain terms, writing: "The great powers will have an opportunity, after this War, to turn over a new leaf in international practice. And unless we all turn the new leaf over together, undeterred by remaining mutual doubts about each other's political and economic systems, we all risk slipping back into the malpractices of the past, which can only lead us to further catastrophes."

Current News-Photo
DR. VERA MICHELES DEAN

On the subject of post-War reconstruction Mrs. Dean has had a great deal to say. She advocates sharing with the world "the privileges won for us by our political and industrial achievements, and she opposes dismemberment of Germany. "Assuming a military defeat of Germany," she wrote in the *Yale Review* for Autumn 1942, "it must be recognized in advance that post-War reconstruction would not be promoted—would, on the contrary, be retarded or jeopardized—by any organized attempts to wreak vengeance on the German people, or reduce Germany to a position of economic subservience, or isolate it from the rest of the world. At the same time, Germany's own progress toward national maturity and international cooperation would be retarded, with dangerous consequences for post-War reconstruction, if the United Nations accord it special treatment of any kind. The sooner Germans are treated like other people, and learn that neither threats nor self-pity on

DEAN, VERA MICHELES—*Continued*

their part will bring them special consideration, the sooner they will find it necessary to establish a workable relationship with the rest of the world. . . We cannot offer the Germans any more than we can offer ourselves, and that is equality in sacrifice and equality in the enjoyment of the fruits of sacrifice."

In *Europe in Retreat* (first published in 1939 and revised in 1940 and 1941) Mrs. Dean surveyed the factors "which paved the way for the Munich settlement" and drew some conclusions as to their probable effect upon the future course of events. The book was received with considerable critical approval. Walter Millis found the flavor, "as is likely to be the case with concentrated foods," somewhat "dry," but "the nutritive value is considerable. It's a short book, with a lot in it." Paul Hutchinson found that Mrs. Dean "not only possesses extraordinary resources in the way of information with the ability to present them succinctly and clearly, but she has written the coolest book of a hysterical period." The New York *Times* reviewer, too, found it an impartial, well-informed, and well-written book.

Mrs. Dean's academic honors include election to junior membership in Phi Beta Kappa in 1924 and the receipt of the LL.D. degree from Wilson College in 1940. She was the recipient of the Carnegie Endowment Fellowship in International Law in 1925 and she held the Oberlaender Fellowship for Study in Austria in 1932. She was an American delegate to the International Studies Conference held in Paris in June 1937 and she is a member of the Coordinating Committee for the International Studies Conference.

Dr. Dean is stately, dark blonde, and handsome, and somewhat brusque and direct in her manner. She is an Episcopalian and a member of the Cosmopolitan Club and of the American Woman's Association. Her hobbies, her publishers tell us, are dancing and the theatre. She has two children, William Johnson, Jr., and Elinor Gardner.

DEANE, SIDNEY N(ORTON) 1879(?)—May 4, 1943 Professor of classics at Smith College for thirty-one years; since December 1942 acting librarian of Smith College Library.

Obituary

N Y Times p27 My 5 '43

DE BECK, WILLIAM MORGAN Apr. 16, 1890—Nov. 11, 1942 Comic artist who created Barney Google, Spark Plug, and other popular cartoon characters.

Obituary

N Y Times p25 N 12 '42

DE GEER, GERARD (JAKOB) (deh-yär) Oct. 2, 1858—Aug. (?), 1943 Geologist; professor emeritus of geology of the University of Stockholm and founder of the University's Geochronological Institute; international authority on Glacial Age.

Obituary

N Y Times p19 Ag 12 '43

DE GRAFF, ROBERT F(AIR) June 9, 1895- Publisher

Address: b. Pocket Books, Inc, 1230 Sixth Ave, Rockefeller Center, New York City; h. Oyster Bay, Long Island, N. Y.

"The American public will not buy paper-bound books." For years publishers had been saying this: many had tried the cheap reprint idea (one or two even published original editions in inexpensive format), but with a discouraging lack of success. Yet the idea persisted, and one man was convinced that the American public would buy cheap, paper-bound books if, through adequate distribution, the books were brought to them. He was Robert F. de Graff, head of Doubleday, Doran's reprint department; and he decided to drop the work he was doing "to prove to himself once and for all that it was impossible." That was in 1938. It was not long before de Graff had his proof: 5,000,000 copies of his Pocket Books were sold in 1941, 20,000,000 in 1942, and an estimated 35,000,000 will be sold in 1943 "if paper rationing permits."

Back in the days before the First World War Robert de Graff was repairing automobiles in New Jersey. Today he sits in a Radio City office with a stuffed wallaby (a "pocket-size kangaroo," the trade mark of Pocket Books) behind his head and "directs an enterprise that puts books—good ones—in the hands of hundreds of thousands of readers who never bought books before." He was born at Plainfield, New Jersey on June 9, 1895, the son of James W. and Carrie T. (Milliken) de Graff. Obliged to leave school because of a nervous breakdown, he never went to college. But he had a talent for mechanics and he soon found himself in the automobile business. Then America entered the War, and he served as a lieutenant in the 311th Mobile Ordnance Repair Shop with the 86th Division.

On his return from service, and following his marriage on June 14, 1920 to Dorcas Bomann, de Graff wanted broader business experience. He therefore entered his father's business, the selling and distribution of notion specialties (combs, brushes, pins, needles, and shoe laces). After this concern was closed out in 1922 de Graff was invited by his cousin, Nelson Doubleday, to go to Garden City to learn the book trade. Following preliminary training he was put in charge of the Garden City Publishing Company, which had been formed for the distribution of lower-priced books than Doubleday was then selling. These included 15¢ paper novels sold to the American News Company and later through Woolworth and other chain stores; 25¢ paper novels, which were unsuccessful; and Star Dollar Books, which were reprints of non-fiction such as *The Story of Philosophy* and *The Outline of History*. The Dollar Books proved successful, selling some fifteen million.

In 1936 de Graff resigned from the Garden City Publishing Company to start his own reprint business. But he was persuaded to accept the presidency of Blue Ribbon Books, which published non-fiction at $1, odd-priced reprints, and the Triangle Books at 39¢. The concern later bought out the A. L. Burt Home Library 75¢ series and 50¢ juveniles. De

Graff still felt that these prices were not low enough, that quality books would prove acceptable to a larger public at 25¢. A cloth-bound book could not be manufactured to sell at such a price, and the question of the paper-bound book came up again.

De Graff determined to settle that question. In 1938 he left Blue Ribbon Books and founded Pocket Books, Inc., in which he owns the majority of stock and in which Simon '41 & Schuster '41 own a small interest. At a uniform 25¢ price, Pocket Books were made to attract the public—printed in good type on good paper with minimum margins, bound in vividly colored, semi-stiff jackets with a glossy sheen of laminated cellulose acetate called Perma-Gloss. Titles, too, were chosen to attract the public eye. They included reprints of original best sellers, such as *How to Win Friends and Influence People* (which alone has sold 1,400,000 copies), *Lost Horizon*, and *The Good Earth*, and such classics as *Wuthering Heights* and *Pride and Prejudice*. Mystery stories and non-fiction are staples; and the list includes also anthologies of short stories and poetry.

But it is to their methods of distribution that Pocket Books really owe their success. A huge market for cheap books is necessary; and Pocket Books are distributed not only through book stores, which handle only five per cent of them, but through news and magazine stands, railway stations, drug, stationery, and department stores, five-and-ten-cent stores, etc., throughout the country. They are even being successfully sold in cafeterias, supermarkets, and tourist camps. In Detroit, for instance, while there are only about a dozen outlets for a $2.50 book, there are 1,232 outlets for Pocket Books.

The enterprise was cautiously launched in June 1939 after extensive mail-order testing to see if the public were interested. "The answers," Peggy Wright quotes de Graff, "showed me two things very clearly: that people would buy more books if they were cheaper and that most people didn't have enough time to read. That's where I got the idea for the size of my books. I thought if I could make them of a size that would easily slip into a pocket or a handbag, people would carry them around and read them whenever they had a few free minutes. The trade name then came easy."

By February 1, 1944 Pocket Books was to publish 247 titles, 160 of them on the active list. All the books are "self-selling," requiring no publicity. After several experiments de Graff worked out a formula for the four books he publishes each month: two detective stories, a staple item which may be an anthology, a "Pocket Reader," or a classic, and one other book, either fiction or non-fiction. (Five books were published monthly before the wartime paper shortage.) According to *PM*, Pocket Books publishes its reprints as soon as it can get rights from the original publisher, "usually from three to five years after original publication for detective stories and modern fiction."

Added proof of de Graff's success is the competition Pocket Books has recently aroused. Early in 1942 the newsstands serviced by the American News Company started distributing Avon Pocket-Size Books, printed on different stock and a fraction of an inch wider. De Graff filed suit charging unfair trade practices. But his biggest current worry is not so much competition as rising printing and paper costs. Production costs on Pocket Books range from 7¢ to 12¢ a copy. For the privilege of reprinting, the original publisher is paid 1¢ to 1½¢ for every copy Pocket Books sells, and the publisher pays the author half. Wholesalers pay de Graff 15¢ a copy; retailers from 16¢ to 19¢, depending on the size of the orders. Since billing, shipping, and other costs are little less for Pocket Books than for regular editions, with production costs up the profit margin is slim. Other publishers of inexpensive books have already raised their prices. But de Graff says that before he parts with his 25¢ price, he will cheapen his stock and take every available step to cut corners on overhead.

Morris Engel

ROBERT F. DE GRAFF

Among de Graff's post-War plans is a project for selling Spanish translations of Pocket Books in Latin America. (With several other American publishers he made a good-will tour of South America in the summer of 1943.) He does not plan to publish original novels, however, because the cost of publicity would prohibit a low price. "Whatever happens," Peggy Wright reports, "de Graff expects Pocket Books to reach a steady annual sale of 65,000,000 copies."

Big (six feet three, 190 lbs.), blond, and blue-eyed, Robert de Graff commutes from his Oyster Bay home to his office; and, like a number of other publishers, he is said to be too active a businessman to be much of a reader himself. Athletic, he likes golf, tennis, and swimming for recreation; and he is also a candid camera fan.

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DE LA BORDE, JEAN (JOSEPH JULES NOEL) *See* La Borde, J. J. J. N. de

DE LEATH, VAUGHN Sept. 26, 1900—May 28, 1943 "First Lady of Radio"; singer and composer, inventor of "crooning"; formerly an actress.

Obituary

N Y Times p13 My 29 '43 por

DELLA CHIESA, VIVIAN (del'la kē-ā'sə) Oct. 9, 1915(?)- Lyric soprano

Address: b. 711 Fifth Ave, New York City; h. 55 Central Park West, New York City

Vivian Della Chiesa is the American-born and American-trained lyric soprano who has been featured on several radio programs. Miss Della Chiesa has enjoyed a consistently successful musical career since 1935 when she won a nationwide contest sponsored by the Columbia Broadcasting System. Since that time she has sung in opera and recitals as well as on the radio and can boast of two appearances as soloist with Toscanini '42. She hopes to be able to sing some day at La Scala, the famous Milan opera house, in order to prove that a singer trained exclusively in America can equal the achievement of those who have studied abroad.

VIVIAN DELLA CHIESA

This golden-haired songstress was born in Chicago, the daughter of Ettore and Dulia (Morelli) Della Chiesa. Vivian's mother was an excellent pianist whose father, in turn, had been a conductor in Italy. In a musical atmosphere such as the one provided by Vivian's early surroundings, it was only natural that she should have learned music at the same time that she learned to speak and walk.

Before she was three years of age her mother had already begun to give her piano lessons. When she was seven voice and violin instruction was added to her program; by her tenth birthday Vivian was training for opera. Her mother wisely prevented her from sacrificing a general educational background to her musical training, for together with her musical studies Vivian was taught languages, gymnastics, and dancing. Later she attended the Roosevelt High School in East Chicago, Indiana, and she then supplemented her musical training at the Chicago Musical College.

Vivian made her first public appearance at a country club musicale when she was only fourteen. A short time later she was awarded a scholarship to study with Marion Claire of the Chicago Opera Company. After three years of training with Miss Claire, Vivian was ready to work with an operatic coach and in 1934 she went to Forrest Lamont, with whom she studied until the time of his death in 1939.

By 1935, when she had been under Lamont's direction for one year, Miss Della Chiesa was eager to begin her public career. She learned of a contest sponsored by the CBS station WBBM to discover an "unknown singer" for the radio. Miss Della Chiesa was contestant 1,286 among 3,700 other aspirants. She had never sung professionally before in her life and did not expect to win at all; she entered the contest merely for the experience of singing once over the radio. It was more than a mild surprise to her, therefore, when she learned that she had won the contest by the unanimous choiçe of the judges. The prize of $1,300 which she received was in payment for thirteen weekly performances on the air. After her second broadcast Miss Della Chiesa had an offer of a sponsor for her program.

Since then Miss Della Chiesa has been booked constantly for engagements in radio, opera, and concerts. Although she has not "specialized" in any one of these fields, she has been so well grounded musically that she is able to cope successfully with all three. It was during one of her first broadcasts that Paul Longone, the late impresario of the Chicago Opera, heard her sing. He was so much impressed with her voice that he invited her to audition for him. The result of the audition was an engagement with the Chicago Opera Company for three years.

Upon becoming a member of the Chicago Opera Company in 1936 Miss Della Chiesa made her debut as Mimi in *La Bohème* on November 15 of that year. On that occasion the soprano says that she was paid the greatest compliment of her career by Tito Schipa, the noted operatic tenor. Schipa, it seems, had always refused to sing in the opera *L'Elisir D'Amore* because he had never heard a soprano whose voice was equal to the requirements of the heroine's role. When the Italian tenor heard Miss Della Chiesa's Mimi, he declared that he would gladly sing opposite her in *L'Elisir*.

Following her initial operatic experiences, Miss Della Chiesa appeared with the St. Louis Opera and the Cincinnati Opera Company and at the Havana International Opera, where she sang with Giovanni Martinelli in *Otello*. She has been the featured soloist with such important symphony orchestras as the Chicago Symphony and the Toronto Symphony Orchestra. At one of her appearances at Chicago's Grant Park an audience of 60,000 gathered to hear her sing. On the following day an enthusiastic press compared the quality of her voice to that of the late Claudia Muzio.

As a radio singer Miss Della Chiesa has always been a favorite with listeners. She has been the featured singer on such programs as the *Carnation Hour*, the *Magic Key*, the *Firestone Hour*, and Bayer Aspirin's *Album of Familiar Music*. The high spot in her radio career occurred when she appeared on two consecutive programs with Toscanini in the NBC Symphony concerts. She was the only singer ever to have enjoyed this distinction. In the summer of 1943 Miss Della Chiesa sang on Columbia's *American Melody Hour*, a half-hour weekly program of popular ballads and light classical music.

Whether she sings over the radio, in opera, or on the concert stage, Miss Della Chiesa is always praised and admired. *Musical America* once stated, "Miss Della Chiesa possesses one of the loveliest lyric soprano voices to be heard anywhere in America." A San Francisco *Examiner* reviewer remarked that her tone is "easy and poised" and that her singing has "taste, feeling, and magnetism."

Successful singing is not to be confused with merely correct singing, according to Miss Della Chiesa: correctness must be a means to an end, never an end in itself. "The object of public singing," she states, "is not to demonstrate an acquaintanceship with the rules but to give pleasure to one's hearers. That means that the connection must be so natural, so spontaneous, so real, that the listener is quite unconscious of the fact that tone production is the result of hard work."

Vivian Della Chiesa is a slender, statuesque young woman with gleaming blond hair, blue eyes, and classic patrician features. She is as agreeable and as affable as she looks; she is always smiling and likes to chat with the musicians during rehearsals. Much of her spare time is spent in collecting lipsticks, unusual hats, old music boxes, and historical information about the costumes she wears for various roles. She admits having only one superstition—knocking on wood.

In July 1943 Miss Della Chiesa terminated her work on the Bayer Aspirin program and the *American Melody Hour* to make guest appearances. She began a concert tour in the middle of September and will have about sixty engagements throughout the United States and Canada during the fall and winter of 1943.

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DE MILLE, AGNES (GEORGE) (də-mil') Choregrapher; dancer

Address: b. c/o Theatre Guild, 245 W. 52nd St, New York City; h. 42 E. 9th St, New York City

"American folk dances have always been my passion; they're a lot wilder and more exciting than the dancing we do today. That's why *Oklahoma!* was fun to do. People in Oklahoma in 1900 enjoyed dancing; they went lurching and careening around the floor, throwing themselves about with wonderful enthusiasm and abandon. Just watching them, you feel the same excitement." Thus Agnes de Mille describes the background for her choregraphy in *Oklahoma!*, the Theatre Guild's phenomenally successful American operetta. As both dancer and choregrapher, Miss de Mille is one of the leading figures in the American ballet. John Martin, dance critic of the New York *Times*, has written, "She has a genius for capturing human people of whatever locale or social level in their simplest and most honest phases, ridiculing them sometimes, fairly devastating them at other times, and at still others making them seem like members of a mighty likable race."

Through her father, film producer William de Mille, and her uncle, director Cecil B. de Mille '42, Miss de Mille can claim membership in one of Hollywood's most distinguished families. Her mother is the daughter of the famous American economist, Henry George. Agnes George de Mille was born in New York City. Her background was largely that of the rising motion-picture industry, and in 1916 she played a small role in one of her father's productions, *The Ragamuffin*. Unlike many of her fellow-artists, Miss de Mille did not resolve in childhood to become a ballet dancer, although at the age of eight she wrote a book on costumes. Her interests were many and varied, and she chose English as her major at the University of California. Upon graduation, *cum laude,* she looked about for a career. Inspired by a chance visit to a ballet studio, she decided to make the dance her life's work and underwent thorough training in academic, classical ballet, studying under Koslov, Marie Rambert, and Karsavina in London. But the young ballet student was quick to realize that "the day of the great romantic solo dancer is unquestionably on the wane." Although she mastered the forms of classical ballet, and, according to John Martin, "has done quite the most tasteful and stylistically sensitive work of the sort that has been done in the American field," from the beginning Miss de Mille was far more interested in her poignant and human character sketches, which are so close to the theatre that they are considered "choregraphic acting."

Her first New York appearance was in MacKlin Marrow's production of Mozart's *La Finta Giardiniera* in 1927. In her concert debut at the Guild Theatre in 1928, when her work was hailed as "delightfully built from the standpoint of composition and choregraphy," Miss de Mille was anticipating themes which she was later to develop in her ballet *Rodeo*. Early in her career she devised an American dance, *'49,* which was full of vigor-

AGNES DE MILLE

ous Western spirit. Constantly adding to her repertoire, the young dancer created, almost simultaneously, the classic *Hymn,* danced to Bach's *Jesu, Joy of Men's Desiring,* and the lusty folk dance patterns of *Harvest Reel.* She was meanwhile winning fame for herself as a dance mime, "a dancer whose sense of characterization is as strong as her artistry is sensible and her technique is facile." Following Charles Weidman '42 Doris Humphrey '42, and Angna Enters '40, Agnes de Mille developed the solo character sketch. Comedy was her specialty in these sketches and, unlike Weidman, whose dancing was a satiric comment upon society, Miss de Mille showed, in her studies—*Ballet Class* and *Stage Fright*—"a wistful Chaplinesque humor", "deft juxtaposition of pathos and buffoonery."

The year 1929 marked her first professional success as a choregrapher when she staged the dances for the Hoboken revival of the melodrama, *The Black Crook.* Well established then as a director and dancer, Miss de Mille headed for London where she spent several years giving recitals, directing dances for musical revues, and helping to organize the London Ballet Company. In 1933 she was responsible for the dances in *Nymph Errant,* an English musical hit which starred Gertrude Lawrence '40. When she returned to America Miss de Mille's dancing was criticized by John Martin as being too full of "English reserve" which conflicted with her basic art. He wrote: "Her most persuasive creations are always those which deal with earthy people."

At the invitation of her uncle, Cecil B. de Mille, she went to Hollywood in 1934 to dance in his lavish production of *Cleopatra.* Miss de Mille was scheduled to do an Egyptian dance on a platform built on the back of a bull. She withdrew from the picture, however, feeling that the dance sequence was not being given sufficient importance in the film. In the following year she staged the dances for the Leslie Howard-Norma Shearer film version of *Romeo and Juliet* (1937) but did not appear in the production herself—and according to John Martin, the last person to see the dances "was the scrubwoman who cleaned the floor of the cutting room." Other discouragements were to follow. Meanwhile, however, she had won for herself the title of "the world's youngest choregrapher" by giving a large and very successful concert in Hollywood Bowl. Miss de Mille presented a series of folk dances and her own *Harvest Reel,* both of which were enthusiastically received by a capacity audience.

Called back to Broadway by the Shuberts, she staged the dances for the Ed Wynn musical comedy *Hooray for What* (though few of them reached Broadway intact), for Leslie Howard's *Hamlet,* and for *Swinging the Dream,* a jazz version of *A Midsummer Night's Dream.* In 1939 the newly organized Ballet Theatre invited her to join its staff as choregrapher. With its purpose of bringing to the American public "traditional and contemporary ballets, choregraphers, and dancers," the Ballet Theatre offered Miss de Mille an opportunity to create her dances, to direct them, and to dance in them herself. Under its aegis she presented three of her most famous ballets—*Black Ritual, Three Virgins and a Devil* (1941), and *Rodeo* (1942).

Black Ritual, which is danced to the music of Milhaud's '41 *La Création du Monde,* was an attempt to capture the psychological atmosphere of a primitive tribe engaged in ritualistic ceremonies. Miss de Mille has long been a student of tribal dances, and in 1931 she had written, "There is, of course, a difference between the primitive unconscious folk dancer and the creative artist, but it is one more of purpose than of form and content." In genuine folk dancing of any sort, Miss de Mille says, the dance and not the dancer dominates. *Black Ritual* put these principles into practice and was praised for its novelty and its moving presentation.

"A Daliesque-Italian-primitive trifle in which a monkey-like Satan deftly garners three damsels," *Three Virgins and a Devil* proved to be Miss de Mille's most sophisticated and most satiric work to date. Described by Edwin Denby as a "little satire on virginal vanity," the ballet is a fantastic combination of classical forms, country dances, the "Lindy Hop," and "Pecking." Danced to Respighi's music, it tells the story of three pious maidens. "The Devil interrupts their prayers with a hot musical number, and the girls find to their amazement that while their hands are properly prayerful their hips are cutting loose in swingtime." The choregrapher frequently dances the role of one of the virgins, winning John Martin's praise—"its humors are lusty and its performance is full of vitality when Miss de Mille is there to whip it up."

With *Rodeo* or *The Courting at Burnt Ranch* Miss de Mille returned to Americana and the Western spirit. From *'49* and *Harvest Reel,* from the dances of *American Legend,* a review presented by the American Actors Company in 1941, and from *Hoe Down,* a dance which she performed during an engagement at New York's Rainbow Room, *Rodeo* evolved rather naturally as an epic ballet of cowboy life. The story concerns a gauche cowgirl, "the tomboy of the ranch outfit," who triumphs over the jokes of the ranch-hands and the sneers of the local beauties and finally wins her hero, "the Champion Roper." With Aaron Copland's '40 score and Miss de Mille in the leading role, opening night audiences demanded twenty curtain calls. Burton Rascoe called *Rodeo* "the most original and interesting innovation in the ballet in modern times." Taking for its background simple aspects of ranch life—Saturday night square dances, riding, roping, bulldogging—*Rodeo* tells a plain story in the poignant and pathetic style which Miss de Mille developed in her early character sketches. John Martin wrote of it: "In nothing she has previously done has Miss de Mille exhibited so much pure choregraphic skill and resourcefulness."

Much as *Rodeo* was praised by critics of the dance, it was generally agreed that Agnes de Mille's choregraphy in *Oklahoma!* surpassed the earlier ballet in depth and in purely formal beauty. A Theatre Guild production, *Oklahoma!*, adapted from Lynn Riggs' *Green Grow the Lilacs*, opened in New York City in the spring of 1943 and was immediately hailed as "Broadway's gift to opera," a "striking piece of theatrical Americana." Miss de Mille's two ballet numbers, *Out of My Dreams* and *All 'er Nothin'*, danced to Richard Rodgers' '40 music, were pronounced "supreme esthetic delights," and Burton Rascoe, reviewing the production in the New York *World-Telegram*, announced that Miss de Mille's choregraphy was "the biggest hit of the show." Olin Downes '43, the distinguished music critic, took time out from concert-going to describe the dances in *Oklahoma!*: "You watch with excitement and delight, and a lump in your throat, for this is something more than admirably stylized choregraphy" Perhaps Miss de Mille's greatest achievement in *Oklahoma!* is the fact that she has made the ballet "not only acceptable to the average theatregoer who would be bored to death by classical ballet but something he can get excited and shout about." In popularizing the ballet without at the same time sacrificing any of its artistic qualities, Miss de Mille has proved herself "one of the richest and most indigenous talents the dance has yet uncovered."

"Choregraphy for us today," says Miss de Mille, "should deal with situations and emotions of daily life in whatever period, and not with children's dream fantasies. Even such a lovely thing as *Les Sylphides* belongs to an era in the ballet that is past."

Oklahoma! is Miss de Mille's first real financial success, recitals being costly and ballet pay comparatively meager. She has had several Hollywood offers since the show opened, and has already gone to the West Coast to stage dances for a forthcoming Danny Kaye '41 film. In the fall of 1943 she returned to New York to work on the ballet for the musical comedy *One Touch of Venus*, and also to resume her position as choregrapher and ballerina for the Ballet Theatre. She was planning to have another ballet, *Tallyho*, ready for the October 10 opening of the Theatre, but was unable to finish it in time.

"As in *Oklahoma!*," wrote a *Newsweek* reviewer, "Miss de Mille's imaginative and satirical dances are an indivisible part of [*One Touch of Venus*], and next to [Mary] Martin the de Mille troupe . . . furnishes the evening's surest reason for stopping the show. . . Miss de Mille . . . likewise has as much money sense as her grandfather, the economist Henry George. For *Oklahoma!* she got plenty; for *Venus*, she'll only say it's 400 per cent more."

In December 1943 Miss de Mille was working on a new ballet for the Ballet Theatre and was soon to leave with the group for a cross-country tour of one-night stands. She did not plan to dance herself during this tour, but to rehearse the company in her new ballet. Following this assignment she was to go to Hollywood to work on the dances for a motion picture.

Slender and five feet two inches tall, Miss de Mille has been described by Lucius Beebe '40 as "amiable and precise minded." On June 14, 1943 she was married to Lieutenant Walter Prude of the Army Air Forces. A hard worker, Miss de Mille does endless research on her folk dances. When composing a ballet, she says, "I think best when I'm on my feet, and I cover about ten miles just going back and forth through the two big rooms of my apartment. I play the piano—everything from Mozart and Scarlatti to George Gershwin and Dick Rodgers—till I find the feel of the rhythm I'm looking for. When I do find it, it's the most wonderful moment of my life!"

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DEMING, DOROTHY (dem'ing) June 8, 1893- Public health nurse; author

Address: b. American Public Health Assn, 1790 Broadway, New York City; h. 302 W. 12th St, New York City

The author of the "Penny Marsh" books for girls on nursing as a career, Dorothy Deming, has been a public health nurse for seventeen years. Now consultant of public health nursing of the American Public Health Association, Miss Deming writes with accurate knowledge from her personal experience in this important field.

Dorothy Deming was born in New Haven, Connecticut, on June 8, 1893, the daughter of Clarence and Mary Bryan (Whiting) Deming. She went to Vassar College, where she received her B. A. in 1914. Then she entered Yale University for postgraduate study in American Colonial history. From this study later came a book, *The Settlement of the Connecticut Towns* (1933). With the outbreak of the First World War she became interested in nursing and left her postgraduate work hoping to serve as a nurse overseas. She entered the School of Nursing of the Presbyterian Hospital in New York City for training.

DOROTHY DEMING

The Armistice came before Miss Deming had a chance to serve as a war nurse. She finished the nurses' course, however, and for a time took up private-duty nursing. She then became a public health nurse; her first novel, *Penny Marsh: Public Health Nurse,* is based upon many of her own experiences and adventures during these early years of her work. She became general director of the National Organization for Public Health Nursing, editor of the *Public Health Nursing* Magazine, and was a director of the Holyoke (Massachusetts) Visiting Nurses' Association.

Miss Deming's first novel, *Penny Marsh: Public Health Nurse,* published in 1938, was well received. A vocational novel for older girls, the book told the story of Penny Marsh's experiences in public health nursing, including a flood and a blizzard as well as the more routine work of her profession. "The book ends with Penny's approaching marriage to a young doctor."

The sequel, *Penny Marsh: Supervisor of Public Health Nurses* (1939), found Penny Marsh in a large city, receiving additional training as an assistant supervisor. "A convincing picture is given of her experiences, and the plot has been successfully subordinated to the vocational intention. Sample report forms appear in the body of the text, and the reader is given a broader view of the work of the public health nurses." Critics thought the story "not so well motivated as the first," but agreed that it would be in demand "wherever the other is popular."

The last Penny Marsh book, *Penny Marsh Finds Adventure in Public Health Nursing* (1940), describes the adventures of Penny as a rural public health nurse, after her husband has been called to Brazil for a year of research. "The information," wrote the *American Journal of Public Health,* "is sound, the vehicle well chosen for this age group, and the total effect on the young reader such as to intrigue the better and more adventurous."

Miss Deming is also the author of *Ginger Lee, War Nurse* (1942) and of innumerable professional articles. Her enthusiasm for her profession and the adventures she puts into her pages have made Miss Deming's books most popular with girls who would like to be nurses, and the books have won high critical commendation. In 1942 Miss Deming worked on examination material for public health nursing at the American Public Health Association and she remained with that society in 1943.

Of her work Miss Deming herself writes: "There has never been a time when nursing was not a most appropriate and satisfying field of work for women, but today the opportunities in public health nursing bring a new challenge—the challenge of effective instruction of the public in ways to keep well and prevent illness. The public health nurse carries her message into homes, schools, colleges, and factories, as well as into hospitals and clinics. I hope that the story of *Penny Marsh: Public Health Nurse* will convince high school girls that a combined college and nursing course will prepare them for a job that holds all the human drama and excitement any girl could desire."

Devoted to her career, unmarried, when away from her writing and professional duties Miss Deming enjoys outdoor life, particularly swimming and hiking. She is taller than average, physically vigorous, brunette in coloring. She is a Republican, and her church affiliation is Congregationalist.

DENNIS, CHARLES HENRY Feb. 8, 1860—Sept. 25, 1943 Journalist; for sixty-one years associated with the Chicago *Daily News,* editor from 1925 to 1934; gave "their first journalistic 'breaks'" to John T. McCutcheon, Eugene Field, and George Ade; author of *Eugene Field's Creative Years* (1924).

Obituary

N Y Times p49 S 26 '43

DENNISTON, REYNOLDS 1881(?)—Jan. 29, 1943 Veteran actor; appeared in many Broadway plays after 1923, most recently in revival of *Charley's Aunt,* in *The Corn Is Green,* and in *Flare Path.*

Obituary

N Y Times p15 Ja 30 '43

DENNY, COLLINS, BISHOP May 28, 1854—May 12, 1943 Retired bishop of the Methodist Episcopal Church, South; Doctor of Divinity; outstanding leader against proposals to merge the Northern and Southern Methodist Churches; practiced law in his early life.

Obituary

N Y Times p21 My 13 '43

DE ROUSSY DE SALES, RAOUL (dē-rüs'i dē-säls') Mar. 5, 1896—Dec. 3, 1942 French correspondent in the United States from 1932 until the fall of France and since then chancellor of the Fighting French delegation; author of many volumes on contemporary affairs.

Obituary

N Y Times p25 D 4 '42 por

DE SÉLINCOURT, ERNEST Sept. 24, 1870—May 22, 1943 Well known English poet, critic of poetry, biographer, and essayist; greatest work the collection, arrangement, and editing of the voluminous correspondence of William Wordsworth and his sister Dorothy; holder of a number of degrees and formerly professor of English language and literature.

Obituary

N Y Times p23 My 25 '43

DE SYLVA, BUDDY Jan. 27, 1896- Theatrical and motion-picture producer; song writer

Address: b. 551 Fifth Ave, New York City; h. 444 N. Faring Rd, Los Angeles, Calif.

BUDDY DE SYLVA

Composer and collaborator on some 500 popular songs, the first producer since Florenz Ziegfeld to have three musical comedies running simultaneously on Broadway and hitting the $1,000,000 mark in profits, screen writer and producer, and top executive at Paramount, Buddy de Sylva is living proof of the Horatio Alger formula. In less than a quarter of a century he has raised himself from a ukelele player, working his way through college, to one of the highest positions in the entertainment industry. His has been a success story all the way. "If fortune has her favorites," says Theodore Strauss, "put Buddy de Sylva in the front row."

George Gard ("Buddy") de Sylva was born in New York City on January 27, 1896. His father, Aloysius Joseph de Sylva, was a lawyer who had succumbed to the lure of the stage, touring in vaudeville under the name of Hal de Forest. While playing in Azusa, California, he met and was married to Georgetta Gard, the daughter of the town's sheriff. At the insistence of his father-in-law, the elder de Sylva gave up the stage and returned to his law practice. When Buddy was two his parents moved to Los Angeles, where two years later he made his stage debut at a benefit in the Los Angeles Grand Opera House. Complete in velvet suit and long blond curls, young Buddy was well on his way to being a child prodigy under the name of "Baby Gard" until his grandfather stepped in, ordered that the curls be cut off, and that all offers from the Keith vaudeville circuit be ignored.

His efforts to become, as he puts it, "the Shirley Temple of my day" having failed, young Buddy settled down to the dull business of acquiring an education. He attended the Citrus Union High School in Los Angeles and worked as a shipping clerk in the afternoons. He distinguished himself very little in high school except as the author of a play which was presented by the graduating class. A professor from the University of Southern California who was in the audience suggested, perhaps critically, that de Sylva should go to college, so the young man enrolled at the University of Southern California. His musical education had not been neglected. Although, after submitting to violin lessons for some time, he realized that he would never master the instrument, he did manage to learn to play the ukelele. "When de Sylva entered U. S. C. his proficiency as an entertainer naturally caused him to be elected to the best fraternity and enabled him to pay his way by singing at parties."

It was de Sylva's interest in poetry (he once thought of collaborating on a blank verse tragedy) which launched him on his song writing career. At the end of his freshman year at college de Sylva found a $60-a-week night club job in a Hawaiian band. He thereupon decided not to return to college but to devote his life to the entertainment business. "With the crucial matter of his life work settled, de Sylva's rise was meteoric." The first step was his meeting with Al Jolson '40, "the dean of mammy singers," who was so impressed with de Sylva's songs that he put one of them, *'N Everything*, into his show, *Sinbad*, and arranged for the publication of several others. At twenty-two de Sylva went to New York to collect his first royalty check—$16,000. "His income since then has never fallen below $25,000 a year and has averaged several times that." The Remick Music Company promptly signed him up as a song writer, and while working for them he met a young pianist named George Gershwin. They teamed up to write *La, La, Lucille*, a musical comedy which was produced in 1919, and one reviewer said of them: "Here are two newcomers who show more than average promise."

Since song writing proved so profitable, de Sylva proceeded to collaborate with other composers. He is particularly proud of his association with Victor Herbert which resulted in the song, *A Kiss in the Dark*. Working with Jimmy Hanley, he produced the

DE SYLVA, BUDDY—*Continued*

popular *Just a Cottage Small by a Waterfall.* Meanwhile de Sylva was writing the books for such successful musical comedies as *Sally* (1921) (in which he did the lyrics for Jerome Kern's '42 music); *Ziegfeld Follies of 1921*; *Greenwich Follies* (1921); six editions of *George White's Scandals*; *Queen High* (1926); *Good News* (1927); *Three Cheers* (1928); and *Follow Through* (1929). In 1926 he formed "the most successful trio in Tin Pan Alley history" with Ray Henderson and Lew Brown. Their greatest hit was *Sonny Boy* which the trio wrote for Al Jolson. The song, lyrics and music, was written in two hours. Over 1,500,000 copies were sold, and the first royalty check was for $78,000.

With the advent of talking pictures, Brown, de Sylva, and Henderson headed for the West Coast, under contract to Fox Films. Their first picture, *Sunny Side Up* (1929), was well received, but the trio split up in 1930 when Henderson and Brown returned to New York. De Sylva, however, "to whom six figures on a contract held, and still do, an irresistible glamour," remained in Hollywood, writing scenarios, collaborating on musical scores, and producing films. By far his greatest contribution to the screen was his transformation of Shirley Temple from "a mere child prodigy" to "a rival of Duse and Bernhardt." He produced five of her most successful pictures—*The Little Colonel* and *The Littlest Rebel* (1935); *Captain January, Poor Little Rich Girl,* and *Stowaway* (1936).

When Twentieth Century Pictures was merged with Fox, de Sylva went to work for Universal, where his outstanding picture was *The Rage of Paris* (1938), which introduced Danielle Darrieux, the French actress, to American audiences. In 1939 he transferred to RKO where he produced *Bachelor Mother* with Ginger Rogers '41 as the leading lady. De Sylva had taken time out from picture making for only one Broadway venture, *Take a Chance* (1932), which, like all de Sylva ventures proved a "bonanza," with Ethel Merman '41 singing *Eadie Was a Lady,* "as good as, if not a better solo than, *Frankie and Johnnie.*" But in 1939, when, in spite of the success of his films, he left RKO, "Hollywood said de Sylva was washed up."

In answer to any such charges, de Sylva produced in swift succession "three fabulously successful Broadway musical comedies"—*Du Barry Was a Lady* (1939); *Louisiana Purchase* (1940); and *Panama Hattie* (1940). The de Sylva technique represents, according to Richard Watts, Jr., "a splendid theatrical alliance" between genuine beauty and burlesque shows. His productions are lavish, full of chorus girls and raw humor, yet they have a robustness and vitality which distinguishes them sharply from the "ordinary girl-and-music extravaganza." De Sylva is careful to select the best stars and writers available for his productions. *Du Barry* combined the talents of Bert Lahr, Ethel Merman, Herbert Fields (co-author of the book), and Cole Porter '40, in "a saffron speculation on the true state of affairs between the lady and Louis XV." For *Louisiana Purchase* de Sylva recruited the talents of Irving Berlin '42, dancer Vera Zorina '41, choregrapher George Balanchine '42, and comedians Victor Moore and William Gaxton in a clever satire on Louisiana politics. And *Panama Hattie*, which, writes Richard Watts, Jr., "has everything important to a work of its type, and has them to a superlative degree," saw the return of the Fields-Porter-Merman combination. De Sylva was credited with inspiring a renascence in musical comedy. "The impresario has given a lift to musical Broadway it hasn't experienced in ten years." In spite of menacing war clouds, de Sylva insisted in 1940 that "it's going to be a big year for musicals," and the receipts on his three Broadway shows bore him out, each making over $1,000,000 in their Broadway runs, and more on film rights.

De Sylva's phenomenal success in New York convinced Hollywood moguls that they had underestimated his ability. In a surprise move early in 1941 Paramount appointed him executive producer, making him production head of their studio. De Sylva admitted that both mediums, stage and screen, appealed to him, saying: "The fascination of doing both screen and legitimate productions lies in the necessity for entirely different techniques, and the consequent feeling that you are something of a virtuoso if you can master both of them at the same time." He returned to Hollywood to produce *Caught in the Draft* (1941), a comedy which starred Bob Hope '41 and Dorothy Lamour, and a Bing Crosby '41 vehicle, *Birth of the Blues* (1941). In 1942 he signed a renewal of his contract with Paramount. He was executive producer of *For Whom the Bell Tolls* (1943), which Sam Wood '43 produced and directed. In September 1943 he was reportedly seeking the title *Stork Club*, and with it the Stork Club stars: Sherman Billingsley and Walter Winchell '43.

Although de Sylva's career is even at this early date a legend in the entertainment business, he has had very little personal publicity. Many people, according to *Life* Magazine, "take it for granted that de Sylva the song writer and publisher, de Sylva the playwright, de Sylva the Hollywood executive, and de Sylva the Broadway producer are several people, probably brothers." In private life he is married to Marie Wallace, a former Ziegfeld girl. They have no children. De Sylva collects paintings and does some painting himself, "in sloppy oils." A cheerful man, "his round, almost Mongoloid features are not marked by the lines of a man who has worried a great deal." He is of average height, swarthy, with a quick, easy smile. He used to be an enthusiastic athlete—an excellent tennis player, a professional diver, and lifeguard, but regrets that his work now prevents him from spending much time at sports. In the last few years he has done little song writing, "because it is more economical to have other song writers like Cole Porter or Irving Berlin work for him." But in 1939 his friend, film director Leo McCarey, discovered an old song de Sylva had written in 1924 and put it into his picture *Love Affair* (1939), which starred Charles Boyer '43 and Irene Dunne. The song was *Wishing*, one of the "most durable song hits" of 1940. In November 1943 it was reported that a new music publishing venture was being set up by Johnny Mercer, and that

Mercer, de Sylva, and Glenn Wallichs would probably become partners in it. They are already co-owners of Capitol Records.

Unquestionably the "No. 1 personage in his field," de Sylva's "Midas touch" has never failed him. But the profit motive is not his inspiration. He takes genuine delight in producing successful films and legitimate shows, saying: "I don't do this for money. I'm extremely proud. I work like hell to get a hit, because I've got pride in my work and I want everything I do to be good."

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DETT, R(OBERT) NATHANIEL Oct. 11, 1882—Oct. 2, 1943 Negro composer, teacher, and conductor; the "discoverer" of the famous Negro soprano Dorothy Maynor '40; collected and arranged Negro folk music; his oratorio, *The Ordering of Moses*, was first performed by the Cincinnati Symphony Orchestra; leader of a Negro chorus which was "the first mixed chorus to sing American music at Salzburg Cathedral in Austria."

Obituary

N Y Times p17 O 4 '43

DE VOTO, BERNARD Jan. 11, 1897- Author; editor; educator

Address: h. 8 Berkeley St, Cambridge, Mass.

Few American writers can match Bernard De Voto's vigorous output and versatility in almost all forms of literary expression. Few are known to so wide and disparate an audience as is reached by his work. He has written essays and articles, light fiction and serious novels, important books on American literature and social history, biographical and critical studies, and miscellaneous pieces that have appeared in periodicals ranging from the journals of learned societies to *College Humor*. At the same time he has taught in American universities, becoming a potent force in educational circles; and he has held some important editorial positions, including the "Easy Chair" of *Harper's* Magazine and the editorship of the *Saturday Review of Literature* for two years. He is currently a member of the Writers' War Board and of the Writers' Guild Council.

BERNARD DE VOTO

An individualist out of the West, in the rugged Western tradition, De Voto has been seen in several guises, according to the backgrounds or credos of his varied audiences. To the readers of his light fiction only, he may appear as a pleasantly entertaining romantic; to social historians an outstanding interpreter of the making of America, particularly of the period of Western expansion; to highbrow critics, the authority in America on Mark Twain and his work. In the late '30's, when in literary circles it was necessary to be definitely of one socio-political complexion or another, De Voto was the target of considerable controversy and attack because he seemed to be non-committal. As Garrett Mattingly, a student of his work, has written: "The trouble was that he could be observed sniping cheerfully at both sides. He picked off the ideologues of Right and Left with equal gusto, but advanced no program of his own." While right-thinking conservatives had reason to regard his denunciations with touchy suspicion, "to the Levites of the Third International he was a reactionary Fascist, probably the kingpin of the whole movement." Edmund Wilson, no Stalinist himself, diagnosed "intellectual confusion" as De Voto's malady; and another liberal, Floyd Dell, shocked by some apparently reactionary social pronouncements, thought De Voto "unable to resist the temptation to expand himself into the papal void left by the recent collapse of H. L. Mencken."

The environment of his early years, it has been suggested, may account in part for Bernard De Voto's nonconformity and the heterogeneity of his convictions. He was born in Ogden, Utah on January 11, 1897. "I was the child of an apostate Catholic [Florian Bernard De Voto] and an apostate Mormon," he writes in one of his essays. The inheritor of two such divergent cultures might well test the understanding of critics, particularly those with a conventional Eastern background. His grandfather was a Piedmontese cavalry officer who had come to America to avoid the hostility of an aristocratic Roman family whose daughter he had married. Florian De Voto, a teacher of mathematics, was in Ogden in the service of the Church when he met and married Rhoda Dye, the daughter of a Mormon pioneer. Young Bernard's education was begun at a convent school but continued in the public schools; he was graduated from

DE VOTO, BERNARD—*Continued*

the Ogden High School in 1914. "His childhood oscillated between the poles of Rome and Deseret and found its own stability in adhering to neither."

His was the freedom of a frontier childhood. "By the time we were eight we went on day-long explorations of the foothills, miles from home, unsupervised by older people. Two or three years later we were beginning to climb peaks, and by the time we were fourteen we were camping out for days at a time, with or without tents, in canyons one hundred miles up the range." The book from which he was taught to read, he says, was Pope's *Iliad*. "Chanting the couplets while I played with the miners' children, I was a laboratory specimen of frontier relationships which no literary or academic formula could express." While in high school he became a reporter for the Ogden *Evening Standard*, recording church socials and baseball games.

De Voto went to the University of Utah for a year (1914-15), where he immediately helped organize a chapter of the Intercollegiate Socialist Society (which the college authorities promptly dissolved) and became the proud possessor of a copy of *Das Kapital*. When four faculty members of unorthodox opinions were dismissed De Voto felt disgusted with Utah, and in the fall of 1915 he entered Harvard University. There, although he studied writing under Dean Briggs, his chief interest was philosophy, and he continued to be an intellectual revolutionary. He was also a pacifist; but when the War came he enlisted. In 1918 he was commissioned a lieutenant of infantry. Because of his proficiency with small arms he was delegated to instruct in marksmanship, and he was still in the United States when the Armistice was signed. Returning to Harvard, he received his degree in 1920 (as of 1918) with Phi Beta Kappa honors.

He refused offers of positions in the East and returned to Utah. He wanted to write, and his plans were to produce an ambitious trilogy tracing the history of northern Utah. For two years he knocked around the West on the old frontier trails to get background for the work. In 1921 he taught history in the Ogden Junior High School, and the following year he was offered an instructorship in English at Northwestern University. There he taught for five years.

An essay, "The Coeds, God Bless Them," is reminiscent of those teaching years: the tribute is warmly felt, for it was in his first year of teaching at Northwestern that De Voto was married to "the brightest coed in his freshman composition class." She was Helen Avis MacVicar. The De Votos now have two sons, Gordon King and Mark Bernard.

Although he refused to study for a Ph. D., and although he "blasphemed against the dominant ideals of Big Business and bigger stadiums," De Voto was also an exceptionally good teacher whose reputation attracted the best students on the campus. This, together with his growing prominence as a writer, brought him an assistant professorship in 1927. His first book, *The Crooked Mile*, the story of a Utah pioneer's grandson, had been published in 1924. A second novel, *The Chariot of Fire*, appeared in 1926, a realistic study of revivalism in southern Illinois in the early 1830's. A third, *The House of Sun-Goes-Down* (1928), was very successful. Like his first, it was a product of his original plans for a Utah trilogy. During these years De Voto also began writing articles for magazines. He sold one on Utah, which Mencken liked, to the *American Mercury* in 1925, and more thereafter; and to *Harper's* he sold two articles and his first short story, "In Search of Bergamot." This was followed by the sale of a story to the *Saturday Evening Post*.

But the grind of teaching was interfering with the writing De Voto wanted to do, and his health was giving way under stress of trying to do both. So in 1927 he wrote a "Farewell to Pedagogy" and moved with his family to Cambridge, Massachusetts. There he had access to the Harvard Library for his research, and during the next decade De Voto busied himself in writing and absorbing the atmosphere of the Eastern seaboard. He wrote light fiction for a living so that he could go on with his serious work. For some time he studied intensively the writings of Vilfredo Pareto: De Voto was one of the early disciples of Pareto in the United States. In so far as he has any adherence to a particular viewpoint, it is to that of the Italian sociologist, but "reading Pareto merely strengthened a position grounded in his temperament and experience."

Mark Twain's America, the first of De Voto's work as a social historian, was published in 1932. It was written, he said, to correct certain generalizations and erroneous ideas held by many writers and critics concerning the American frontier. In particular it was an attempted rebuttal of Van Wyck Brooks' '41 *The Ordeal of Mark Twain* (1920), in which the American novelist had been presented as an artist gravely thwarted by his environment. De Voto's book is now "recognized as the authority on all phases of the life and literature of the West that relate to Mark Twain, and as the first thorough application of the methods of social history to the problems of literary criticism."

Two years later (1934) De Voto's most widely discussed novel, *We Accept with Pleasure*, appeared. It concerns the relations between a group of people who are in various ways ill-adjusted to life, and the adjustment they finally achieve. Several critics, particularly those with Left or proletarian leanings, found the novel little to their liking because it offered no solutions to our social ills; others praised it for its subtle handling of character and its skilled narrative technique.

In the meantime (1929-36) De Voto had become an instructor and lecturer at Harvard. and for two years he edited the *Harvard Graduates' Magazine*. He agonized the old subscribers by daring to propose the building of a "Thoreau House" at Harvard, at which low prices and plain living would make Harvard available to other than the sons of the wealthy. During his editorship he continued to hammer away at the various aspects of Harvard snobbery. In 1935 De Voto became editor of the "Easy Chair" of *Harper's*, a position which he currently holds. For two years (1936-38) he was editor of the *Saturday Review of Literature.*

On accepting the editorship of this literary weekly, De Voto stated his credo: "I believe that clear thinking is one of the most difficult and most desirable things in the world and that all absolutes are dangerous. I believe that the free meeting of diverse intelligences is as necessary to literature as to society itself. I believe that literature is so interstitial with the life of its times that all attempts to separate them are folly. Beyond that, I also believe that the present age in American literature is the richest we have ever had, and that America is a nation sufficiently great to abide all the confusion, folly, and despair of these times, and to triumph over them in its own terms and in harmony with its own traditions and institutions."

A book collection of his best essays, *Forays and Rebuttals*, appeared in 1936. It has been highly recommended to anyone interested in the trends of contemporary criticism; and it further presents De Voto's own critical creed, as developed in his articles on Mark Twain. Notable among the essays are "The Skeptical Biographer", "Thinking about America," and several discussions of education in America. A second collection of essays, literary and sociological, *Minority Report*, was published in 1940.

Continuing his intensive studies of Mark Twain, in 1942 De Voto wrote *Mark Twain at Work*, three essays which "combine scholarship and gusto as only De Voto can combine them." These are studies of the actual writing of *Huckleberry Finn* and *Tom Sawyer*, and an interpretation of Mark Twain's later years, when personal tragedy greatly changed, curtailed, and impaired his work as an artist. De Voto's most important work to date in the field of history, *The Year of Decision: 1846*, was the April 1943 choice of the Book-of-the-Month Club. The year 1846, according to the author, was the year in American history which decided the size and shape of things to come. His history of that year is written in terms of the personal experience of the various historically famed or typical figures who made it significant. One reviewer has called the book "the literary equivalent of a Sisley painting"; another, in spite of the fact that "it shouts aloud for judicious skipping," believes it nonetheless "a major historical-literary landmark."

De Voto was the general editor of *Americana Deserta* and editor of *The Life and Adventures of James P. Beckwourth* and of reprint editions of *Tom Sawyer, Huckleberry Finn,* and *Ethan Frome.* Under the pseudonym of John August he has written several romances, such as *Rain before Seven* (1940) and *Advance Agent* (1942), and various short stories. It is the "periodic assistance" of John August that has made it possible for De Voto to write *The Year of Decision* and other works. "As John August I spend five or six months on a serial that brings me in $20,000. Well, we can live two years on that—two years during which I can concentrate on my own work." De Voto says he is "not a natural" when it comes to knocking off stories. "And I say too proudly, 'I'm a hack.' That is probably the result of vestigial guilt left over from my youth, from the time when I wanted to be a great writer." His main problem in writing serials is getting the "story line" established; as for characters, the chief trouble he has is with the villain. "I have never known a real villain and I doubt if they exist outside the serials."

In 1943 De Voto was doing another romance by John August, preparing a critical edition of Mark Twain's *Life on the Mississippi*, getting together a collection of Mark Twain's letters, and writing a new novel—until forced in December to "halt his scribbling while awaiting word on a special mission to North Africa." It is evident that the hard-working man of letters has little time for his hobbies, which are "motoring and photography, but mostly reading out-of-the-way Americana and visiting sites of American history." De Voto is a "durable looking" man, with thick dark hair, a round, determined face, and heavy horn-rimmed spectacles that do not quite conceal humorous eyes. He lives with his family in Cambridge in a Victorian house which formerly belonged to William Roscoe Thayer. In the same room Thayer used for a workroom and library to write his histories of Italy, De Voto writes—in longhand in loose-leaf notebooks—his histories of America and his trenchant comments on the American scene and character.

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Who's Who in America 1942-43
Who's Who in New York 1938

DICKINSON, LUREN D(UDLEY) Apr. 15, 1859—Apr. 22, 1943 Governor of Michigan from March 1939 to January 1941; elected Lieutenant Governor eight times; Republican; a foe of "sin," he campaigned against bridge, bingo, alcohol, dance halls, slot machines, and sex.

Obituary

N Y Times p17 Ap 23 '43 por

DICKINSON, WILLOUGHBY HYETT DICKINSON, 1ST BARON Apr. 9, 1859—June 1, 1943 First Baron Dickinson of Painswick (created 1930); former member of Parliament, and a leader of international peace organizations; chief claim to fame was as one of the originators of the League of Nations.

Obituary

N Y Times p25 Je 2 '43

DIEFENDORF, ALLEN ROSS (dē'fen-dôrf) 1871—July 30, 1943 Psychiatrist; on faculty of the Yale Medical School for twenty-five years; testified in Harry Thaw murder trial; associate of the late Clifford Beers.

Obituary

N Y Times p13 Jl 31 '43

DIETERLE, WILLIAM (dē'tēr-lē) July 15, 1893- Motion-picture director and producer
Address: b. c/o RKO Radio Studios, Inc, 780 Gower St, Los Angeles, Calif; h. 3351 N. Knoll Dr, Hollywood, Calif.

Known as "the Hollywood Plutarch" because of his frequent excursions into the biographical film, director William Dieterle has been outspoken in his criticism of motion-picture production methods, commenting to one interviewer: "Hollywood is beautifully organized. There are fine technicians, designers and assistants, but those who control production very often don't know anything about the business." In an effort to make motion pictures "forces for enlightenment and good," Dieterle became his own producer-director in 1941. The first product of this new combination was *All That Money Can Buy*, the screen version of the late Stephen Vincent Benét's *The Devil and Daniel Webster*, a daring and unusual film, which was warmly received by critics and audiences alike.

A naturalized American citizen, "Wilhelm" Dieterle was born in Ludwigshafen, Germany on July 15, 1893, the ninth son of Jacob and Bertha (Doerr) Dieterle. His parents were poor and planned that young Wilhelm should become a carpenter, but at an early age he resolved to make acting his career. After serving his apprenticeship in German stock companies which toured the provinces, Dieterle made his professional debut while still in his teens, in Heidelberg in 1910. He acted in all the large cities of Germany and Switzerland. His first opportunity to direct came when he met the late Max Reinhardt, for whom he worked as actor and director. Their association continued through the years, and in 1935 Dieterle assisted Reinhardt in directing *A Midsummer Night's Dream* for Warner Brothers, besides teaching motion-picture acting and directing at Reinhardt's School of the Theatre.

In 1921, when the German film industry was at its artistic peak, Dieterle abandoned the stage for the camera. He continued to act, however, directing and playing the leading role in the German version of *The Sea Beast*. His fame as a director spread to Hollywood, to which he was summoned in 1930 by Warner Brothers to direct foreign language pictures. Before he had mastered the English language he was directing English talkies, the first of which was *The Last Flight* (1931), a story of war heroes who are unable to adapt themselves to peacetime life, which, said Lewis Jacobs in *The Rise of the American Film*, "showed a rousing command of the medium." Even in his early pictures here Dieterle was beginning to put into practice his method of film making, which he describes as a "direct, forceful approach that discards everything that is not essential to the basic idea underlying the story."

The Last Flight was followed by *Man Wanted* and *Jewel Robbery* in 1932. For the next five years Dieterle directed for Warner Brothers a series of films which included *Six Hours to Live* (1932); *From Headquarters* and *Adorable* (1933); *Fog Over Frisco, Fashions of 1934, Madame Du Barry*, and *The Firebird* (1934). He was co-director of *A Midsummer Night's Dream* (1935). Most of these were well received though conventional in design.

The Story of Louis Pasteur (1936), with Paul Muni as Pasteur, gave Dieterle his first real opportunity to work with the film as a social force. In order to achieve the simplicity and unity which he feels are requisites of great motion-picture making, he did not hesitate to rewrite history. As a result the picture was criticized for its lack of historical reliability—for giving the impression that Pasteur was the first and only scientist of the century and ignoring the work of Lister, Koch, and others. But critics agreed that *The Story of Louis Pasteur* was sincere and genuinely moving. They pardoned the historical inaccuracies on the grounds of poetic license, saying: "William Dieterle's direction breathes moving life into history's pages."

In the same year Dieterle undertook to bring to the screen the life of Florence Nightingale in *The White Angel*. Discarding Lytton Strachey's cynical biography of her, Dieterle followed the romantic conception, portraying her as the "Lady with the Lamp," a humanitarian who was divinely inspired. *The White Angel*, however, lacked both the force and the dramatic entertainment which characterized Dieterle's other biographical films, and a reviewer described it as "dignified, reasonably accurate, deeply moving, and dismayingly pompous."

The Life of Emile Zola (1937), with Paul Muni again in the title role, was Dieterle's most successful biographical film. Full of the "deep social purpose" which Dieterle had already shown in *Pasteur* and was again to show in *Blockade* (1938), *Zola* was entirely vindicated for its slight rearrangement of the facts of the Dreyfus case, and the picture received the Academy Award for production. Always known as an outspoken liberal, Dieterle's "passion for freedom, justice, and intellectual tolerance" has dictated much of his work. *Blockade*, which he directed for Walter Wanger and United Artists, was distinctly sympathetic to the side of the Spanish Loyalists and was entirely consistent with a statement Dieterle made to his fellow directors in 1937: "Get the audience like a lion! Pounce upon them and hold them fast."

The year 1939 saw the production of two Dieterle-directed films, *Juarez*, for Warner Brothers, and *The Hunchback of Notre Dame*, for RKO. Although both pictures were lavishly produced, critics found them somewhat lacking in the warm, human entertainment values which were found in *Zola* and *Pasteur*. It was to these values that Dieterle returned in *Dr. Ehrlich's Magic Bullet* (1940), which he describes as "more than the story of a

German-Jewish scientist's fight to find a magic bullet. It is a much greater fight. The fight against disease is only a part of the fight against the forces of ignorance." *Ehrlich* was well received, and in the same year Dieterle directed *A Dispatch from Reuters*, a history of the famous British news agency, of which one reviewer said: "Director Dieterle rises to the occasion, capturing the mood and sustaining it."

The outbreak of the Second World War led to an intensification of his efforts to teach moral truths in the motion picture. Long a critic of Nazi Germany, Dieterle sent an ambulance to the Allies in 1940 at his own expense. At that time he said: "I can no longer think of Germany as being the land I once loved." In 1941 William Dieterle Productions, Incorporated, came into being, a new company that was to produce two pictures for RKO. The first of these was *All That Money Can Buy*, which Dieterle produced and directed. He had read *The Devil and Daniel Webster* when Stephen Vincent Benét first published it and had made up his mind then to do the story on the screen. It was a difficult job, and the major praise went to Dieterle for "welding together truths both timeless and timely. . ."

In contrast to the favorable reception which *All That Money Can Buy* received, the next production of William Dieterle, Incorporated, *Syncopation* (1942), was a decided failure. *Time* Magazine wrote of *Syncopation*, a story of the rise of American jazz told in terms of a theatrical family's life: "Unfortunately, the story, as gangling, forthright Director William Dieterle sees it, is too big for its breeches."

Tennessee Johnson (1943), which Dieterle directed for MGM, proved to be both the most controversial and the least popular of the biographical films which he had handled. Dieterle chose to portray President Andrew Johnson in a sympathetic light, insisting on the President's adherence to Lincoln's principles while stressing his bitter animosity to Thaddeus Stevens, who is drawn as almost the villain of the picture. *Tennessee Johnson* met with a strangely mixed reception. Various liberal and radical groups condemned it as a vicious distortion of the truth, as anti-Negro and anti-democratic, while Joseph Pihodna (writing in the New York *Herald Tribune*) called it "a remarkably accurate biography . . . a fair and unbiased presentation of what actually happened." On strictly artistic grounds, Theodore Strauss found fault with it in his review because "too much of its drama lies in its rhetoric." He concluded, however, that although "*Tennessee Johnson* may not be inspired drama," it "tells a fine story with restraint and frequent eloquence."

In the fall and winter of 1943 Dieterle was at work directing Ronald Colman '43 in MGM's Technicolor version of *Kismet* for 1944 release. In November David O. Selznick '41 signed him to a long-term contract, his first picture to be the next Ingrid Bergman '40 starring vehicle.

"The actingest director in Hollywood," Dieterle works under tremendous strain, often forgetting to eat or sleep while a picture is in production. He loses his temper easily, but is usually friendly with his cast and popular on the set. One of his few idiosyncracies is his habit of wearing white gloves while working, a custom which he developed in Germany when directors were expected to move scenery and had to protect their hands. Dieterle is six feet five inches tall, heavy-set, with powerful, rugged features. He is an ardent sportsman who swims, rides, and plays badminton. With his wife, the German actress Charlotte Hagenbruch, to whom he was married on July 15, 1921, Dieterle lives in a luxurious but unostentatious house on a hill overlooking the Warner Brothers Studios. Here he has a valuable collection of Chinese art, a large library, and a private projection room where he studies both foreign and domestic films. An avid reader, Dieterle dreams of the day when he will be able to bring the novels of Thomas Wolfe to the screen. He hopes, too, some day to direct *The Legend of Sleepy Hollow* and *Rip Van Winkle*. And, above all, he wants to prove "that Hollywood has a social conscience and is not shirking its educational obligations as a molder of thought."

WILLIAM DIETERLE

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DIXEY, HENRY E. Jan. 6, 1859--Feb. 25, 1943 Noted American actor who starred in many plays over a period of fifty-eight years; began his career at the age of nine in the melodrama *Under the Gaslight* in Boston; best known for his performance in *Adonis*, which ran 619 days in New York, beginning in 1884.

Obituary

N Y Times p19 F 26 '43 por

DIXON, (CHARLES) DEAN Jan. 10, 1915- Musician; conductor

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When Dean Dixon was still too small to walk his mother carried him to the top gallery of Carnegie Hall in New York to hear a good concert; when he was three and one-half years old he began to take violin lessons. These were the beginnings of the musical education of the young Negro who, at twenty-six, became the first of his race ever to conduct a high-ranking symphony orchestra. "It is not an easy road," wrote David Ewen, "that has brought a Negro to the conductor's stands of two great American orchestras, but that the road has, at last, been traversed, speaks well for Dixon's capabilities and for the capacity of true talent to assert itself."

Born on West 35th Street in New York City on January 10, 1915, Charles Dean Dixon is the son of Henry Charles and McClara (Rolston) Dixon, both of whom came from the British West Indies. His mother wanted to pass on to her son her own deep love of music and, to that end, took him regularly to the Carnegie Hall concerts, where he would sit on her lap listening until he fell asleep. Mrs. Dixon was determined from the start to protect him from the "contamination" of inferior radio music. "So much that was worthless came over the air then," she said, "that we never let him listen to any of it. As soon as he came into the house the radio got out of order. And when he complained that all of the other children, in other homes, listened to the radio, we told him somebody had to play the music that came over the air and that if he studied hard he might do so when he grew up." He did, for one of Dixon's first major engagements as a conductor was to direct the NBC Symphony Orchestra, organized particularly for broadcasting.

Dean was "exposed," therefore, only to "good" music. Gifted with absolute pitch, he picked up musical knowledge early and easily, but, like most boys, he hated to practice his violin. His mother, however, sternly kept him at it three and four hours a day. Once, anxious to play stickball with the neighborhood boys, he bowed his violin with a knife and proved to her that the strings had "snapped." When he was five he gave concerts to imaginary audiences—his mother's idea. Later he went to the Harlem public schools, and played his violin at church and lodge concerts. When the boy was thirteen his music teacher informed Mrs. Dixon that her son had no unusual talent, and refused to waste her money by giving him any more lessons. Dean's mother, undismayed, continued his musical education during his high school period, although meanwhile she made arrangements for him to study medicine in Scotland. While at the De Witt Clinton High School (from which he was graduated in 1932) the youth organized his own amateur orchestra in a basement room of the West 135th Street Harlem YMCA—with such success that Harry Jennison, head of the Music Department of De Witt, urged that he devote himself to music as a career.

At Jennison's suggestion Dixon applied for admission to the Juilliard Institute of Musical Art when he was seventeen, and he was accepted on the basis of a violin audition. After his first half year he switched to the study of music pedagogy, with subjects ranging from keyboard harmony and orchestration to diction and Dalcroze eurythmics. In 1936 he received his B. S. degree and entered the Juilliard Graduate School with a fellowship. He also attended Columbia University Teachers College, from which he received his M. A. in 1939.

In 1934 the young man made his debut with a violin recital at the West 137th Street YWCA, New York City. The career of a professional musician, however, did not appeal to him; he wanted to conduct an orchestra. He had won a three-year conducting fellowship at the Juilliard Graduate School with Albert Stoessel; and he had learned to play all of the orchestral instruments when he took the public school music course there. He continued, therefore, to develop his own amateur orchestra, the Dean Dixon Symphony Society, which he had founded in 1932. At first his orchestra had consisted only of one violinist and one pianist, and his baton had been a lead pencil, but he gradually built it up until it numbered seventy players. The musicians were men and women, boys and girls drawn from the neighborhood, the only qualifications being "some technical proficiency and a sincere desire to make beautiful music."

With his lunch money Dixon himself financed the purchase of scores, rehearsal space, and, in some cases, instruments, until in 1937 a group of women interested in the cultural development of the community began to collect contributions for the orchestra. Thereafter the orchestra gave annual concerts, reserving a large block of free tickets for school children, and turning out excellent performances. Eleanor Roosevelt['40] heard of Dixon and his project, and it was early in 1941 that, at her request, he gave his famous Heckscher Theatre concert. In the audience was Samuel Chotzinoff['40], musical director of the National Broadcasting Company, who was instantly impressed by the young conductor. Arrangements were made for Dixon to direct the NBC Summer Symphony Orchestra for two concerts. Chotzinoff had some qualms as to how the players, all veterans, would react to being conducted by this almost unknown young musician. "I hope," Dixon told the players at rehearsal, "that when I finish this engagement, you will think as highly of me as I do of you." "The men," wrote Ella Davis of the New York *Times*, "gave him everything he asked for. He knew exactly what he wanted and wasted no time talking. From the very beginning he was master of the situation."

Prior to this, however, Dixon had had experience in other orchestral conducting. In 1938 he conducted a thirty-eight piece organization—the League of Music Lovers Chamber Orchestra—at a Town Hall recital and, later, on other occasions. In 1939 he conducted the music for *John Henry* by Roark Bradford and Jacques Wolfe, starring Paul Robeson['41]. In the summer of the following year he conducted the New York City Symphony Orchestra in two concerts. So successful were these concerts that he was cheered by his orchestra as well as by the audience. One critic wrote on this occasion: "A clean, graceful beat, enthusiasm without waste motion, a sense of drama, and, above all, ability to project the emotional content of a work without distortion are Mr. Dixon's virtues."

Dixon received most publicity, however, as leader of the National Youth Administration Orchestra. The group produced an ambitious program: a Beethoven cycle on Friday nights, a series of Sunday afternoon broadcasts, and a group of Saturday morning music appreciation sessions over New York's municipal station WNYC. The Friday night concerts also introduced promising young soloists and new works by young composers. Dixon ably demonstrated his ability to direct and discipline a group of inexperienced, naturally boisterous youngsters. At rehearsals he was patient, never raised his voice, and solved some problems with withering sarcasm. Once, when a player persisted in talking while the other musicians were rehearsing, the young conductor stopped and asked the offender to play his own part from beginning to end alone. Then he said quietly, "All right. Now you can talk while we play." Informal, tolerant, Dixon, "working in his shirt sleeves . . . is one of the boys and can handle them better with his own brand of humor than another conductor could with a display of temper. His authority stems not from a sense of personal power but from his knowledge of the music."

Following his direction of the NBC concerts in June 1941, in August of that year Dixon made his debut as conductor of the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium. He thereby earned the distinction of being the first of his race and probably the youngest musician ever to conduct that famous organization. His program featured work by Berlioz and Brahms, and a composition by a young Chinese-Hawaiian, Daikeong Lee, a fellow student of Dixon's when they attended the Juilliard School. The huge audience, highly impressed with the young conductor, recalled him many times; and the men of the orchestra again joined with the audience in applauding him. The critics also gave him an enthusiastic reception. He was praised for conducting "with assurance and a splendidly clear beat." "The orchestra," wrote the New York *Times* reviewer, "was under perfect control at all times, and he made it discourse some fine music, for he is a sensitive musician as well as a leader who can communicate his own energy and temperament to his men."

In January 1942 Dixon again conducted the NBC Symphony Orchestra, in the first of two programs in its regular series. He was criticized for his somewhat stiff and slow rendering of Prokofiev's '41 *Classical Symphony*, but applauded for a "razzle-dazzle performance" of Enesco's *Rumanian Rhapsody No. 1.* In May 1942 he led the New York Chamber Orchestra in an engagement at Town Hall. The concert, at which Mrs. Roosevelt was guest of honor, featured the work of four talented young American musicians as soloists. In July of the same year the young conductor again directed the New York Philharmonic at the Lewisohn Stadium, giving the first American performance of the First Symphony by Khatchaturian, a contemporary Russian composer.

J. Abresch

DEAN DIXON

The tall, athletic conductor has found time to add sports—swimming, tennis, and hiking—to his crowded musical life, which includes conducting two amateur mixed choruses and giving music appreciation courses to children and adults in Harlem, in Newark, New Jersey, and in Jamaica, Long Island. These courses comprise the Dean Dixon School of Music, of which he is director. A bachelor, he is particularly interested in teaching music appreciation to little children, and he considers each child who grows fond of good music under his tutelage as "a small triumph." He teaches children by inventing melodramatic stories, substituting musical notes for letters and words. "I try to use as much Superman stuff as possible," he says. Dixon does not write music himself. His favorite composers are Brahms, Beethoven, and Richard Strauss; he is not at all interested in jazz because "it's hard to retain the necessary classical sensitivity and cultivate an enthusiasm for boogie-woogie."

In 1943 Dixon acted as musical director of the Shoestring Opera Company, and as a member of the Music War Council served as one of forty judges of current war songs. He is also working toward his Ph. D. degree at Teachers College, Columbia University. His thesis, on the justification of the editing of classical scores, is, he says, "the result of research and analysis, in connection with a study of the instruments used in the time of the older composers and the instruments used today." Dixon says he wants his Ph. D.—although he will be the only conductor to have earned a doctor's degree—because "a Negro

DIXON, DEAN *Continued*

in these times can't be too well prepared." He has said little about discrimination against Negroes in musical circles, but he does talk about discrimination against women. He is convinced that at Juilliard and elsewhere many capable female musicians have been disbarred from orchestras through "traditional prejudice and nothing else."

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DOBSON, WILLIAM ALEXANDER 1853(?)—June 3, 1943 One of the leading naval architects of the United States, and a founder of the American Bureau of Shipping.

Obituary

N Y Times p21 Je 4 '43

DOUGLAS, SIR SHOLTO Dec. 23, 1893- British aviation officer

Address: b. c/o Ministry of War, London, England; h. Bentley Priory, Stanmore, Middlesex, England

Directly responsible to Air Marshal Sir Arthur William Tedder '43, air commander in chief, is modest Air Chief Marshal Sir Sholto Douglas, who is in charge of the Allied Middle East Command. A distinguished flyer in the First World War, and with the R. A. F. since 1920, Douglas rose in the service to become an air chief marshal in December 1940, and a few months later was knighted by King George '42. He is said to be a "solid, athletic man," a "short, powerfully-built bulldog type of soldier, an Oxford University product, and a fighter to the core."

Sir William Sholto Douglas was born on December 23, 1893, the son of Robert Langton Douglas, a professor at Adelaide University and a noted authority on Italian art. Young Douglas went from Tonbridge School to Lincoln College, Oxford where, in 1914, he was studying law. Then, as war with Germany seemed imminent, he volunteered in the University Officers' Training Corps and got a commission in the Royal Field Artillery. At the same time his father joined the armed forces as a staff captain, so father and son went off to war together.

But the son did not remain long in the Field Artillery. As he watched a squadron of aircraftsmen one day, he decided that he wanted to be a flyer. He asked for and received a transfer to the Air Force and soon qualified as an observer. In July 1915 he won his wings and entered the Royal Flying Corps. He was sent to the Western Front; and between September 1917 and Armistice Day 1918 the squadrons he commanded destroyed 201 enemy aircraft and drove down out of control an additional 140. Douglas was mentioned three times in dispatches, and won the Military Cross, the Distinguished Flying Cross, and the Croix de Guerre.

When peace came Douglas returned to England to enter civil aeronautics as a profession. He became chief pilot for the Handley Page Company, and made a three-hour record-smashing flight between London and Brussels in an early four-motored Handley Page plane.

In 1920 he rejoined Britain's Air Forces, now called the Royal Air Force. He served in virtually all branches of the Force, including a period at the Middle East Headquarters. In 1932 he became R. A. F. instructor at the Imperial Defence College, which he had once attended as a student. A year later he married Joan Leslie, the daughter of Colonel H. C. Denny.

Douglas was the third R. A. F. instructor at the college, where he soon distinguished himself as a "thinking strategist." From 1936 to 1938 he was director of staff duties, and he was then appointed the first assistant chief of air staff of the R. A. F. In that capacity he accompanied Chief of Staff Sir Cyril Newall '40 to France with the R. A. F. mission studying rearmament there after Munich. In May 1940 he was advanced to deputy chief of staff, and in November of that year transferred to the Fighter Command. He became an air marshal in December.

During the Battle of Britain it was the role of the Fighter Command to remain on the defensive. Then, when the battle turned in Britain's favor, the fight was carried to the enemy. The newly-appointed, forty-seven-year-old air commander was glad to take the offensive, and he acquitted himself so well that he was knighted by the King. According to a report by Douglas in March 1942: "We've increased the weight of our offensive sweeps until, today, we have achieved a fair degree of daylight supremacy over a considerable area of enemy-occupied territory—at any rate over the northwest corner of France." This supremacy made the possible invasion of Britain increasingly difficult. Douglas further pointed out that one of the principal aims of the offensive was to keep as many German aircraft as possible on the Western Front, thus relieving pressure on Russia. The Luftwaffe had to keep almost thirty per cent of their fighters on the Western Front during 1941—fighters that would have been worth a great deal on the Russian Front.

Under Douglas the Fighter Command also evolved two new methods of attack: first, the high level attack with the top squadron operating at more than 30,000 feet; and second, the low-level attack relying mainly on the element of surprise. In addition to a constant daylight offensive, the Command maintained also a small night offensive. At first night fighting was deficient in technique and equipment, but these faults were steadily overcome. Douglas praised in particular the work of Poles, Czechs, Belgians, Norwegians, Free French, and Americans who were fighting as aviators with their British comrades. "These Allied pilots have done great work," he said. "They have played no small part in helping to transform the Fighter Command from a

British Official Photo
SIR SHOLTO DOUGLAS

defensive organization into a powerful striking force."

It was while heading the Fighter Command that Sir Sholto Douglas became known for his modesty and his dislike of publicity. Once while inspecting a group of college students receiving voluntary air training he congratulated them on their efficiency, but lamented the publicity they had drawn to the R. A. F. by their work. Because of his unassuming manner and his qualities as a dynamic leader, Douglas became one of the most popular officers in the Fighter Command.

With the air offensive well in hand on the home front, the most important field of action for British aircraft was, early in 1943, in the Middle East. When the newly appointed air chief marshal arrived in Cairo to serve under Sir Arthur William Tedder, he found as his No. 1 task the interruption of Axis supply lines to Tunisia. Speaking at his first meeting with war correspondents early in February, Douglas revealed that fast Mosquito intruder aircraft had been sent from England to operate from Malta. "We are going flat out to prevent the enemy from reinforcing and building up his position in North Africa," he said. Allied aircraft under his command constantly attacked shipping in the Sicilian straits and harbors in Tunisia and Sicily by night as well as by day. He commended the work that the night fighters already had been doing in Tunisia. He also praised the American heavy bombardment groups attacking targets in Sicily. The whole direction of offensive fighter operations was a job for which Douglas had been previously well trained in England, and the Tunisian offensive campaign was exactly the kind he liked. But with Allied air superiority definitely established in North Africa, the way was well prepared for the subsequent complete expulsion of the enemy from that territory.

Because of the importance of Turkey in the Allied spring offensive operations of 1943 that followed close on the heels of the North African campaign, Air Chief Marshal and Sir Sholto Douglas went to Ankara late in March for several conferences there with the Turkish General Staff. The next month it was announced that the reorganization of Allied air forces in the Mediterranean had been completed with division into three forces—the Middle East Command, the Northwest African Air Forces, and the Royal Air Force in Malta. Douglas was given the Middle East Command, but remained responsible to Tedder, who as the new air commander in chief was himself subordinate to General Dwight D. Eisenhower '42 for all operations in the Northwest African theatre.

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DOUGLAS, SIR WILLIAM SHOLTO *See* Douglas, Sir S.

DOWNES, EDWIN OLIN *See* Downes, O.

DOWNES, OLIN Jan. 27, 1886- Music critic

Address: b. c/o The New York Times, 229 W. 43rd St, New York City; h. 205 W. 57th St, New York City

"The writer can only stand or fall by his perceptions and the strength of his convictions," Olin Downes, the trenchant music critic of the New York *Times* has written, "subjecting them as much as possible to analysis and constant re-examination before he writes. But as he thinks so he must speak. Above all, let him not be guilty of the inverted egotism which makes him overcautious in the estimate of a composition. There have been those who thought deeply: 'What will posterity say of my opinion?' As if posterity were ever going to give a thought to the matter! But Hanslick, he reflects, went down to fame as the crabbed critic who did not understand Wagner. The American Beethoven may be around the corner. He may have bowed this very evening from the stage at Carnegie Hall! For fear of his reputation with 'posterity' this critic will assume the role of yes-man, even with music which is dubious. There is no worse policy or falser humility; no more Judas-like denial of trust, hence failing in his whole duty to his employer and to his public." In his thirty-seven years as a music critic, Downes has endeavored consistently to live up to his own standards of criticism.

Edwin Olin Downes was born in Evanston, Illinois on January 27, 1886. His parents decided early that he was to be a musician, and at the age of eight he embarked on his musical studies. His academic education ended with the elementary school, but he has studied piano, music history, and analysis under Dr. Louis Kelterborn, piano with Carl Baermann, harmony with Homer Norris and Clifford C.

DOWNES, OLIN—*Continued*

Heilman, and harmony and music appreciation with John P. Marshall.

When he was fifteen Downes spent four months in Washington, D. C., burrowing in the scores and musical literature of the Congressional Library. The following year he went to Boston to study, beginning a systematic study of scores with the "greatly respected and esteemed musicologist," Dr. Louis Kelterborn. Paul Kempf relates: "The two played music for four hands, explored together entire periods of the literature of opera, oratorio, chamber music, and argued, often violently, about them. Sometimes the views of the pupil were of an alarmingly youthful and radical nature."

At the age of twenty Downes decided that he wanted to become a music critic. At the time, as Kempf points out, Boston papers did not seem to need any new music critics, for the *Herald* and the *Transcript* had commentators who recorded the efforts of local and visiting musicians "with an erudition and unction eminently acceptable to the intelligentsia of the community." Downes presented "his boyish eager figure" to the *Post,* which had hitherto given little space to music. According to Paul Kempf the audacity of the stripling's proposal so intrigued the publishers that they gave him the position and $6 a week instead of the $4 salary he was willing to accept.

Downes remained with the *Post* for eighteen years. In his early days, it is said, he "played fast and loose with both budding and established reputations, unwilling sacrifices on the altar of his own experience." Downes continued his musical studies and began to read more widely in related fields. Although he had a thorough musical education he had had no writing experience or literary training and for a time he found writing about music "a task of appalling difficulty." Even later, when he had mastered his craft and had risen to the top of his field he was quoted as saying: "How can you find words to describe music? You might as well take a meat-axe and swing at the circumambient ether. Frankly, when one has heard a great work or a great performance, it is with a feeling of complete helplessness that one 'comes to' and tries with a sinking sensation of futility to tell the reader something about it. How can you describe or explore such a marvelous intangibility as a piece of music with a pen or typewriter for weapons of conquest?"

During those eighteen years, too, Downes struggled to support his family. (He was married to the former Marion Amanda Davenport and had three children: Edwin, Nancy, and Dorothy.) He wrote on political and nonmusical topics "when the music season was at low ebb" and appeared occasionally as a concert performer. He also made several trips to Europe during this time.

In 1924, when Richard Aldrich, then music critic of the New York *Times,* was looking about for a successor and trying out numerous distinguished guest critics, "his attention centered upon Olin Downes of Boston as the most likely in a long list of yearning candidates in all parts of the country."

In New York Downes soon established himself as a diligent music critic, eclectic in taste, firm and incisive in judgment, lucid in style. He became well known and liked in metropolitan musical circles and made a reputation for himself as a speaker as well as a writer on musical topics. He gave several series of lectures at the Brooklyn Academy of Music (the *New Yorker* Magazine said he had become "something of a rage" in Brooklyn), and in 1934 he was engaged by Town Hall for a series of lecture recitals with Walter Gieseking, in which the composer and the critic traced the history of piano music from Bach to Debussy. "Mr. Downes, you may be glad to know," the *New Yorker* commented, "is not yet eligible to good standing as a lecturer. He works without smirks, he stays within the bounds of the evening's material, he omits the stock anecdotes about pianists, and when he makes an inadvertent reference to 'the loud pedal' he immediately reproves himself for a vulgarism and adds a few illuminating remarks about pedaling. He is an enthusiast, happy to share with his listeners the results of his musical explorations."

Downes has written in favor of a school of musicology to train music critics. He has advocated government-subsidized music, and he was especially enthusiastic about the WPA music project. He was an early champion of and is now an authority on the music of Sibelius and he was made a Commander of the Order of the White Rose of Finland in recognition of his early appreciation of the Finnish composer. He prefers Sibelius and Strauss to Mahler. He has welcomed the work of Shostakovich '41 as that of a "young lion" and is particularly well disposed toward Russian music.

Downes has lectured on opera at Boston University. In the summer of 1911 he assisted in music courses at Boston University and at Harvard. He has lectured on musical theory, history, and appreciation at Chatauqua, New York, and at the Berkshire Festivals. He was musical director of the 1939 World's Fair, New York City. In 1939, too, he was awarded the honorary degree of Doctor of Music by the Cincinnati Conservatory of Music.

Downes is the author of many articles in a wide variety of magazines, popular and technical. He is the editor of *Songs of Russia,* and the author of *Lure of Music* (1918) and *Symphonic Broadcasts* (1931), published as *Symphonic Masterpieces* in 1935. His magazine articles have appeared under such captions as "Autocrats of the Podium", "Music at Home", "Music of the Movies," and "And after Toscanini, What?" In 1940 *Treasury of American Song* appeared, prepared by Downes in collaboration with Elie Siegmeister. It was hailed as a "shrewd, intelligent study," and the second edition, which appeared in May 1943, was equally well received. William Schuman '42 wrote, "This collection is indispensable for any song-minded gathering of Americans."

The good music critic, Downes holds, must have the following qualifications: he must have been born with ideal mental and temperamental characteristics; he must be able to read music easily and have a wide and detailed acquaintance with scores; he must have a practical knowledge of the technical principles of three or four families of instruments and of the voice; he must have a wide and comprehensive perspective of the history of the art he discusses and he should enlarge by every means and opportunity his knowledge of other arts and of general social and cultural developments; he should know several languages besides his own; and he should be especially conversant with the literature of poetry and of the drama. When he embarks on his work, Downes maintains, it is the critic's duty "to write in such a way that the general public can understand him. This is a difficult thing to accomplish while still employing the specialized terminology of the musician, but it is a thing that must be the subject of constant striving. As a matter of fact, writers on other special subjects, such as baseball or the stock market, express themselves in a jargon that is familiar only to the devotees of that sport or business. The music critic must talk the language of profound musicianship without disregarding the possible consideration of an untutored public which is daily growing in its appetite to know more about the art of sound and its relation to our time."

Downes' musical taste does not run exclusively to the classics. Along with every other critic in New York he waxed enthusiastic over the music in *Oklahoma!* and praised Agnes de Mille's '43 choregraphy for that production. And he has long been an admirer of the late George Gershwin.

Olin Downes is of medium height, with gray hair and firm features. He is reticent about his personal life and not eager for personal publicity. He is a member of the Century Association and of the Coffee House Club. In late 1943 he was in Washington, D. C., working for the Office of Strategic Services.

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DUNCAN, SIR PATRICK Dec. 21, 1870—July 17, 1943 Governor General of the Union of South Africa since 1937; advocated cooperation with Great Britain; first South African resident to be appointed as the King's representative.

Obituary

N Y Times p35 Jl 18 '43

DUNN, JAMES CLEMENT Dec. 27, 1890- United States diplomat

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JAMES CLEMENT DUNN

Critics of the State Department often make the claim that a "small reactionary clique" within the Department is responsible for the policies which they deplore—and when names are named, James Clement Dunn's is almost invariably among them. The United States State Department's adviser on European affairs is, they will admit, the very model of a modern diplomat insofar as the social graces are concerned. He is "an inveterate conversationalist, an engaging companion, a retentive reader, a great one for innocent gossip." He is "flawlessly groomed," and has a "gentle voice and demeanor." His "talent for doing everything in good taste" is evident to all. And yet, according to *Fortune*, he is "better known for his diplomatic skill than for his political erudition"; and, in the blunter words of Robert Bendiner, "from a democratic point of view his influence with Hull '40 has not been fortunate."

Born in Newark, New Jersey on December 27, 1890, James Clement Dunn is the son of John Henry and of Mary Emma (Delaney) Dunn. His parents were wealthy, and he was educated privately. He studied law for a time but in 1912 he began practice as an architect, and two years later he married Mary Augusta Armour of the Chicago meat-packing family. In June 1917, after the United States entered the First World War, he applied for a commission in the Navy. He served for two years as a lieutenant and then, resigning his commission in 1919, became assistant United States Naval attaché at Havana.

Diplomacy suited Dunn perfectly. He soon won recognition and promotion by his talents, progressing from Class Four to Class Two in the foreign service. From 1920 to 1922 he served as third secretary of the Embassy in Madrid; from 1922 to 1924 as chargé d'affaires at Port au Prince, Haiti; from 1924 to 1927 as secretary of the Embassy at Brussels, Belgium. In 1927 he returned to the United States to become director of ceremonies at the White House during the Coolidge and, later, the Hoover '43 Administrations, and in 1928 he also became chief of the Division of International Conference and Protocol.

As chief of protocol "Jimmie" Dunn was soon known as the "Capital's social fixer"—the man who was consulted by high officials about what to wear on special occasions, the

DUNN, JAMES CLEMENT—*Continued*

authority who decided who outranked whom, the expert shuffler of place cards. He made "an ideal Ward McAllister to official Washington's Four Hundred." And there were more important duties. As reported in *Outlook* in October 1929: "For weeks before Premier MacDonald's arrival in Washington the short, well-knit figure of James Clement Dunn could be seen gliding through the gloomy corridors of the State Department Building. For weeks, off and on, he conferred with the President and the Secretary of State. . . Essentially, Jimmie's task was to have the proper place ready for the Premier at the proper time." In the 1930's Dunn won something approaching national fame by the decision that Vice-President Curtis' half-sister, Dolly Gann, was entitled to precede Speaker Longworth's wife to the dinner table.

In 1930 Dunn returned to foreign service: after serving as counselor to the Commission for the Study of Haiti, where he had spent two years, he was appointed first secretary to the Embassy in London. He remained in London for only a short time, however. From 1931 to 1933 and again from 1933 to 1935 he held his old post of chief of protocol, at the same time taking on heavy duties abroad. In 1931 he was secretary of the delegation at the fourth Pan-American Commercial Conference. In 1932 he was secretary general of the American delegation at the first stage of the General Disarmament Conference at Geneva, Switzerland. That same year he also served as assistant at the first meeting at Geneva of the experts' preparatory commission for the International Monetary and Economic Conference, and when the Conference took place at London in 1933 he was present as secretary general of the American delegation.

By this time Cordell Hull was Secretary of State, and, with the gift for being on the winning side that was to attract so much attention later, Dunn sided with him in his feud with Raymond Moley at the Economic Conference. He was also Hull's social mentor later that year when he accompanied the Secretary of State to the Seventh International Conference of American States at Montevideo as secretary general of the American delegation. Soon a close, croquet-playing friendship gradually grew up between the two men. In 1934 Hull made the quizzical-faced diplomat his special assistant, and the next year he promoted him to the position of chief of the Division of Western European Affairs.

The Division of Western European Affairs handled American relations with "Austria, Belgium, Canada, Czechoslovakia, the three Scandinavian countries, France, Germany, Great Britain (including everything which Great Britain owns), Hungary, the Irish Free State, Italy, The Netherlands, Portugal, Spain, Switzerland, most of Africa, European possessions in the Far East, the League of Nations, and all disarmament problems thrown in for good measure." The division was called upon to handle extremely important affairs, and, in the words of Hubert Herring, "the position of chief of this department is one of the coveted plums, usually reserved for a deserving foreign officer home for his turn. Its chief deals with the most exciting areas; his social responsibilities take him to the most attractive Embassies." Dunn's indubitable charm and manifold diplomatic graces were not enough to qualify him for this post in the eyes of many observers. Even his warmest friends did not stress his "sagacity," if Herring is to be believed. An entry in the diary of the late William E. Dodd '40, then Ambassador to Germany, is also revealing. Dodd wrote, on May 2, 1935: "Mr. Dunn, chief of our State Department's Division of Western European affairs, amused me a little today by his interpretation of events and attitudes. He is traveling about and making contacts as best he can, not knowing any language but his own."

In 1937 Dunn was appointed to an equally important post by Hull, that of the State Department's political adviser on European affairs (salary, $8,500 a year). It was the time of the Franco '42 revolt in Spain, and Dunn soon found himself one of the main targets for those sympathetic to the Loyalists. According to Max Lerner '42, while the Administration was dawdling with the idea of repealing the embargo on arms to Spain early in 1938, "James C. Dunn alone, among the powers in the department, was holding out. Dunn has always been the chief target of the attacks on State Department 'fascists.'.. His wife, a member of the Armour family and a converted Catholic, had been reported in the press as being openly anti-Loyalist, and Dunn was suspected of sharing her persuasion."

According to a *PM* reporter, writing in 1941: "In retrospect Mr. Dunn seems a little proud that the outcry against the State Department's adamant stand on the Spanish arms embargo centered on him. It was the first time that the public ever had credited him with influence beyond routine matters." In 1941 Dunn was still insisting, too, that the Spanish War had been purely a civil conflict. "I can't see how the Spanish War had any effect on the present European War," he was quoted, although he was also credited with the opinion that a Loyalist victory would have been to the disadvantage of France when the Second World War began.

Dunn was present at many historic departmental conferences during those days before the Second World War, although his contributions to them have not been recorded. On September 24, 1938 he was one of those gathered around Hull's desk to canvass the European situation before Roosevelt '42 made his last-minute appeal for "peace" to the dictators. April 10, 1939 found him in Hull's office while Hull read aloud Roosevelt's personal messages to Hitler '42 and Mussolini '42. Since the War he has been present at many more. Nearly all sources agree that he has been one of the State Department's most active members in attempts to stabilize the Franco regime in Spain. According to Drew Pearson '41 and Robert Allen '41, writing in December 1940, he secured Hull's assent to Ambassador Weddell's proposal for a $100,000,000 credit to Spain payable in American food supplies, principally wheat. Sumner Welles '40 intervened, and induced Roosevelt to veto the project. A month later, however, a deal was announced involving an Argentine loan of the same amount to Spain—made possible by a credit to Argentina through the United States Stabilization Fund.

Dunn's attitude on what American policy in the Second World War should be has been reportedly quite consistent. Before Pearl Harbor he opposed embargoes and export licensing as weapons to halt the Japanese military machine. "It is of the utmost importance to keep the situation in the Far East stabilized," he said, expressing fear that the United States might become involved there while Europe was in such a dangerous state. In December 1941, when Free French ships moved on the islands of St. Pierre and Miquelon, his reaction, like that of the State Department as a whole, was described as "violent." More recently, he was named as a member of the State Department clique which succeeded in getting Hull to clear the travel papers permitting Marcel Peyrouton '43 to proceed to North Africa.

During the summer of 1943 the rift within the State Department between those factions which supported Sumner Welles '40 and the anti-Welles groups came to a climax when Welles resigned as Under-Secretary of State. Dunn's anti-Welles sympathies had long been recognized. When Secretary Hull chose him instead of Welles to accompany him to the Quebec Conference, it was taken as a sign of the State Department's disapproval of Welles' liberal attitude, particularly his stand on American-Soviet relations. Thus Dunn seemed to be a likely successor to the position vacated by Welles. But the President's appointment of Edward R. Stettinius '40 as Under-Secretary settled the matter, and if Dunn suffered any disappointment at not receiving the post himself, he was rewarded when he received one of the choicest diplomatic assignments of the year—an appointment, as political adviser, to the staff which accompanied Secretary Hull to the three-power conference in Moscow. There was some protest at Dunn, "an active leader of the anti-Soviet clique in the Department," being sent on so important a diplomatic mission; but the results of the Moscow Conference—the expression of the complete unity of the United Nations, the agreement on joint post-War action—proved better than even the most optimistic commentators had anticipated.

Whatever critics of the State Department may say about him, good looking, youthful, dark-complexioned James Dunn retains his popularity with Washington's hostesses. And "he and his wife entertain on a more lavish scale than anyone else in the Department. They are particularly attentive to the nobility of the diplomatic corps [one of Dunn's daughters, Marianna, is now the Countess Guy de Baillet-Latour; the other, Cynthia Louisa, is unmarried] and before the War mingled freely with the aristocrats of the Italian and French Embassies." Dunn looks very much as he did fifteen years ago. "His crisp brown hair is parted in the middle and plastered down flat. His trousers are pressed razor-sharp and his generally dapper appearance is closest to what contemptuous Congressmen picture when they refer to the 'spat-wearing career boys of the State Department.'" Dunn is the possessor of the Victory Medal and of the Belgian Order of Leopold II. He is an Episcopalian, and he lists among his clubs the Metropolitan, the Alibi, the Burning Tree, the Chevy Chase (Washington), and the Brook (New York).

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DURANTY, WALTER May 25, 1884- Journalist; author

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"There is no American newspaper correspondent," wrote Alvin Adey in *Current History*, "or for that matter any other non-Russian writer on Soviet affairs, who surpasses Walter Duranty in knowledge and understanding of Russia." Moscow correspondent to the New York *Times* for more than twenty years, Walter Duranty has won fame not only from his dispatches to the *Times*, which earned him the Pulitzer Prize, but from his books and short stories, all of which deal principally with the Soviet Union. "That Duranty is pro-Russian in his sympathies is unmistakable," wrote Adey in commenting on Duranty's *The Kremlin and the People* (1941). "But were he not, he would not have that intimate understanding of the country which makes this book one of the greatest value not only in estimating the part played by the Soviet Union in the world politics of recent years, but in explaining many things inside Russia that appear strange and even fantastic to the outside world." Stalin '42 himself said to Duranty: "You have done a good job in your reporting of the U. S. S. R., although you are not a Marxist, because you tried to tell the truth about our country and to understand it and explain it to your readers."

Walter Duranty was born on May 25, 1884 in Liverpool, England. He first became aware of Russia at the age of four when his nurse took him to a fair and they witnessed a magic lantern show entitled *A Russian Ride*, in which a father and mother flung four babies to the wolves pursuing their sleigh before they reached home safely. Duranty received the usual "public-school education," attending Harrow and Bedford, at each of which he carried off classical scholarships. At Emmanuel College, Cambridge, where one of his fellow students was the novelist Hugh Walpole, Duranty majored in Greek and received a degree with first class honors in Classics.

"For seven years after college," according to the *Wilson Bulletin*, "Duranty took what his friend Alexander Woollcott '41 calls a 'fruitful postgraduate course in the humanities' by leading a 'fly-by-night, New York-to-Marseilles, hand-to-mouth existence, financed by

WALTER DURANTY

occasional jobs of pumping Latin into some bird-brain son of the rich, occasional stories sold to Mr. Munsey's *Argosy*, occasional lucky shots at the Derby and the Grand Prix.' In December 1913 he joined the European service of the New York *Times*. His job as 'second man' in the Paris office was to wait up every morning long enough to see the first edition of the *Matin* and also to go on various out-of-town assignments. During the War he was a correspondent on the Western Front, attached to the French Army."

In October 1919 the American Government had just appointed a high commissioner to the Baltic States, Commander Gade, and the *Times* assigned Duranty to accompany him. Although on this trip Duranty did not actually enter Soviet territory, he came into contact with the effects of the Russian Revolution, because Finland and the Baltic States had belonged to Russia previous to the Revolution.

During his travels through Eastern Europe Duranty had trouble getting from Helsingfors to Reval. "There was," he said, "no regular service, but someone told me that the British ran destroyers over every day or two; it was only a three hours' trip. So first I went round to see the British Naval attaché, who was a big potato in Helsingfors at that time. He received me with unexpected warmth and said: 'Why, of course, my dear fellow, any time you want. Let me see, there's one going tomorrow morning early. You'd better take that.' I thanked him, and he sat down to write my permit. Then I made a big mistake. 'Correspondent of the *Times*,' he said, and I was fool enough to reply, 'The New York *Times*. . .' 'The New York *Times*?' he asked. 'I thought you were English.' 'I am English, but I work for the New York *Times*.' 'I thought you worked for THE *Times*,' he said reproachfully. 'I mean this makes all the difference. The *Times* is one thing, but, you know, the Navy is not a ferryboat for American reporters.'" Ultimately Duranty found other means of transportation.

During his Baltic trip the best (or at least the most profitable) story Duranty ever had in his twenty years of newspaper work broke—the capture of a courier of the Third International on his way from Moscow to New York. Duranty said that he knows it was "the biggest break" he ever had, because it was the only occasion on which he received a bonus from the New York *Times*. "Some newspapers or agencies make a practice of bonuses large or small," but the New York *Times*, according to Duranty, "maintains a dignified aloofness. It is sparse with praise and blame and apparently thinks that the salaries it pays and the honor of working for it are sufficient for its employees."

At the beginning of March 1920 Duranty left the Baltic and returned to Paris, taking the place of the chief of the Paris bureau of the New York *Times*. He found the next twelve months dull since he was forced to cover all news from Paris without being able to be on the spot. "So I began pestering New York," he said, "to give me a job in the field somewhere, and finally got from them a promise that if and when Russia opened up I could have the job. Several of us American reporters had tackled Litvinov '41 on the subject at Dorpat in October 1919, but he wouldn't hear of it. He said that the Soviet did not want *bourgeois* reporters, that it had suffered enough already from lies and slander in the capitalist press."

Finally in the summer of 1921 "luck" broke Duranty's way "in the shape of the great Russian famine," and Hoover's Relief Association was called upon to minister to the sufferers. A dozen American correspondents accompanied the A. R. A. to Moscow, and Duranty was included in their number. Duranty hitherto had known little about Russia and had shared the view of many people that "the Bolsheviks were enemies of God and man, and sold to Germany."

Duranty returned to Paris at the end of January 1922, after having spent five months in the Soviet Union. "By this time," he wrote, "certain definite ideas about Russia had begun to form in my mind. When I first went there at the end of August, my only instructions from New York were to report the facts as I saw them, but to avoid quoting statements of Soviet spokesmen or newspapers, unless in the form of direct interviews given to foreign correspondents by commissars or other leaders, 'because we do not want to make the New York *Times* a vehicle for Bolshevik propaganda.'" Later the *Times* relaxed far enough to permit Duranty to quote Soviet newspapers or spokesmen as long as he made it quite clear that his quotations were expressions of opinion.

Duranty stayed in Paris until April 1922, when he was appointed permanent foreign correspondent to Moscow and returned to Russia. "During the next fourteen years," according to the *Wilson Bulletin*, "he covered all the important news stories from Russia and won fame for his interpretations to the Western world of the methods and mental processes of the Soviet Union." He proved not a bad prophet. In 1923, when Lenin's successor was being discussed, he wrote: "During the last year Stalin has shown judgment and analytical power not unworthy of Lenin

. . . Suppose today Stalin outlines a policy that he thinks should be adopted; others criticize it—Stalin answers."

"Duranty began what might be termed his 'literary' career in 1928 by winning the O. Henry Memorial Award with a short story about Russia called "The Parrot," which appeared in *Red Book* Magazine. 'This story,' says Alexander Woollcott, 'was actually written by Duranty's good friend and fellow journalist, Hubert Renfro Knickerbocker '40.' "

Duranty's first book, *The Curious Lottery and Other Tales of Russian Justice*, appeared in 1929. It contained the stories of ten dramatic trials originally printed in the New York *Times*. The *Times* reviewer commented that "Duranty has a flair for starkly realistic writing, for reproducing the scene, for imparting life to the actors. Moreover, he has an abounding appreciation of the humorous." The *New Republic*, on the other hand, called Duranty's style "ready-made" and "threadbare," and "too thin to hold any imaginative insight; and so, although the facts are all facts, and the tales are deft, they leave little impression of reality in the reader's mind."

I Write as I Please, the story of Duranty's journalistic career, followed in 1935 and became a best seller. The *Forum's* critic found the book "weighted with shrewd political analyses, enlivened by humorous anecdotes, and brilliant haphazard commenting . . . an absorbing account—not only of events in Russia but of how a social adventure affected an unusually interesting mind." Another critic considered the book the best about Russia that he had ever read and "a revelation of an amusing though not at all trivial personality." The comments of the other reviewers were equally favorable, with the exception of the London *Times'* critic who wrote: "So far as he describes his own domestic and professional experiences in Soviet Russia the book has undoubted interest, but as an objective guide to facts it is often vague to the point of flippancy. One cannot but discern an obvious indifference to the background of the great events he is reporting. . . None of these are very important points, but they demonstrate that Mr. Duranty's survey is more superficial than, with his opportunities, it should have been."

A novel, *One Life, One Kopeck*, was published in 1937. The *Saturday Review of Literature* called this "a good book, but only pretty good, because it is not what it purports to be, which is a novel. The fact is that Mr. Duranty is too good a reporter to handle fiction." Most of the critics agreed that, except for the author's sympathy with the Russian revolutionaries, the book was developed like a Hollywood scenario—it was "fast, slick, and vivid." One of the reviewers commented that Duranty's hero resembled nothing so much as one of the heroes of Sunday School tracts (except, of course, for his political viewpoint) and that the only character in fiction he (the reviewer) had ever hated more was Elsie Dinsmore.

After *The Gold Train* in 1938, Duranty wrote *The Kremlin and the People*, a work of non-fiction which appeared in 1941. The greater part of this book is devoted to the author's account of the Moscow trials, the Red Army purge, and what lay behind them. Later chapters deal with the Russian attitude toward Munich, the period of "neutrality," and the coming of the German attack on Russia. "This little book," said the *Atlantic Monthly*, "is in the style to which Walter Duranty's readers have long been accustomed—sophisticated, cynical, gossipy, and a trifle rambling, a combination of rather consciously hard-boiled reporting with overtones of an Oxford [Duranty actually attended Cambridge] education."

Duranty's *Search for a Key*, an autobiographical novel, was published in March 1943. The book was well received, although some reviewers pointed out that it was full of irrelevancies, more a collection of essays than a novel. Struthers Burt, writing in the *Saturday Review of Literature*, found fault with only one thing—"Duranty's openly expressed fear and distrust of emotion." The soul-searching protagonist, Oliver Joby, was conceded to be at his best when he discussed informally Russia and the Russian people.

"I am often asked," said Duranty, "what induced me to stay so long in Russia. People abroad have heard so much of the discomforts and difficulties of Soviet life, not to mention its actual danger, that they find it hard to understand why anyone should spend the best part of his life there if he had any choice in the matter. My reply has always been that Moscow is the most interesting place in the world and that as a newspaperman I would not change it for any other assignment. It is interesting politically because there before your eyes is being created something wholly new in human history. Still greater in my opinion is what might be called the natural interest of Russia—its utter difference from anything one has known before and its Alice-in-Wonderland topsy-turviness as compared with the Western world. Except for the direct human qualities of courage, skill, perseverance, integrity, loyalty, and intelligence, all our standards of values seem to be reversed in the U. S. S. R."

"Walter Duranty," according to the New York *Herald Tribune*, "knows his Soviet Russia; for twenty years he has been its most dramatic and cynical reporter." Duranty, however, points out that the gulf between the consciousness of this country—the Western mind—and the Russian consciousness is so wide that it is bold or even impudent for anyone to attempt to bridge it. It has been said that, starting as a non-sympathizer, Duranty later became favorably disposed toward the Soviet regime. When Maxim Litvinov '41 first came to the United States in 1933, Duranty accompanied him. George Seldes '41 in his *Freedom of the Press*, however, denied that Duranty leaned to the side of the Soviets. Seldes quoted Duranty as having said in 1932: "I have been, and still am, as anti-Bolshevik as anyone could wish. This is not unusual since I was with the French, Lettish, and White Russian Armies when they were fighting the Reds in 1920. But when I began covering the news of Soviet Russia, everyone round me seemed so prejudiced about it. I decided to try and be fair. It wasn't any desire to be unusual that led me to this attitude. It seemed to me that the

DURANTY, WALTER *Continued*

Soviet story, as much as any other, deserved to be handled with an open mind. . ."

Duranty's dispatches are marked by "scholarship, profundity, impartiality, and exceptional clarity, and are examples of the best type of foreign correspondence." He won the Pulitzer Prize for reporting in 1932. In his writings Duranty shows, according to various critics, indifference to moral judgments and, sometimes, undue flippancy. The late Heywood Broun once accused Duranty of "writing editorials from Moscow disguised as news dispatches." "I still believe," wrote Duranty in reply, "that interpretation of news is quite different from editorial writing, and that I had no alternative. It is better, no doubt, for a foreign correspondent to stick to the facts as far as he can and allow the interpretation to be provided editorially by his home office, but if the latter lacks sufficient information, as was the case about Russia in the early '20's, it is, I think, the duty of the correspondent to fill the gap where he can." Duranty has a reputation for sending out "factual, fair" stories from the U. S. S. R., in spite of the strict censorship and of sporadic attacks from both conservatives and radicals. George Seldes '41 wrote that he believed we would have nothing but objective and reliable news if all the editors in America chose correspondents of the Duranty caliber.

Duranty has been described as a "'peppery' little man with a limp." In November 1924, while traveling from Paris to Havre, Duranty was in a train accident which cost him his left leg. The French Railways paid him $10,000 compensation. He now has an artificial leg. He became prematurely bald, he says, as a result of the predilection of one managing editor of the *Times* for reprimanding foreign correspondents in terms that singed their hair off. He has, according to Lewis Gannett '41 of the New York *Herald Tribune,* a "strangely charming pip-squeak voice." From his appearance one would never suspect him of the adventurousness, aggressiveness, and persistence under hardship which are really his.

Duranty is unmarried. "His favorite pastime is going places, seeing things, and talking to people." A moody man, according to his friends, Duranty is sometimes sociable and a *bon vivant,* sometimes reserved and uncommunicative. He is a brilliant conversationalist and writes little prose poems in the "e e cummings manner" in order to get rid of his worries. Duranty is a linguist who speaks fluent Russian in addition to more usual languages.

Duranty returned to the United States in 1941, and is now living in Southern California. He is, since June 30, 1941, no longer in the employ of the New York *Times,* but his assignments for North American Newspaper Alliance appear occasionally in columns of the *Times.* In December 1943 he delivered to his publishers the complete manuscript of a new book, *U. S. S. R., The Story of Soviet Russia,* covering the history of the Soviet Union from the Revolution of 1917 through the 1943 Moscow Conference. It was scheduled for publication in March 1944.

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DUVIVIER, JULIEN Oct. 8, 1896- Motion-picture director; producer; screen writer

Address: b. c/o Universal Pictures Corp, Universal City, Calif.

After interviewing Julien Duvivier, a reporter came to the conclusion that the famous director "is a Frenchman and an individualist. In French motion-picture studios a director's individualism is his strength and his fortune. In Hollywood, on the other hand, it just may gum things up—at least until the individualist becomes his own producer." With his second film for Universal Pictures Duvivier achieved that enviable status—he was writing, producing, and directing *The Imposter* (February 1944), starring Jean Gabin '41 and telling the story of the Fighting French in North Africa.

Duvivier, who has striven so to place the stamp of his unique individuality on every film he has made, was born in Lille, France on October 8, 1896. After finishing the equivalent of an American high-school course he enrolled at Lille University, but left school when he made up his mind to become an actor. He thereupon went to Paris and enrolled in a dramatic school. When he finished his course he returned to Lille and obtained a job acting in a small provincial theatre there. Then for two years he went through every role in the classical repertory of the National Odeon Theatre of Paris. Soon he gave up all thoughts of acting when he was given the opportunity to become an assistant of the great French stage director, Antoine, founder of the "Free Theatre."

After working with Antoine for several seasons Duvivier's attention turned to motion pictures, an art form which he considered to be at once more vigorous, dynamic, and fruitful as a mode of expression than the stage. Antoine, with whom he discussed the budding art, advised him to try his hand at film making. That was not so easily achieved. Duvivier scurried around from one studio to the other and finally obtained work as an extra.

Duvivier likes to tell of the first film he made in 1919, which landed its sponsor in the insane asylum. In a desperate attempt to crash the cinema gates Duvivier had found an "angel," a wealthy French mustard manufacturer, who wanted a commercial film made. To cut the cost of production Duvivier did all the preliminary work himself, acting as prop boy, scenery builder, call boy, and costuming director. The night before rehearsal he would go around to all the actors' homes and tell them what time to be on stage, just to save messenger fees. When the production was ready to be screened fire broke out and destroyed the scenery. "The sponsor of the film screamed when he heard the news, and continued screaming even after psychiatrists took the necessary steps and locked him away."

This very disturbing introduction to motion-picture making was followed in good time by a typical French film position—that of combination writer-assistant-director-film editor. Later Duvivier became a full-fledged feature director. By the time talking pictures came in in the late '20's Duvivier had written and directed the amazing total of forty-five silent films. French critics bewailed his lack of artistic ambition, however. He had, they maintained, placed his name on commercial productions which were almost totally lacking in art, subtlety, and value.

The critics changed their tune when they saw Duvivier's *David Golder* in 1933. Before that almost the only film of Duvivier's to survive had been one curious item called *A Machine for Re-creating Life* (1924), which included a considerable quantity of old motion pictures and even some scenes from *Caligari*. *David Golder*, made from a well known novel by Irène Némirovsky, was the tragic tale of an old Jewish financier, deserted by family and friends. Bardèche and Brasillach, the French critics, in their *History of the Motion Pictures*, said: "The most important director to emerge during the last few years (1929-35) was Julien Duvivier. He was by no means unknown, but had as a matter of fact made any number of undistinguished pictures which placed him definitely among the commercial directors. Then one fine day he made *David Golder*, not precisely a good film but a clever one." American film critics praised the picture highly, and it enjoyed a long run in the "little art movie houses."

David Golder was followed that same year by Duvivier's excellently received *Poil de Carotte*, also called *The Red Head*. It had been made from Jules Renard's celebrated novel of a half century ago. Filled with childhood's sufferings, despairs, and frustrations, the picture was a sensitive tale of a misunderstood child who lived, said William Troy in *The Nation*, in "the most dreadful household ever represented on the screen." Critics praised the exquisite technique and photography of Duvivier and felt he had been influenced by such widely different masters as Eisenstein and René Clair '41

Then in 1934 came a film which has been continuously revived in the United States and much praised by foreign and American critics—*Maria Chapdelaine*. It was made from the celebrated novel by Louis Hémon. Before its filming Duvivier (noted for his shrewd eye for latent talent) discovered an extra, Jean Gabin by name, and decided to star him in the film. It was the start of a collaboration which was to prove of immeasurable aid to both. *Maria Chapdelaine*, filmed in Canada, won the French cinema's *Grand Prix*, and in the United States was adjudged one of the ten best films of 1935.

Duvivier in listing his films skips over the next few years. Of *La Bandera* (1935) Alistair Cooke, English critic, grew lyrical: "Its positive merits are in the watchful but undallying direction of Julien Duvivier. When the French cinema dies it might do worse than find his name written across its retina. . . Duvivier is sensitive. And he's also a male with a gift of tenderness which he seems to accept in himself as something not to melt over. But if he has one thing more than another it is the practically unique power today of looking generously at beautiful scenery without bursting into sobs." Even in the face of this praise the film did not do very well. *Golgotha* (1935), the story of Christ, was a deviation from the sort of films Duvivier usually made. Religious critics called it a "masterpiece," while one French layman felt it had "marked ability and a most disconcerting lack of faith." *The Golem* (1937), that tale of the semi-human statue who in the early seventeenth century came to the aid of the Jews in Prague, was not as well liked as the earlier German version of the tale ("old Golems are the best Golems," said *Time* Magazine).

JULIEN DUVIVIER

The following two years brought two films, both highly complimented—*Pepe le Moko* (1937) and *Un Carnet de Bal* (1938). In 1935 Duvivier had heard from the Paris police tales of a strange "super-criminal" who had eluded the French police for many years by hiding out in the Casbah, or native quarter of Algiers, where he had not been exactly allergic to the ladies. The next year a serial story appeared on the life of the charming rogue. Duvivier, who had collaborated in the writing of the scenario, wanted Charles Boyer '43 for the role, but Boyer declined, feeling perhaps that Pepe was more rogue than charming. Jean Gabin played the lead, and the film was made in Algiers. When it was released in Paris (a tremendous success) Hollywood began bidding for the remake rights, and MGM bought it. Duvivier was given a one-picture contract to go to Hollywood and direct it, but MGM lost interest and sold the rights to Walter Wanger, who produced it as *Algiers*, with Hedy Lamarr making her debut in it. The American version, too, was a great success. Duvivier's French version was not released in the United States until 1941 and in the words of Bosley Crowther of the New York *Times*

DUVIVIER, JULIEN—*Continued*

"turns out to be an item well worth the waiting, the most distinguished new French film in months and months." Crowther felt that the original was much better than the Hollywood version for its "raw edged, realistic, and utterly frank exposition of a basically evil story. . . The manner in which M. Duvivier directed it for sharp and unadorned reality imbues it with a firmness to be found only in films which call spades by their names."

The other film—*Un Carnet de Bal*—written and directed by Duvivier, tells the tale of a French widow "as she traces over the names on the program of her first ball, nearly twenty years ago, then sets out to check up on these beaux of her yesterday." With the passing years Duvivier must have achieved a violent aversion to the words *Un Carnet de Bal*, for practically every film he has made since has been compared with it—always to the discredit of the later film. In the United States the film was called *Life Dances On*. *Time* Magazine's critic, commenting on the disorganized state of France's motion-picture industry in 1938, felt that the film, which, "satisfying to the last photographic and histrionic detail, richly deserves the prize it won abroad (Mussolini Cup, 1937, Venice Biennial Film Exposition), suggested the advisability of a little more disorganization in Hollywood." "One of the great films of all times," another critic called it, while others said "superb", "unforgettable," and "the finest film ever made in France." *Un Carnet de Bal* became a pattern for Duvivier's later work. Its large roster of stars in episodic short stories held together by one thread, its lack of realism, its sensitive and superb photography, its flamboyant imagination, its nostalgic looking back into the past—all became Duvivier hallmarks.

The director came to Hollywood in late 1937 to fulfill his one-picture contract with MGM. Although he had achieved fame in France, the MGM producers didn't know quite what to do with him, since they had sold *Pepe le Moko*. They let Duvivier assist the late W. S. Van Dyke in directing some scenes for *Marie Antoinette*.

"On my first visit to Hollywood years ago," Duvivier recalled in the spring of 1943, "I was called in to direct a few historical scenes in *Marie Antoinette*. While I was working with part of the cast, the regular director was busy with the rest. One day we happened to meet—he passed through my set on his way somewhere else. One of the actors thought to introduce us. He spoke briefly, I've forgotten what about. But I do know that one thing we never mentioned was the picture we were both directing! Films often come out of Hollywood all in one piece. I've never understood why!"

Finally MGM found a film for Duvivier to direct—*The Great Waltz* (1938), a musical film which told of the rise of Johann Strauss, II, and was supposedly filled with the spirit of old Vienna. Critics were sharply divided about the film. Franz Hoellering '40 in *The Nation* spoke for one camp when he said: "The whole picture is phony, awkwardly written, and with the exception of the woods sequence, as unoriginal as it is crudely directed." John Mosher in the *New Yorker* took the other side when he said: "Julien Duvivier lightly and airily combines his music and his story, and the combination is winning and a pleasure."

The film was evidently not a pleasure to Duvivier, the individualist, for he immediately returned to France, feeling that he had done the best he could, under the circumstances, in taking over a cumbersome script already written. In France he wrote and directed *La Fin du Jour,* called here *The End of a Day,* "to get," as he later put it, "*The Great Waltz* out of my system." Before he left he had the idea for the memorable *The End of a Day,* but when he broached the plan to studio officials the lack of interest, he says, "was profound. 'How could one make a picture just about old people?' the producers asked."

The End of a Day, a tale of a group of men and women in a retired actors' home who relive past triumphs, was praised for its superb direction, its nostalgic quality, its fine photography. *Belle Équipe,* called in the United States *They Were Five* (1938), was the tale of five jobless men who won a lottery and pooled their winnings so they could stay together. It was called "unusual for its warm human qualities, poetic reality" and praised for its "fine direction."

Just before the Germans entered Paris, Duvivier finished a patriotic French film—*The Heart of a Nation*—the last film made in France before the invasion. It was a dramatization of French history through three Teutonic invasions. The film was smuggled over from France and was not shown in New York until the spring of 1943. Most critics called it uneven, although they praised portions of the film. Duvivier himself said frankly that he didn't like the picture and that "it isn't much good."

Duvivier himself, accompanied by his wife and twelve-year-old son, arrived in the United States in the summer of 1940 after a harrowing trip from France. The director declined to regard himself as a refugee at that time and told reporters he had come to this country to make two films in fulfillment of contracts. He hoped, he said, to tailor his productions to the temperament of American audiences, which are different from French audiences. In France, before the invasion, only twelve per cent of the population attended film theatres, and therefore deeper and more essentially human stories were demanded. Duvivier brought with him an idea for a film, which Alexander Korda bought for Merle Oberon '41. It was called *Lydia,* and, not unlike *Un Carnet de Bal,* told of a faded beauty who sought out the suitors of her youth to see what had happened to them. "A mixture of cinematic hits and errors," said one critic of the film.

Miss Oberon was delighted with Duvivier's direction. "He has," she said, "that French charm, that quality they get in their pictures. He has also an extraordinary sense of tempo. His pace is faster than most American pictures. Why, you should have seen him hurrying everyone. He was always saying: 'Let's make it faster, faster!' "

In 1941 Duvivier directed *Tales of Manhattan,* which was called "a Hollywood dream—with five stories and more high-priced acting talent than has ever appeared on one film."

It was again the typical Duvivier story—episodic tales acted by many big stars and held together by a thin thread, in this case a full-dress coat which appeared in each episode. It was called another *Un Carnet de Bal*—but not so successful. By turns "deft, phony, striking, banal, stirring, startling, but never dull," said one critic in summing up the film.

For months the press in 1942 and 1943 had given hints of a strange film which Duvivier and Charles Boyer were co-directing. It was finished in early 1943 and released in the fall. Its title was *Flesh and Fantasy,* and in one part of the story "masks are worn, in another the characters are elements, the elements of nature. The action begins in a ghostly forest, proceeds to the future, and comes back to a circus." When reporters asked Duvivier how the average Abbott and Costello '41 fan would feel about such a picture, he made a little gesture indicating, "So what?" in French. Critical reaction to the picture, which was far from enthusiastic, probably did not trouble him too much.

It tooks eight months to film *Flesh and Fantasy*, an extraordinarily long time even for a "Grade A Super." Duvivier explained that he works slowly and meticulously. "The steps in picture making are everywhere the same," he explained in speaking of the differences in French and American film making. "First there is the idea, then the script. Next there must be financial backing, the casting, and set building. Then comes the direction and acting and finally, of course, the cutting. In France there are a few specialists. Except for acting, I myself have taken the script from my own idea, raised the money, selected the actors, worked on the set with the carpenters, directed, and edited. That way your work really belongs to you. . . In Hollywood there are the same steps, but different people take each one. . . Then the poor director—until he makes his prestige—must direct actors he did not choose in a story he may not like."

Duvivier is one of a small group of ace directors who work differently from the average American director. Famed as a screen writer as well as a director, he collaborates on writing his scripts, and insists that his writers work at his elbow throughout the production. Others who follow this rule are Frank Capra, Alfred Hitchcock '41, William Wyler, and Sam Wood '43

Duvivier explains that his ideal picture is "just the opposite of a stage production. . . He loves to roam around picking up one character after another, and then tracing their actions as they apply to a central theme. This has come to be known as the *If I Had a Million* formula, after the picture which showed what happened to a group of people each of whom was left a fortune by an eccentric." The trouble with Hollywood, according to Duvivier, is that it is still "too worried about romance." What he wishes most to achieve in his films is, as he puts it, "to touch the emotion." He likes laughing in the theatre or at the movies, but is not interested in achieving this result in his own productions. He wants to emphasize "the poetic quality of things." To him "the vilest person has his beauty."

Theodore Strauss says that Duvivier is a "shy, slender man, whose ruddy features are finely drawn." He speaks nervously in "an English that still bears the softly musical intonation of French." He seldom raises his voice above a whisper and demands absolute quiet on the set. "Above the small brown eyes his brows form in Gallic accompaniment to his speech." When Strauss spoke with Duvivier just after his arrival in the United States after the fall of France, the director refused to discuss politics—remarking that he never had been a politician and preferred to avoid controversial issues. "In the lapel of his casually tailored tweed suit he wore the pink ribbon of the Legion of Honor, awarded him by another government in another day." Duvivier has been called "a kaleidoscope of likes and dislikes." He dislikes sports, falls asleep in night clubs, weeps at football games. He likes "animals seen from a distance and poets seen close. He has a horror of crowds, and adores tranquility, the country, peace. He prefers Beethoven to Irving Berlin '42, and Conan Doyle to Schopenhauer."

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DYKE, CORNELIUS G(YSBERT) 1900—Apr. 23, 1943 Specialist in X-ray diagnosis and treatment of diseases of skull and nervous system; director of Neurological Institute of New York and associate professor of Radiology at the Columbia Medical Center College of Physicians and Surgeons; wrote several books on subject of nervous disorders, collaborating with Dr. Leo M. Davidoff on most of them.

Obituary

N Y Times p13 Ap 24 '43 por

EDDY, NELSON June 29, 1901- Motion-picture star; concert baritone

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The highest paid singer in the United States, handsome, blond Nelson Eddy, star of stage, screen, and radio, achieved his success, he says, "the hardest way of all," starting at the top with a leading role, and staying there. "I was expected to live up to a success which had not been actually earned, but which had merely happened." Eddy is one of the motion-picture industry's most lucrative assets, for, as one of the Metro-Goldwyn-Mayer executives remarked, "Nelson always has a profitable following. If he makes an extraordinary picture—if we happen to find an unusual story for him—the returns on it, of course, are unusual. But, no matter what he makes, there seems to be a basic return we can always count on." Consistently successful, both in pictures and on the concert

NELSON EDDY

stage, Eddy is probably the best known present-day American baritone.

The success that "merely happened," and is the envy of hundreds of aspiring young singers in this country, had, nonetheless, a musical heritage behind it. Nelson Eddy's grandmother was Caroline Ackerman Kendrick, a distinguished oratorio singer; his grandfather, Isaac N. Eddy, was bass drummer with Reeves' American Band for fifty-five years. Eddy's mother, Isabel (Kendrick) Eddy, was soloist in a church in Providence, Rhode Island, the city in which Nelson was born on June 29, 1901. (Eddy is descended from President Martin Van Buren. "My ancestors," Eddy says, "did not come over on the Mayflower. They missed it by ten years." He is of New England descent on his father's side and Dutch on the side of his mother.) Young Eddy's father, William Darius Eddy, was also a noted choir singer, and he became drum major of the 1st Regimental Band of the Rhode Island National Guard. Young Eddy went to camp with him as a mascot. The boy began to sing as a soprano in a church choir in his home town.

Eddy was educated in the grade schools of New Bedford, Providence, and Pawtucket, "where the salt air of the Atlantic built up powerful lungs." Most of his later education was obtained in evening school and from correspondence courses. When his family moved to Philadelphia in 1915 the future singer's early contacts with the world had little to do with music. He had to earn a living, and first went to work as a telephone operator in an iron foundry which belonged to his uncle. He had hoped to become a drummer in an orchestra, but was unsuccessful. Later he was promoted to the shipping department. After that Eddy became successively a classified ad salesman for the Philadelphia *Press*, a police reporter on the *Public Ledger* and *Bulletin*, and an advertising copywriter for N. W. Ayer and Son. He was fired, however, when it became apparent to his employers that he was more interested in music than in writing advertisements.

Unable to afford a singing teacher at first, Eddy began studying music "on his own," learning operatic arias by playing phonograph records over and over, and then singing with the soloist. From these records he imitated the voices of the great baritones of that day: Ruffo, Scotti, Amato, Campanari, and Werrenrath. Eddy recommends his system of musical self-education to all aspiring young singers in financial straits.

David Bispham was the young singer's first voice teacher. Eddy's initial stage appearance was in January 1922 in a musical play entitled *The Marriage Tax*, given at the Philadelphia Academy of Music. He attracted the interest of Alexander Smallens, conductor of the Philadelphia Civic Opera Company, who signed him as a soloist.

After a good many minor appearances—such appearances, Eddy believes, are most important to a young singer who wants to acquire poise and assurance—his first professional chance came. With about a hundred other young hopefuls he was given an audition for "chorus work." "After my number," said Eddy, "the judges said, 'Very well, you will sing Strephon, the lead in Gilbert and Sullivan's *Iolanthe*.'" That was with the Savoy Opera Company of Philadelphia which had given opportunities to many an aspiring young professional. Eddy sang other Gilbert and Sullivan roles, and moved on to work with the Philadelphia Civic Opera and the Philadelphia Operatic Society.

While singing in *Tannhäuser,* Eddy met Dr. Edouard Lippe, veteran opera singer, who became his coach and has continued to work with him ever since. On the advice of Dr. Lippe, Eddy decided to seek instruction from William V. Vilonat, teacher of many Philadelphia students. Vilonat, however, was on the point of returning to his native Dresden when Eddy applied. The impoverished singer felt himself unable to afford the trip to Europe. Dr. Lippe suggested that Eddy borrow on his future, and Eddy accordingly arranged a loan from a banker friend of the family and followed Vilonat to Dresden. The young man studied with Vilonat for many months in Dresden as well as in Paris. When he was ready to return to the United States he learned that he had been chosen for baritone roles with the Dresden Opera Company. "I don't think Vilonat has ever forgiven me for turning down that chance," Eddy says. "But I wanted to see America again. I wanted to put myself in the hands of the American public, sink or swim." Some years ago Eddy told young singers that the chief benefits of European study (now impossible because of war conditions) were "the learning of tradition and the absorption of atmosphere." "There is, however," he said, "no longer any need to go abroad for vocal training, since our own country now has plenty of fine teachers and excellent conservatories."

In 1924 Nelson Eddy made his debut at the Metropolitan Opera House in the role of Tonio in *Pagliacci*. Many operatic parts followed. Of the thirty-two operatic roles with which Eddy is familiar, he rates the Wagnerian as his favorites. Besides English, he has learned to sing in French, Italian, Spanish, Russian, and Yiddish. During the early '20's he began to win distinction on the radio. He is best known to radio audiences for his appearances years later on the *Chase and Sanborn Hour*, where he both sang and acted. It was not until 1928 that he gave his first concert recital, in Philadelphia. Some of his colleagues from the classified ad department of the *Press*, where he once worked, were there to applaud him.

Concert tours occupied Eddy for the next few years: by 1933 he had sung in nearly every large city in the United States. He still goes on periodic swings around the country, and finds conditions and tastes considerably different today from those which prevailed when he began as a young singer, "hoping for $50 a concert and glad to get $25." (Eddy now generally gets $3,000 to $3,500 for a concert appearance.) In former years concert singers were majestic, formal, singing the usual standardized classical routine with an air of condescension to impress the audience. At present there is much more informality on the concert platform, Eddy says, due largely to the influence of the motion pictures. On the screen you sing intimately, which is not very feasible in a large concert hall. Today, however, he remarks, "we concert singers try to give the impression that we are friends of the audience who have been invited to sing a song or two and are happy to oblige." For a singer like Nelson Eddy who has become well known through the films, there is a new audience facing him on tour. Besides the usual older concertgoers there are a large number of motion-picture fans who have never been to a concert before, and who have come to see the star in person. In Eddy's case, his feminine admirers alone can fill a concert hall. These listeners are often bored by classical numbers and want to hear the lighter, more popular songs. While this new audience of younger people has brought about a change in concert programs, Eddy says that he finds it "intelligent and so thoroughly alive that it reacts to everything."

It was the concert stage that brought Nelson Eddy to the attention of Hollywood. Two years before the filming of *Naughty Marietta* in 1935 (Eddy's first starring picture), a distinguished assembly in Los Angeles was awaiting the commencement of a concert by a noted opera star. The star, however, had suddenly become critically ill, and a substitute was being rushed by plane from San Diego. The substitute was Nelson Eddy, practically unknown on the West Coast at that time. When the tall blond stranger began to sing the audience at once accepted him. "It was a brilliant success, with the baritone responding to no less than fourteen encores and innumerable curtain calls."

The next day motion-picture studios began calling Nelson Eddy. Within a week he had signed a long-term contract with Metro-Goldwyn-Mayer, and had sung his first song on the screen—in Joan Crawford's *Dancing Lady* (1933). He also sang a brief part in *Student Tour* (1934). At this time, however, the trend swung away from musical comedy pictures. Eddy found himself sidetracked. After a talk with Louis B. Mayer '43, however, "I engaged a dramatic coach and began to study the technique of acting on the screen. That same day I discovered how little I really knew, and I've been studying ever since."

Eddy returned to the concert stage, and one year passed before he was called back to Hollywood to co-star with Jeanette MacDonald in the motion-picture version of Victor Herbert's light opera *Naughty Marietta* (1935). The team was a singing "natural," the picture an immediate success. Richard Watts of the New York *Herald Tribune* wrote: "Nelson Eddy has a brilliant baritone voice, he seems thoroughly masculine, he is engaging and good looking, and he gives the appearance of being unaffected. The fact that he still lacks training as an actor is unimportant in the face of these virtues." Other critics were not so enthusiastic.

A year later (1936) the stellar singing team appeared in *Rose Marie*. *Maytime* and *Rosalie* followed in 1937; and in 1938 came *Girl of the Golden West* and *Sweethearts*. Eddy played also in *New Moon* and *Bitter Sweet* (1940) with Miss MacDonald and in *Let Freedom Ring* (1939) without her. All of these pictures received critical approval, sometimes qualified; but Eddy, especially when paired with Miss MacDonald, had built up a following that filled the theatres every time one of his films was shown. In 1941 the popular *Chocolate Soldier* was filmed with Risë Stevens '41 and Eddy co-starring. In this picture Eddy appeared for part of the time as a Russian, sporting a thick beard and eyebrows and a thicker accent. Bosley Crowther of the New York *Times* suggested that, since the disguise enhanced Eddy's appearance, he should retain the beard and bushy eyebrows permanently. His advice was not taken, and in his next picture, *I Married an Angel*, which appeared in 1942, Eddy was his usual clean-shaven self. The critics on the whole were not enthusiastic about the film. It was Eddy's eighth with Jeanette MacDonald and seemed likely to be their last together, since in July of that year Eddy obtained a release from his Metro-Goldwyn-Mayer contract. He felt that it was more advantageous to free lance, in view of offers from other studios, and he was reported negotiating, in 1942, with both Universal and Columbia for single pictures or term deals. In January 1943 he signed a contract for the singing lead in a remake of the thriller, *Phantom of the Opera*. Film critics have generally considered Eddy's singing superior to his acting, which has been criticized as distinguished by "painful pomposity" and "embarrasing lack of ease." But when *Phantom of the Opera* opened (October 1943) his voice received unfavorable notices from two New York reviewers. The New York *Times* critic complained of the "windy Mr. Eddy" and of his "roaring" in singing an operatic number. Howard Barnes stated in the New York *Herald Tribune* that the musical selections were pleasant but "a bit too loud."

The idol of thousands of feminine adorers, the tall, fair-haired singer once had to change his phone number weekly and lock the iron-grilled door before his home. In January 1939, however, Eddy married Ann Franklin, the divorced wife of Sidney Franklin, a Holly-

EDDY, NELSON—*Continued*

wood producer. The bride was three years older than the groom. It was Eddy's first marriage. When the news was released, it is said, the female attendance at his concerts dropped, and his male auditors increased correspondingly.

Mr. and Mrs. Eddy live in a colonial house in Brentwood, California, where the star has a notable collection of ancient pewter and porcelain Tang horses. Slightly over six feet tall, he has blue eyes, white-blond hair, and weighs 180 pounds. It has often been rumored that Eddy is threatened with blindness as a result of the strong Kleig lights of the motion-picture studios, but he denies this. He says he doesn't sleep too well, and that "if I eat so much as a square inch of cake, my waistline suffers." He does not sing in the bathtub. That, he feels, is a time to relax. His hobby is sculpturing—a hobby he kept secret for some time for fear of being mocked by his friends about his first efforts. Now he feels confident enough to claim fellowship with the many Hollywood stars who practice graphic or plastic arts in their leisure moments.

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EDWARDS, RALPH L(IVINGSTONE)

June 13, 1913- Radio producer; writer; master of ceremonies

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"Glib, breezy" master of ceremonies and originator of radio's "dizziest quiz show," *Truth or Consequences,* Ralph Livingstone Edwards, radio's youngest entrepreneur, was born far from the New York City from which his popular program stems. He first saw the light of day on a farm near Merino, Colorado, on an ominous date, Friday, June 13, 1913. Until he was thirteen, he worked on the farm; then his parents, Henry Livingstone and Minnie Mae (Browns) Edwards, moved in 1926 to Oakland, California, where young Edwards spent his boyhood. He attended the Oakland High School, working in his spare time in a drugstore and as a newspaper delivery boy. (He also attended the Merritt Business School in Oakland.)

In 1929, when he was sixteen and a junior in high school, a skit that he wrote (and in which he cast himself prominently) was broadcasted by the school and noted with approbation by the manager of Oakland radio station KROW. That gentleman promptly gave Edwards a job as script writer—for the munificent sum of $1 a script. The youth also worked on the same station as a part-time announcer and actor. Graduating from high school in 1931, he worked his way through the University of California at Berkeley, California, as actor, announcer, producer, writer, sound effects man, and janitor on radio station KTAB, also in Oakland. This varied work gave him, he feels, "an invaluable background in my 'profession.' "

RALPH L. EDWARDS

In 1935 Edwards received his B. A. in English, and set out to fulfill his ambition of becoming an English teacher. That field was, however, more than overcrowded, and the disappointed young man returned to radio. He worked for station KFRC for a time, but, determined to break into "big time" radio, hitchhiked ("I came," he says delicately, "in several cars") to New York. For months he "ate ten-cent meals and slept on park benches." Finally in 1936 he landed some part-time announcing jobs which managed to keep the wolf a short distance from his door until, in 1938, he landed a full-time position with the Columbia Broadcasting Company. By 1939 he was announcing forty-five shows a week, and he declares that "I announced more commercial shows than any other announcer in America." He has acted as announcer for the Fred Allen '41 program *Town Hall Tonight,* the *Lucky Strike Hit Parade,* Major Bowes' '41 *Amateur Hour, Life Can Be Beautiful,* and for Emily Post '41, Phil Baker, and numerous others. On August 19, 1939 he was married to Barbara Jean Sheldon. The couple have one daughter, Christine.

In 1940 Edwards, after suffering various indignities at the hands of his friends in the course of a parlor game called "forfeits," evolved the brilliant idea of inflicting the same tortures upon the nation as a whole. In March 1940 he sold his show, *Truth or Consequences,* to the National Broadcasting Company. The program was an immediate hit, and for the next three years it ranked No. 1 among audience participation radio shows. The basic idea of the program is much like that of any other quiz show. Questions, generally tricky, mailed in by listeners, are asked the contestants who, if they answer them correctly, are given prizes of $15 in war stamps. The unusual part of the program is that most contestants prefer to answer the questions incorrectly, for then, in addition to the $5 "consequence" prize, they are required to do a stunt on the stage as a forfeit. Twenty dollars is given for the best performance. These stunts are entirely unrehearsed and nothing purely visual is prescribed, so that the radio audience can get the benefit of the program.

To date no contestant has refused to perform a consequence except one Dodgers' fan who refused to malign his idols, even though a pair of tickets to the game was offered as a reward. (He got the tickets anyhow for his loyalty.) The success of the show, one newspaperman wrote, was likely "to make sociologists and psychologists shudder. From coast to coast audiences eagerly compete for the privilege of braying, getting down on all fours barking, smearing pies in one another's faces, and similar indecorous activities before the microphone." "Most of the American people," says Edwards, "are darned good sports."

Consequences range from pushing a walnut by the nose to washing an elephant. Two men have been required to crouch in a doghouse, alternately barking and singing *The Curse of an Aching Heart.* A woman has had to eat and drink alternately from a cream puff in one hand and a glass of milk in the other, singing *Here We Go Round the Mulberry Bush* at the same time, and skipping rope through the whole thing. An Eskimo housewife has been imported as material on which a victim had to test his icebox selling talents. One woman, told to sing while contending with an electric reducing belt, lost a tooth in the fray, but refused to accept another from Edwards. "It was fun," she said.

Several of Edwards' consequences have hit the newspapers all over the country. In one instance he ordered a contestant to do something about getting pennies back into circulation, and suggested that the radio audience send her coppers to buy War Bonds for her son in the Marines. The results alarmed even the irrepressible Edwards. For the next four days he had ninety men and women opening mail and counting pennies. There were 300,157 in one week's take. He had, moreover, a letter from the director of the Mint, thanking him for "jarring so many pennies out of pig banks and people's pockets."

The most spectacular stunt, however, was an elaborate practical joke that fooled not only the contestant, but New York's concertgoers. Huge posters announced for a week the coming debut of "the great European violinist Yiffniff." Some newspapers were even taken in by the gag and played it up in their music columns. Unsuspicious, although the tickets were free, 1,500 expectant music lovers assembled in the Town Hall auditorium which Edwards had rented for the night. Meanwhile, back in the studio, a New Jersey housewife, having missed her question, was thrust into a taxi, escorted by special police, and rushed to Town Hall, where a violin was thrust into her shaking hands. She had never even held a violin before. Edwards switched the controls to the concert hall, and the audience heard Milton Cross '40, "leading music announcer," greet the Town Hall audience and present "the great Yiffniff."

The housewife, clad in a polka-dotted print dress, appeared and began to scrape away at her violin. The audience sat in stunned silence for a moment and then broke into laughter. Everyone took the stunt good naturedly. Even music critics admitted that they had been fooled, and printed praise for the two music students who had been provided to console the audience after "Yiffniff's first and last musical effort." "The hearing," wrote Beatrice Schapper in *Liberty* Magazine, "had been a real break for these promising artists, who couldn't afford to promote such attention for themselves."

Out-of-studio broadcasts are often made, although they sometimes cost as much as $4,000. Once, for example, a female contestant was assigned to run a real locomotive engine while singing *She'll Be Coming 'Round the Mountain.* That part of the program was broadcasted from a railroad. The show brings in a $3,000 a week profit, much more when on tour. Although it is a "package" show, which means that Edwards controls the whole show and gets a flat sum out of which he pays all expenses, he occasionally spends more than he gets just to pull off something spectacular. Edwards is the owner, producer, writer, and master of ceremonies of *Truth or Consequences.* He wrote *The Truth or Consequences Party Book*, which appeared in 1940 and was highly successful.

Many times since the show's first appearance on the radio, Edwards has taken *Truth and Consequence* on tour as a vaudeville attraction. In 1942 he appeared in the picture *Seven Days' Leave*; in the spring of 1943 he made a three months' Bond Tour through the Middle West for the Treasury Department; and in January 1944 he was to start on a two months' Bond Tour through the South. While on these trips Edwards gives camp shows whenever possible.

He has prepared special programs for the War Manpower Commission, and he is writing *Truth or Consequences* shows for the War Writers' Board. The Treasury Department has given him four citations for his War Bond work. He has received plaques from radio magazines for his contribution to radio and for "outstanding showmanship in the presentation of governmental messages." In the fall of 1943 the youth of America were tirelessly collecting waste paper, spurred on by Edwards' promise to stage a coast-to-coast broadcast of his program direct from the school turning in the most pounds of paper per pupil.

Edwards is five feet ten inches tall, weighs 160 pounds, and is good-looking, with an "engaging" and ubiquitous smile. He has brown eyes and receding hair that he calls "auburn" and the press "red." A Methodist, he favors politically "anything that furthers democracy." He is fond of "horses in all forms"—he and his brother operate riding "pack-in" stables in the Sierras in California—and he also likes boxing (he was a welter-weight boxer at the University of California), basketball, football, and bowling. He is interested in home motion-picture work and often films the *Truth or Consequences* shows for his own amusement. His

EDWARDS, RALPH L.—*Continued*

wife's opinion of the program is that "it's crazy." "Maybe," says Edwards thoughtfully, "she's right."

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EDWARDS, WALDO BERRY *See* Hingson, R. A., Edwards, W. B., and Southworth, J. L.

EGGERTH, MARTA (eg'girt mär'tə) Apr. 17, 1916(?)- Singer; film actress

Address: h. Savoy-Plaza Hotel, Fifth Ave. and 59th St, New York City; 708 N. Rodeo Dr, Beverly Hills, Calif.

Operetta roles with a continental atmosphere are second nature to the feminine star of the current revival of Lehar's *The Merry Widow*, for she has been singing them since she was nine years old. While still new to most American audiences, Marta Eggerth, internationally known Hungarian film actress and singer, is a top-flight star in Europe, England, and South America. Only since the War has she had any real opportunity to establish herself in the United States. With a Broadway musical, two American films, and concert and opera performances behind her, *The Merry Widow* marks her second appearance as co-star in a Broadway show.

Marta Eggerth was born in Budapest, the daughter of Paul and Tilly (Herczegh) Eggerth. Her father, director of the local Reichsbank, and his wife were divorced while Marta was still a child, leaving the girl, as it turned out, to be the sole support of her grandmother and ailing mother. Marta persuaded the family to allow her to enter the Budapest Opera House as a student-actress, with the result that at the age of nine she made her debut as a doll in *The Tales of Hoffman.* The next year she was engaged by the Magyar Szinhaz to chirp a few lines in a play. She became so popular that she was given a three-year contract stipulating that she sing a song in every show.

The manager of the theatre also owned another theatre in Budapest and, being a man with business acumen, he hung on to little Miss Eggerth. At fifteen, with her pigtails pinned up, she was singing ingenue leads at his Fovarosi Operett Szinhaz. She was heard one night by Emmerich Kalman, the famous composer, who hurried backstage to meet her. Without ado he whisked the nervous young singer off to Vienna with him that evening to an audition before the trustees of the Johann Strauss Theatre. They were pleased enough to sign her immediately as understudy to the prima donna.

This arrangement lasted about a week. The star considerately became ill, and her youthful understudy was shoved into the lead. Marta was an instantaneous hit. Despite the star's run-of-the-play contract, the audiences saw to it that Marta sang the role for 160 performances—a long run for a Viennese operetta—while the manager doled out two stars' salaries. It wasn't long before the motion-picture companies became interested in the reigning Viennese light opera star. Miss Eggerth, who until salaries were mentioned had had a vague idea that picture-making was a vulgar art, was soon lured by a breath-taking financial offer into making a film for Richard Eichberg, then the leading producer in Germany. One of her first appearances was in a part opposite the star Hans Albers in a film entitled *Der Draufgänger.*

MARTA EGGERTH

A Gaumont-British scout heard her during a concert tour in England and around 1932 put her into an insignificant film called *Where Is This Lady?* for which she learned her English lines parrot-fashion. Her next picture for that company was written around Schubert's Unfinished Symphony. The film had originally been made by Miss Eggerth in Austria, where it had been such a success that Gaumont-British decided to import her and the cast to England. The remake was well received in England and it also served to introduce her to American audiences in 1935. It had been lavishly produced and boasted the services of the Vienna Philharmonic Orchestra, the Wiener Saengerknaben, and the chorus of the Vienna Staatsoper. *Variety* felt that *Unfinished Symphony* was an extremely artistic picture, as did most of the New York reviewers. Although a few thought her singing left much to be desired, the majority commented admiringly on Miss Eggerth's beauty and the warmth and skill of her acting.

During the '30's Miss Eggerth appeared in numerous musical films, most of them made in Germany for UFA Films. They were gay and melodious, well produced, and gave her plenty of opportunities to sing the operatic arias and the light opera songs for which she was to become extremely popular. She was, in fact, to provide UFA "with one of its most luminous stars." A number of these pictures were also released in the United States: *Kaiserwalzer* (1935, made around 1933); *Csardasfuerstin* (1935); *My Heart Is Calling* (1935, made in 1934); *Hofkonzert* (shown in the United States in 1937, made about 1931); *Casta Diva* (1937, made in Rome about 1934); *The World's in Love* (1937); *The Charm of La Bohème* (1938). *Commonweal* wrote of *Casta Diva's* leading lady: "Europe's highly accomplished motion-picture and operatic star gives a splendid performance." *Variety*, after the American release of this film, called her a Hollywood possibility; the New York *Times* remarked that she was lovely enough in the film to justify the notion that Bellini's song *Casta Diva* had been inspired by the heroine; and other critics commented on her "winsome, capable performance." The New York *Herald Tribune's* reviewer said when her film *Command Performance* was shown in his city: "The film is buoyed considerably by the glorious singing of the beautiful Hungarian actress. . . It is her picture from the beginning." While all the American critics were not always so ecstatic over her voice, there were few who did not remark on her adeptness at light musical comedy, on her beauty, presence, ease, and personality, and on the charm of her singing.

Unfortunately, being importations, these foreign-made pictures were not made available to large American audiences, so Miss Eggerth never became very well known to the average movie-goer. In other countries, however, she was a minor sensation. She made films in Austria, Italy, France, and England, as well as in Germany. *Variety* rated her among the top ten box-office attractions in the world motion-picture market—in Rio de Janeiro, for example, she was No. 1. In Europe and in South America she appeared in operas, operettas, concerts, and on the radio, but she made trips to the United States only as traveling companion to her tenor husband Jan Kiepura '43.

In 1935 Miss Eggerth thought her chance for an American success had come: Universal had signed her to a contract. She went to Hollywood in September, at about the same time that Kiepura went there to make a film for Paramount. While he worked she started a little number entitled *Song of Joy*, which never saw the light of day; and the rest of the time she waited. In February 1936 she was finally forced to leave in disgust to fill European engagements. Of these there were many. For the screen she made numerous pictures. She and Kiepura (whom she had met in Paris on the set of *My Heart Is Calling* and had married on October 31, 1936) also toured in concert and opera performances. Together they made *Charm of La Bohème* just before the Nazis marched into Austria. They were in Warsaw in August 1939, three weeks before the Germans invaded Poland, and they were in France working on another film when the Second World War interrupted production.

When the *Bohème* picture opened at the World Theatre in New York in March 1938 the Kiepuras were present, Kiepura having come to the United States to sing for a season with the Metropolitan Opera Company. Most critics liked the artistry of the picture and, moreover, they still liked Miss Eggerth. One reviewer said that she was "breathtakingly beautiful"; others commented that she was appealing, touching, and sang superbly as the heroine, whose story paralleled the tragic one of Puccini's Mimi. But apparently she still was to remain to Americans the wife of the sensational Jan Kiepura. It was not until the War sent the Kiepuras again to the United States that Marta Eggerth decided that she would do something about her American career.

The "something" turned out to be one of the leads in Dwight Deere Wiman's *Higher and Higher*, with Jack Haley, Shirley Ross, and a seal named Sharkey. From April to June 1940 Miss Eggerth played a scullery-maid-turned-debutante who sang, became tipsy, and was spit at nightly by Sharkey. The show was definitely not one of Wiman's better efforts, nor were Rodgers '40 and Hart '40, who handled the music and lyrics, particularly proud of their work. But of all the parts in the show Miss Eggerth's was probably the most lighthearted. Although she found it different from the roles she had done in Europe, she enjoyed the experiment. Her range, as one critic put it, was "from coloratura to clowning." This coloratura, which was praiseworthy in the heavier songs to which she was accustomed, bothered some reviewers of the light musical, but many remarked that she had "genuine vocal talent" and was an "accomplished light comedienne" and an engaging actress as well. In June she decided to leave the cast to sail with her husband for a concert tour in South America. On her return she signed with the Chicago Civic Opera Company and made her debut on New Year's Eve in *La Bohème* opposite Kiepura, their first professional appearance together in the United States.

After this Hollywood began looking her way again. In August 1941 Metro-Goldwyn-Mayer announced that they had signed her to a long-term contract. Her first two pictures for MGM were *For Me and My Gal* (1942) and *Presenting Lily Mars* (1943). Although she was given only supporting roles in these films which starred the well established Judy Garland '41, she sang several songs "handsomely," and, moreover, she was at last appearing before her first large American audience.

In August 1943, following some concert work, Miss Eggerth and her husband opened on Broadway in the New Opera Company's revival of *The Merry Widow*, which soon became a box-office hit. In it the Kiepuras had "the time of their lives singing the music they love." The critics were not unhappy about the revival either, most of them reacting enthusiastically to the excellence of the production. Of Miss Eggerth herself the chief criticism was that her voice is small and occasionally uneven in quality and that her accent is a hindrance. Otherwise the reviewers were very much pleased with her performance. Said *Catholic World*: "Miss Eggerth is beautiful and gracious and obviously so in love with her Danilo that Sonia's part comes easily to her." Olin Downes '43 wrote: "She has a stage

EGGERTH, MARTA—*Continued*

presence, a personality, a highly artistic style and technical finish, and a voice comparatively small, but under excellent control, fresh, free in emission. . . She makes her success . . . by the most artistic means." Other reviewers remarked that she was "beautiful", "a charming little eyeful" who "sings in the best operatic tradition." *Cue* summed up her performance as "ravishing to see and occasionally ravishing to hear."

"When we arrived here," says Miss Eggerth, "people told us, 'Don't talk about the War. It is far away—it will never touch us.' They though the world was big. But me, I have lived all over the world, and I know it is small. Every day it is smaller.

"In *The Merry Widow* we live in a world not like that. It is a world where there is no trouble. It makes all of us in the company happy, and the audience feels as we do. To give that feeling to people for a few hours—that is something."

Miss Eggerth is slender and small, about five feet two inches tall, or "middle-high," according to her passport. She has dark, almost black, eyes, long red-gold hair, and an engaging, friendly personality. She is an Episcopalian, and she speaks six languages. Unlike the Merry Widow, she enjoys dancing only when it is with her husband. While in New York she and Kiepura live at the Savoy-Plaza Hotel with a very intelligent fox-terrier named Tony, who understands French, Polish, and English. Tony recently received his own portion of the limelight when the Greenwich Village Humane Society awarded him its Certificate of Honor as the outstanding dog of New York.

Miss Eggerth's hobby is interior decorating; and she put it to good use in 1941 when she designed the entire interior of her home in Beverly Hills. In the backyard of this house is a lovely garden which Miss Eggerth admits she misses very much—but, then, she still has a Hollywood contract.

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EICHELBERGER, ROBERT L(AWRENCE) (ī'kel-bėr-gėr) Mar. 9, 1886- United States Army officer

Address: b. c/o War Department, Washington, D. C.

One of the youngest men of his rank in the United States Army, Brigadier General Robert L. Eichelberger commands one of the thirty-two triangular infantry divisions formed in 1942. Formerly superintendent of the United States Military Academy at West Point, he was called to active duty shortly after the outbreak of the Second World War.

Robert Lawrence Eichelberger was born in Urbana, Ohio, on March 9, 1886, the son of George Maley and Emma (Ring) Eichelberger. His father, a lawyer, was a descendant of Philip Frederick Eichelberger, who came to America with his family from Heidelberg, Germany, in 1728, and settled in Maryland.

Young Eichelberger studied at Ohio State University from 1903 to 1905, but left when, on June 15, 1905, he was appointed to the United States Military Academy from Ohio. He received his B. S. from the Military Academy in 1909 and was commissioned a 2nd lieutenant of infantry. His first service was with the 10th Infantry at Fort Benjamin Harrison, Indiana, from which in the spring of 1911 he was transferred to San Antonio, Texas. There he remained until the fall of that year. He was then ordered to the Canal Zone for duty at Camp E. S. Otis, where he served until March 1915. Returning to the United States later that month, Eichelberger was assigned to duty with the 22nd Infantry at Fort Porter, New York. He served at that post and also on border patrol duty at Camp Harry J. Jones, Douglas, Arizona, and at Warren, Arizona, until September 1916. During that time he was promoted to the grade of 1st lieutenant.

The outbreak of the First World War found Eichelberger a professor of military science and tactics at Kemper Military School, Boonville, Missouri. Called to active service again, Eichelberger joined the 20th Infantry at Fort Douglas, Utah, with the rank of captain. In the summer of 1917 he was transferred to the 43rd Infantry, with which he served at the last-mentioned post and at Camp Pike, Arkansas, until the winter of the following year. For almost two months he was an instructor at the 3rd Officers' Training Camp, Camp Pike; he was then ordered to duty with the War Department General Staff, serving with the War Plans Division until the summer of 1918, when he was appointed a temporary major and assigned to Camp Fremont, California.

Meanwhile in Europe, Russia, torn by internal war, had signed a peace treaty with Germany in the winter of 1917. Alleging that Germany's peace treaty with the Bolsheviks was merely a means of making Russia and the surrounding countries subservient to Germany, the United States and her ally, Japan, agreed upon a joint intervention in Russia, and a small force of Americans, commanded by the late Major General W. S. Graves, was dispatched into Siberia along with a body of Japanese. The Allied Forces landed in Siberia in July 1918. The next month Eichelberger, having served one month at Camp Fremont, was relieved of his post and ordered to Siberia.

On September 2, 1918 Eichelberger arrived in Siberia, where he served as assistant chief of staff, Operations Division, and chief intelligence officer, A. E. F. In the spring of 1919 he was promoted to lieutenant colonel (temporary). While participating in operations in the Suchan District during June and July 1919, Eichelberger performed many acts of conspicuous bravery. His first feat was the skillful penetration of the Bolsheviks' partisan lines, in the face of personal peril, in order to effect the release of four American soldiers who had been captured. On July 2, 1919, after the capture by American troops of Novitskaya, an American platoon detailed to clear hostile patrols from a commanding ridge was halted by enemy enfilading fire, seriously wounding the members of the patrol. Eichelberger, without regard to his own safety, personally covered the withdrawal of the platoon with a rifle. The next day, according to a release from the War Department, when an American column was fired upon while "debouching from a mountain pass, General Eichelberger voluntarily assisted in establishing the firing line, preventing confusion, and, by his total disregard for his own safety, raised the morale of the American forces to a high pitch." For this extraordinary heroism in action, Eichelberger received the Distinguished Service Cross, as well as the Distinguished Service Medal for rendering "most conspicuous services of inestimable value to the Government in a position of great responsibility." He also received three Japanese decorations: the Imperial Order of Meiji, the Order of the Sacred Treasure, and the Order of the Rising Sun.

The signing of the Armistice did not bring to a close the hostilities in Russia since there had been no official declaration of war; and, consequently, technically no state of war existed. Eichelberger, therefore, remained in Siberia until the spring of 1920.

The reasons for America's intervention in Russia were never made entirely clear. The story, according to George Seldes '41, is that when the Detroit soldiers were fighting the Bolsheviks at Archangel, one of the Russians approached the American lines under a flag of truce and asked: "Comrades, why are you fighting us?" The Americans had no idea and asked their commanding officer—Colonel Seward. The Colonel did not know and telegraphed to Washington, asking "what are we out here in the Arctic fighting for?" "But," wrote Seldes, "the War Department apparently did not know; at least it did not reply. So Hayden cabled to President Wilson, Colonel House, General Bliss, and all the others who were busy at the moment making peace in Paris. But he got no reply." The American soldiers consequently refused to fight. The British military censor, who had suppressed all mention of similar mutinies of the British, French, and White Russian troops, now flashed to the world the news that American troops had mutinied. "The American troops, however, were merely going home because they could not answer Bolshevik propaganda."

After leaving Siberia, Eichelberger, reverting to his permanent rank of captain, sailed for Manila, where he served as assistant chief of staff, Military Intelligence Division, Philippine Department, until October 1920, when he was assigned to special duty for the commanding general in Tientsin, China. While stationed in the Philippines Eichelberger received another promotion—this time to the grade of major, Regular Army.

Eichelberger returned to the United States in the summer of 1921 and was assigned to duty in the Military Intelligence Division, War Department General Staff. During the Limitation of Armaments Conference at Washington, he served as American liaison officer with the Chinese delegation. After the completion of the Conference he remained on duty with the Military Intelligence Division until August 1924. He was then appointed to the Reserve Division, the Adjutant General's Office, Washington, where he served until April of the following year. He was then transferred to Fort Hayes, Ohio, as assistant to the adjutant, 5th Corps Area.

U. S. Army Signal Corps

BRIG. GEN. ROBERT L. EICHELBERGER

Eichelberger next attended the Command and General Staff School, Fort Leavenworth, Kansas, from which he was graduated in June 1926. For the next three years he served as adjutant, personnel adjutant, and instructor at the General Service Schools, Fort Leavenworth, Kansas. He then attended the Army War College, Washington, D. C., from which he was graduated on June 30, 1930. During the next five years he served in the Officers' Division, Adjutant General's Office, Washington, and as adjutant and secretary of the Academic Board, the United States Military Academy. In the summer of 1934 he was promoted to the rank of lieutenant colonel. The following summer he was assigned to duty as a secretary in the War Department at Washington, D. C.

In August 1938 Eichelberger was promoted to the rank of colonel. The following year he assumed command of the 30th Infantry at the Presidio of San Francisco, California.

In the fall of 1940 Eichelberger was made a temporary brigadier general and appointed superintendent of the United States Military Academy at West Point, New York, succeeding Major General Jay L. Benedict. Eichelberger was the thirty-eighth superintendent of West Point, "falling heir to traditions established by General Sylvanus Thayer, 'father of the Academy,' by General Robert E. Lee, superintendent in the 50's, and many officers now forgotten." As superintendent of West Point, Eichelberger was modernizing the curriculum when war broke out. Early in the winter of 1941, however, he was released from his post at the Military Academy and recalled to active duty as the commander of an army division at a location undisclosed at that time. It was subsequently revealed that he was assigned to the 77th Division at Fort Jackson, South Caro-

EICHELBERGER, ROBERT L.—*Cont.*

lina. For outstanding service in organizing and training the 77th Division the War Department awarded him the Legion of Merit in September 1943.

Later in 1942 Eichelberger was promoted to the rank of temporary major general. On June 2, 1942 he was named commanding general of the 11th Army Corps upon its activation. Two weeks later he was assigned to command the 1st Army Corps. In October 1942 he was promoted to the rank of lieutenant general, an indication that he was being placed in charge of an important command, but his assignment was not disclosed. In January 1943, on returning to his general headquarters "from the campaign in the Papua Peninsula, where a Japanese Army of about 15,000 had been virtually destroyed," General Douglas MacArthur '41 awarded the Distinguished Service Cross to Eichelberger, who for the first time was revealed as the commander of the American troops in Papua.

Considered one of the Army's specialists on the Far East, Eichelberger does not underestimate the enemy. In addressing new American officers graduating from a school somewhere in Australia, he said: "The Japanese soldier is a more implacable enemy than either the Germans or the Italians. . . The enemy you are going to meet is one you can count on to fight to the last." During the New Guinea campaign he was always near the Front. In fact, his aide, Major Edwards, was shot trying to stay between him and the Japs. One day, on an inspection trip, "he went down near the beach to a trench overlooking Jap positions in Buna Village. 'I think I see a Jap up in one of those trees. Get me a tommy gun,' he said. Somebody handed him a tommy gun and somebody else said, 'Don't shoot. You'll draw fire.' The General looked scornful. 'This is a hell of a war,' he answered, 'if you can't shoot the enemy. Suppose I do draw fire. Then we'll know where they are.' With that, he sprayed the trees with bullets."

In October 1943 Eichelberger was nominated by the President for promotion to a Regular Army brigadier general. The promotion was postponed because his name appeared on the same promotion list with that of General George S. Patton '43

Besides the decorations he holds from the United States and Japan, General Eichelberger also holds the Abdon Calderon Order from Ecuador. He is a member of the Phi Gamma Delta Fraternity, the Episcopalian Church, and he is a thirty-second degree Mason. On April 3, 1913 he married Emma Gudger of Asheville, North Carolina. The couple have no children.

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N Y Times p19 D 19 '42

EVANS, ALICE C(ATHERINE) Jan. 29, 1881- Bacteriologist

Address: b. National Institute of Health, Bethesda, Md; h. 6601 Strathmore St, Chevy Chase, Md.

"During the Crimean War thousands of British soldiers quartered in the Mediterranean area were disabled by Malta fever. In 1886 Major General Sir David Bruce of the British Army Medical Corps discovered the guilty germ. In 1897 Bernhard L. F. Bang, a Danish veterinarian, discovered the germ which caused contagious abortion in cattle. In 1918 Bacteriologist Alice C. Evans of the United States Public Health Service showed that these two germs were closely related." The research of Miss Evans was important because it proved that for practical purposes both germs may be regarded as identical, and that either may cause a painful and dangerous disease in man known as undulant fever.

Since human beings contract this illness by handling infected animals or by drinking unpasteurized milk, Miss Evans urged that milk be pasteurized. For a considerable period of time after her discovery, however, careless dairymen and indifferent doctors neglected to require the pasteurization of milk, a simple expedient which would have prevented much unnecessary suffering. It has been estimated that in October 1929 there were at least 50,000 cases of undulant fever in the United States. Since that time the recognition of Miss Evans' discovery has brought about widespread efforts to control and prevent the disease.

Alice Catherine Evans was born on January 29, 1881 in Neath, in the Welsh farm country of northern Pennsylvania. She is the daughter of William Howell and Anne B. (Evans) Evans. After having attended the Susquehanna Collegiate Institute, Miss Evans entered Cornell University, from which she received her B. S. degree in 1909. The following year she was awarded an M. S. degree from the University of Wisconsin. She afterward continued her graduate studies at George Washington University and at the University of Chicago.

In 1910, directly from school, Miss Evans was employed by the United States Department of Agriculture in the capacity of a dairy bacteriologist. She is described as having been, at the time, "a pleasant-looking girl bacteriologist, anonymous among boy and girl microbe-hunters in the Dairy Division in Washington." She had been assigned to search for microbes in milk from immaculately clean, select cows. "In a state of fundamental hopelessness she plodded, like all girl bacteriologists. She was destined to no famous end. The best she could hope for was to hew wood and carry water (technically) for some microbe hunter whose man's brain was fit to exploit the drudgery of her hands." Her specialized function required her to dig out bacteria. Her study of these germs showed that some of them brought death to rabbits, a fact which caused Miss Evans to think that milk might be safer for consumption after it had been pasteurized.

Around 1917 Miss Evans, who still was a dairy bacteriologist, discovered a Bang bacillus in the milk of select cows. This germ, which produced contagious abortion in cows, had been regarded as harmless to humans. One day, as the eager young scientist was discussing the matter with her chief, the latter casually asked if she had ever compared the Malta fever coccus (Bruce bacillus) with the Bang bacillus. Since no one had ever delved into the matter, Miss Evans had an open field of research before her.

Fired with curiosity and expectation, Miss Evans set to work. Her first step was to send for a culture of Bruce bacilli. She then made her own cultures of Bruce and Bang germs. Of a group of pregnant guinea pigs, half were injected with Bang, or contagious abortion germs, and half were treated with the Bruce, or Malta fever, germs. Within several days both sets of guinea pigs had the same reaction. Further tests convinced Miss Evans that both germs acted in an identical manner.

ALICE C. EVANS

"Sort of vaguely I knew what it meant," said Miss Evans, speaking of her discovery. "I knew most American milk wasn't pasteurized. I'd just proved there was no practical difference between the abortion germ and the Malta fever microbe." But Alice Evans was an unknown laboratory worker who did not have an M. D. or even a Ph. D. to lend weight to her name. Consequently her discovery was ignored by American medical circles. Besides, it was argued, if the microbes were alike and could produce Malta fever in humans, why was there no such illness in the United States? But Malta fever, known as undulant fever in this country, was far more prevalent than even Miss Evans had suspected. In its mild form the disease resembles influenza; severe cases are so similar to typhoid fever, tuberculosis, malaria, or rheumatism that they are often diagnosed incorrectly.

In 1918 Director George W. McCoy of the United States Public Health Service urged Miss Evans to join his staff as an assistant bacteriologist. Her new job, dealing with the study of meningitis, occupied so much time that her private research had to be neglected. But she had no sooner relegated the undulant fever research to the background when reports and letters came from scientists in every part of the world—Holland, Austria, Germany, Italy, Tunisia—confirming her conclusions. America alone remained silent.

Matters came to a head in the United States when an investigator at Cornell University, Dr. Charles M. Carpenter, found Bang microbes in raw milk. These germs, he learned, were fatal to guinea pigs. In Ithaca alone Dr. Carpenter located twenty cases of the supposedly "rare" disease, Malta fever, and with one exception they had all originated from the Bang germs in raw cows' milk. In other words, the same germ which produced contagious abortion in animals caused Malta fever, or undulant fever in human beings. Miss Evans' conclusions were correct. Sub-

EVANS, ALICE C.—*Continued*

sequent experiments have demonstrated that the disease is transmitted to man from cattle, goats, and swine.

Just as Miss Evans began to experience the satisfaction of having her discovery recognized by American scientists, she herself fell victim to undulant fever in 1922, and she was seriously ill for seven years. "It seems as if those bugs had a special animosity toward me, since I made that discovery," she concluded.

As a token of recognition, Miss Evans was elected to the presidency of the American Society of Bacteriologists in 1928. From 1925 until 1931 she was a member of the Committee on Infectious Abortion of the National Research Council and in 1930 she was a delegate to the International Microbiological Congress at Paris. In 1934 she was the recipient of an honorary M. D. from the Women's Medical College of Pennsylvania and in 1936 she was awarded a Sc. D. degree by Wilson College. Many of her scientific papers have appeared in leading research publications, such as *Science*, the *Journal of Bacteriology*, *Public Health Reports*, and the *Journal of Immunology*.

Miss Evans is a modest-looking woman of medium height, with brown eyes and gray hair. No activity seems to be so interesting to her as her work. In 1943 a senior bacteriologist at the National Institute of Health, Dr. Evans is absorbed in studies on hemolytic streptococci.

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American Men of Science 1938
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De Kruif, P. H. Men against Death 1936

EWING, JAMES Dec. 25, 1866—May 16, 1943 One of the world's foremost authorities on cancer and a pioneer in the treatment of the disease with radium; professor of oncology at Cornell Medical College and consulting pathologist at the Memorial, Roosevelt, and New York Hospitals in New York City at the time of his death; author of several medical books.

Obituary

N Y Times p15 My 17 '43

EXNER, MAX J(OSEPH) Mar. 31, 1871—Oct. 8, 1943 Epidemiologist; authority on physical education and venereal disease control; a YMCA director in China, he founded the National Physical Education Program there.

Obituary

N Y Times p48 O 10 '43

FARISH, WILLIAM S(TAMPS) Feb. 23, 1881—Nov. 30, 1942 President and chief executive of the Standard Oil Company of New Jersey; pioneer in the oil industry and head of the American Petroleum Institute.

Obituary

N Y Times p23 N 30 '42 por

FARNSWORTH, ARTHUR 1908(?)—Aug. 25, 1943 Commercial aviator and aircraft expert; husband of film actress Bette Davis '41; died as result of a head injury.

Obituary

N Y Times p21 Ag 26 '43; p34 Ag 27 '43

FAST, HOWARD (MELVIN) Nov. 11, 1914- Author

Address: b. c/o Duell, Sloan and Pearce, Inc, 270 Madison Ave, New York City; h. 35 W. 85th St, New York City

"The current of American history as expressed by the mass of American people is revolutionary," says Howard Fast. "Emerson and Thoreau, who were the great intellects of their time, believed in John Brown and the righteousness of his cause. Today, Hollywood turns out pictures showing John Brown as a fool, a swine, and a murderer. I am going to try a one-man reformation of the historical novel in America." Most critics believe that he has already made a good start with his novels of America's past—one dealing with the drama of Valley Forge, another with the migration of the Cheyennes in 1878 from Oklahoma to Wyoming, a third with the darkest days of the Revolutionary War, a fourth with the life of Thomas Paine. And Joseph Henry Jackson suggests that "in the person of Mr. Howard Fast we have the next really important American historical novelist."

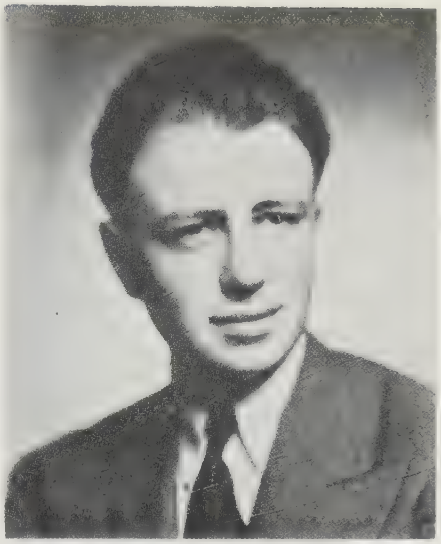
Howard Melvin Fast was born of Jewish parents in New York City on November 11, 1914—"in bed, which is still my favorite vacation spot." His parents, Barney and Ida (Miller) Fast, managed to argue and push him into attending first public school and then George Washington High School. When the time came for college he refused to be pushed, however, and offered his services to the Navy. Ungraciously rejected because of his "extreme youth," he ran away from home, and after working his way South returned to New York without a cent in his jeans. He worked a while at lumbering in the mountains, and then enrolled at a free art school, the National Academy of Design. Although at this time he supported himself by a job at a branch of the New York Public Library, he was already writing (he had finished his first novel at seventeen, and he sold his first story in 1932), and it took him less than two years to decide that he wasn't an artist. He quit the National Academy, and shortly afterward set out to see the United States again.

After working at one job until he had enough money to keep him fed for a while, Fast would quit and travel on to another town. In this way he acquired not entirely enjoyable experience—as a shipping clerk, a laundryman, butcher, tailor, delivery boy, dam-worker. In the course of his travels he made some kind of record as a hitchhiker by riding 900 miles in the same truck; he talked his way out of a Georgia chain gang; he became a first-class pistol shot; and he learned to make a canoe "do everything but talk." It wasn't until about 1936 that he decided to make writing his whole means of livelihood and "never to do any manual labor again, even if he starved." His first real break came, he says, when in March 1937 *Story* Magazine published a novella of his, "The Children." "And then Sam Sloan found him and his . . . novel, *Place in the City* (1937), and life became mutually good for both of them."

Fast's first novel, *Two Valleys*, a tale of the American frontier during the early days of the Revolutionary War, had been published in 1933. Of it the New York *Times'* critic had said: "Mr. Fast is unusually successful in conveying the mood and impression he depicts. He possesses also the knack of creating lifelike characters: his leading figures, in their outlines, have reality and act on their own volition, and the minor figures emerge as distinct individualities. Perhaps most characteristic of the mood of the early frontier America was the feeling of a future full of limitless possibilities. It is this element which Mr. Fast most vividly portrays." His second novel, *Strange Yesterday* (1934), the chronicle of five generations of an American family, had not been well received, however; and neither was *Place in the City*, which told the story of a cross section of life in a New York side street. It was criticized for sentimentality, pretentiousness, and melodrama, although it was agreed that the tale had been "swiftly and glibly" told.

In his next novel Fast again turned to America's past, and far more successfully. "I felt that the Valley Forge story should be written, and I wrote it," he says of *Conceived in Liberty* (1939). "I've been to Valley Forge, wandered all over the place; and it's beautiful beyond belief. In the winter it has a forlorn sort of loneliness, as if it's an island in time. Even in the winter it's beautiful." This fourth novel was the story of the winter of the American Revolutionary Army at Valley Forge, told from the point of view of a private who, after incredible hardships, tries to desert. One critic called it "a familiar dugout story, only this time George Washington is just outside"; another criticized its author for "hectic overwriting"; a third remarked that Fast needed to be "more than half a poet," which he wasn't. But Clifton Fadiman '41 noted that "there is a note of quiet and thoughtful patriotism, rather refreshing after the orotundities of some recent cloak-and-sworders"; and the London *Times Literary Supplement's* review was wholly favorable: "The characters, mostly men, live with hard masculine vigor. The prose, too, is tight and hard. The distress of the experience harshens every page, but the bravery equally inspires, and the latter impression finally prevails."

A remark by Struthers Burt in one of his books next interested Fast in the Dull Knife campaign of 1878 to 1879, when a small group of Cheyennes, with their women and children, determined to make the long trek from Oklahoma back home to Wyoming in spite of the pursuing fury of the United States Army. In 1939 Fast and his wife (the former Betty Cohen, whom he had married in June 1937) went West and went over the route of the tragic migration. They visited the Cheyenne Reservation and the Phillips Collection at the University of Oklahoma; they did research in Oklahoma, Wyoming, Kansas, and Washington, D. C.; they found a few survivors of the migration and got their story.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HOWARD FAST

The result of this research was *The Last Frontier* (1941), which Ralph Thompson called "as far above [Fast's] *Conceived in Liberty* as *Conceived in Liberty* was above his *Place in the City* . . . in some respects so moving and tragic that it might be a legend out of China or the Middle Ages rather than a record of what happened to certain American Indians during the Administration of Rutherford B. Hayes." Joseph Henry Jackson spoke of Fast's book as a "compact, restrained, ruthlessly pruned, and tremendously dramatic novel." And Oliver La Farge commented: ". . . it comes out of the healthy, increasing trend to rewrite the history of our frontier with a new honesty which has tended, first, to be reasonably truthful at last about the Indians on whose dead bodies America was founded, and, more recently, to perceive that the Indians, too, are a part of American society and that our treatment of them was and is a part of our democracy's success or failure. . . But by its unusual angle of presentation as well as the unusual quality of Mr. Fast's writing, it becomes something new, a book to be hailed with joy and read for pure pleasure and excitement."

The Unvanquished appeared the next year. The story of a "time that tried men's souls"—the four months' period in the American Revolution from the disaster in Brooklyn on August 27 to Christmas Night 1776, which found a ragged army of 600 beaten and discouraged men sitting on the edge of the Delaware—had much to say to America in 1942. Fast says, of the characters in *The Unvanquished*: "I wanted them to come alive, feeling that at such a time as this there is need for those half-forgotten men to live

FAST, HOWARD—*Continued*

again and to do their deeds once more and join in the battle of all men of good will against the forces of evil." His portrait of Washington, "the confused, humble, indecisive fox hunter from Virginia" who "developed slowly into the great leader of men," was found particularly remarkable. Altogether, the novel was, in the words of the New York *Times*, greeted as "the finest historical novel about the American Revolution in years, a story about Washington that makes him seem human as well as great, and a brutal, harsh, tensely dramatic account of defeat, desertion, and desperation."

Another novel about a great Revolutionary figure, *Citizen Tom Paine*, was published in the summer of 1943. Critics' reception of this new book was, on the whole, excellent. Although some questioned Fast's accuracy, his portrait of Paine's strange character, projected against "the stormy background of the times in which he lived," was generally felt to be a colorful, impressive contribution to the histories of the American Revolution. "Paine's real biography still remains to be written," wrote one critic. "The virtues of this fictional life story are its timeliness, its inspirational force, its sincerity, and its very great dignity."

Fast's development as a stylist is as evident as his increasing maturity as a novelist. Reviewing *Conceived in Liberty*, Stephen Vincent Benét could write of "the curiously impressionistic quality of his prose, which wanders between the past and present tenses for no discernible good reason and loses itself, now and then, in extremely unrealistic dialogue and description." But *The Last Frontier* was (to Rose Feld, at least) "austerely polished and austerely poetic"; and Clifton Fadiman, reviewing *The Unvanquished*, remarked on Fast's "determination to avoid any lush or fancy writing." According to Alice Dixon Bond, "Howard Fast has a rare and distinguished talent. With a paucity of words, he is able to limn a place, a situation, or a character with such fidelity to life, such subtle and delicate shadings, and such energizing verve that the whole becomes a vital and living thing."

Fast's hobbies are "writing, bridge, getting away from it all, mountain climbing, the American Revolution, talking, fishing, drinking, painting, and eating." The youthful, brown-haired author was rejected by the Army, and was working for the OWI until his resignation in 1943. He is the author of several juveniles, all of them exceptionally well received: *Haym Solomon, Son of Liberty* (1941); *Lord Baden-Powell of the Boy Scouts* (1941); *Romance of a People* (1941), the history of the Jewish people from the days of Abraham to the present; *Picture-book History of the Jews* (1942), done in collaboration with his wife; *Goethals and the Panama Canal* (1942); and *Tall Hunter* (1942), a legendary tale of early days in Kentucky: "how the narrator's grandfather's grandfather came to know Daniel Boone, to go away with him into the wilderness, and to hand down to his son and his son's son a debt, a chore for Johnny Appleseed." In the fall of 1943 Herman Shumlin '41 was reportedly paying him a weekly salary "until such time as he shall come forth with a play, Fast never having worked in this medium."

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FAULEY, WILBUR F(INLEY) Oct. 15, 1872—Dec. 21, 1942 Author of nine novels and four plays under the pen name of Wilbur Fawley; member of the staff of the New York *Times* for thirty-three years; reporter and editor for more than forty-one years.

Obituary

N Y Times p25 D 22 '42 por

FAUROT, JOSEPH A. Oct. 14, 1872—Nov. 20, 1942 Retired deputy police commissioner of New York City who introduced fingerprint identification of criminals into the United States in 1906.

Obituary

N Y Times p13 N 21 '42 por

FERGUSON, HOMER Feb. 25, 1889- United States Senator

Address: b. Senate Office Bldg, Washington, D. C.; h. 110 Maryland Ave, N. E., Washington, D. C.

One of the "freshman" Republican members of the United States Senate is "friendly, mild-mannered" Homer Ferguson, "Detroit's symbol of civic virtue," who in November 1942 took Prentiss M. Brown's '43 Senatorial seat away from him. He shares the opinions of most of his Republican colleagues about the New Deal. "As far as I'm concerned," he said in January 1943, just after taking his oath of office, "the three branches of government definitely should be restored and should remain independent. This delegation of power to bureaucrats is not democratic and it should be stopped. Free people always can do a better job than regimented people."

Homer Ferguson was born in Harrison City, Pennsylvania on February 25, 1889, the son of Samuel and Margarete (Bush) Ferguson. After attending the Irwin High School he mined coal and taught in a country school to pay his way through college. From 1910 to 1911 he attended the University of Pittsburgh, and he then went on to the University of Michigan, where he received his LL. B. in June 1913. That same month he married Myrtle Jones. There is one daughter, Amy Margaret, now Mrs. Charles Robert Beltz.

Admitted to the Michigan Bar the year of his graduation, young Ferguson taught school again and studied medicine and dentistry before finally deciding in 1917 that he wanted to practice law. His first year as a practicing lawyer in Detroit, Michigan he earned only $862, but he has never regretted the decision. His brother joined him in the firm of Ferguson & Ferguson.

In 1929 Homer Ferguson left private practice when he was appointed a circuit judge. He won the "respect of lawyers and colleagues alike" in the performance of his duties, and the next year he was elected to the same office. (He was re-elected in 1935 and again in 1941.) From 1929 to 1937 he also served as professor of law at the Detroit College of Law. National fame did not come until August 1939, however, when a woman "numbers" operator, jilted by her policeman lover, left a suicide note which pointed to something rotten in Detroit's police department. Under a Michigan law, the entire Wayne County Bench promptly appointed Ferguson to sit as a one-man grand jury to investigate gambling, graft, and the link between the underworld and law-enforcing agencies. Later he was appointed to investigate graft in the Detroit Common Council, and then to investigate certain Wayne County offices.

Says Ferguson: "My old Dad used to say, 'Even a blind hog will find an occasional acorn if he just keeps his nose down.'" Ferguson kept his nose very well down indeed. Finding that witnesses talked more freely at night, he worked long past dark during the three years in which he conducted the three one-man grand juries. Altogether he examined 6,000 men and women and heard 20,000,000 words of testimony. The "acorns" repaid him for his efforts. Ferguson exposed the handbook racket, forked up a million-dollar conspiracy among city and county officials, policemen, and gamblers to operate a baseball pool, and swept out gambling dens and bawdy houses which for years had been running wide open in Detroit and Hamtramck, enjoying official cooperation and an annual take of $20,000,000. The county prosecutor and the immediate ex-Mayor of Detroit, both of whom had assured Ferguson that civic virtue reigned supreme, were among those sent to jail, as were many high police officials and underworld characters.

"People say it's no use trying to clean up a city because graft is bound to spring up again," Ferguson says. "Sure it is. That's why you have to keep after it all the time. You might as well say that it's no use to clean your house because it will get dirty again. This is a democracy and we have got to make it work, and the place to start is right at home."

Ferguson had refused to take time out for campaigning in 1941, but had been re-elected to the circuit court by a landslide, and soon there was talk that "The Fact-Finder" might become a candidate in the 1942 Senatorial race. The incumbent, Prentiss M. Brown, was a "much better than average" Senator, however, and according to *Time* Magazine many hoped Ferguson would "hold his terrific fire power for some opponent who really deserves a beating." Ferguson nevertheless became a candidate for the Republican nomination in 1942, running against Gerald L. K. Smith '43, who in the September primaries was rejected by the Republican voters of Michigan by a vote of two to one.

HOMER FERGUSON

That same month, September, the Democratic candidate, Prentiss M. Brown, improved Ferguson's chances of election in a state which is agricultural as well as industrial by helping to stop a bill which would have pushed farm prices up by several billion dollars. From then on the campaign was heated. According to *Time*, in a radio debate between Brown and Ferguson both "got involved in personalities, later wrangled privately about each other's bad sportsmanship. But they could make no real, telling points against each other, and they knew it." Brown warned voters that a Republican would be lost in the Democratic woods; Ferguson retorted that as a bird hunter he knew his way around the woods and would use the Constitution as a compass. (Later his friends sent him a real one.) In November 1942, "while the returns were coming in, Judge Ferguson pulled a pencil from his pocket to make notes. It bore the legend UNITED STATES SENATE; he had picked up Senator Brown's pencil at the radio debate. The pencil was an omen: Judge Ferguson got 576,307 votes; Brown 549,614."

Ferguson is a member of several Senate committees. As a member of the Special Senate Committee Investigating the National Defense Program, known as the Truman '42 Committee, he took part in the questioning of witnesses in March 1943 which revealed the deliberate faking of analyses of the quality and strength of thousands of tons of substandard steel to meet the specifications of war orders at the Irvin plant of the Carnegie-Illinois Corporation, a subsidiary of United States Steel. He also cross-examined John L. Lewis '42 about the alleged beating of two rival union organizers by representatives of his United Mine Workers. That same month, as a member of the Senate Committee on the Judiciary, he opposed reporting to the Senate the McKellar bill, which would have subjected from 25,000 to 30,000 officials and employes of the Government to Senate confirmation, and he also opposed confirming Roose-

FERGUSON, HOMER—*Continued*

velt's '42 nomination to the Circuit Court of Appeals of James V. Allred. He repaid the farm bloc which had helped to elect him by voting for the Bankhead '43 Bill to defer farm workers from the draft, and against the O'Mahoney substitute which would have limited deferment to those helping to raise certain products listed as essential in selective service regulations and in certain quantities to be determined by a definite formula.

Since that time Ferguson has continued to vote against the Administration on most issues. In 1943 he voted to prohibit the National Labor Relations Board from holding elections at a plant where a contract of more than ninety days' duration exists between any group of employes and the management; for the Ruml '43 income-tax collection plan; for the Smith '41-Connally '41 anti-strike bill and for overriding the President's veto of it; against continuing the loan powers of the Farm Security Administration; against the use of Commodity Credit Corporation funds for a rollback of prices; for abolishing the domestic branch of the Office of War Information; against money for the National Resources Planning Board and the National Youth Administration; for incorporation in a post-War policy resolution of a statement of the principles of the Atlantic Charter. Furthermore, he supported Senator Josiah Bailey's fight to block anti-trust prosecution of the fire insurance companies, accusing the Department of Justice of trying to "overrule" the Supreme Court in the matter. In December he jumped into the controversy caused by a War Relocation Authority publication's suggestion to interned Japanese that they had much to teach Ohio and Michigan farmers. Demanding to know what the WRA had in mind by "spreading such propaganda," he announced that the people of Michigan "need no stimulation from the Japanese mode of life." Later that month he was one of the four Senators who voted against a straight eight-cents-an-hour wage increase for 1,100,000 non-operating railway employes.

On the other hand, Ferguson has supported the Administration on more than one issue. He voted against including farm-labor costs in computing parity after the President had vetoed the bill; for the appropriation for crop insurance; for extending the Reciprocal Trade Agreements; against dismissing Watson, Dodd, and Lovett '43. Senator Langer's effort to block further delay on the anti-poll tax bill also received his support, as did Federal soldier vote legislation.

Ferguson remains active in the Truman Committee, and in September 1943 he introduced a resolution calling for the abolition of the cost-plus-fixed-fee system of letting war contracts as a cure for labor hoarding and wastage in industry. In November he was appointed to the Senate subcommittee investigating the scarcity of liquors in consumer markets and other aspects of the liquor situation.

The Republican Senator from Michigan is nearly six feet tall, weighs 200 pounds, and has blue eyes and unruly gray hair. He wears strong glasses, which he didn't realize he needed until three years after college, when he discovered that he had one-tenth normal vision. Always active in civic affairs, he is not only a member of the American, Michigan State, and Detroit Bar Associations, but is a member of the Institute of Pacific Relations and of the Council on Foreign Relations, vice-president of the Economic Club, director of the Boys' Club, and president of the Canadian-American Affiliate of the Foreign Policy Association. His religion is Presbyterian, and his fraternity Sigma Delta Kappa.

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Who's Who in America 1942-43

FISH, BERT Oct. 8, 1875—July 21, 1943 United States Minister to Portugal since 1941; served State Department in Egypt for eight years; former Minister to Saudi Arabia.

Obituary

N Y Times p19 Jl 22 '43 por

FITZROY, EDWARD ALGERNON July 24, 1869—Mar. 3(?), 1943 Speaker of the House of Commons; had served as a Conservative Member of Parliament, representing South Northamptonshire, now the Daventry Division, continuously from 1900 until his death, except for a four-year break from 1906 to 1910; captain in the First Life Guards during the First World War.

Obituary

N Y Times p19 Mr 4 '43 por

FLANNER, JANET Mar. 13, 1892- Author; journalist

Address: b. c/o New Yorker Magazine, 25 W. 43rd St, New York City; h. 212 E. 49th St, New York City

Most readers of the *New Yorker* Magazine agree that the brilliant "news letters" from abroad (1925-39) signed "Genêt," their observations individualized by clarity, precision, wit, and "a style so well-turned that epigrams seem pure condescension," were the work of a journalist par excellence. The same distinguished style was to be noted also in certain of the "profiles" appearing as a *New Yorker* feature, later published in book form: *An American in Paris* (1940). "Genêt" was Janet Flanner, a Quaker girl from Indiana who went abroad and lived there nineteen years, most of them in Paris, becoming the writer she had always wanted to be.

Janet Flanner was born March 13, 1892 in Indianapolis, Indiana, the daughter of William Francis and Mary-Ellen (Hockett) Flanner. Her two sisters are Mary Emma Flanner, the musician and composer, and Hildegarde Flanner, the poet. Of her family Miss Flanner writes us: "My mother, a Quaker from Wayne County, Indiana, had, oddly enough, barnstormed one season as Little Eva in a post-Civil War Tom show; it was the happiest period of her life, which was later cerebral and centered around little theatre productions. My paternal grandmother, Orpha Anette Tyler, was an upstate New Yorker from the Genesee Valley, where her father was a surgeon. She was born shortly after the death of George III, against whom her father and brothers fought, but dressed like a Georgian all her life: lace mobcap, fichu, brooch, purple silk dresses for the street, and an anachronous Victorian black-and-white Paisley shawl over all. My interest in history as a human not a battle record came from my early attention to her extraordinary early American tales, which included driving from New York to North Carolina in a coach, as a child, because her father wanted to hold a conversation with a learned doctor who lived there. She was a fine botanist; after her marriage to my grandfather, an Ohio Quaker, musician, farmer, and intellectual in not very good meeting standing, they collected American flora for their friend Asa Gray, the botanist. She also corresponded with John Muir, of the glaciers. She was a vanished type, even when I knew her as a child."

After preparatory school at Tudor Hall, Indianapolis, "with my family I spent a year in Germany before the last War because my elder sister was studying music there." On her return she entered the University of Chicago in 1912. "Robert M. Lovett '43, English composition teacher, afterward editor on the *New Republic,* now government secretary of the Virgin Islands, was my reason for going there. I worked with him and Robert Herrick. At that time Lovett was the only man in western colleges who actually taught writing, was a true pedagogue, and also a great influence on me. Other men whom I did not know who influenced me were Henry James and Walter Pater. And Kipling." Miss Flanner had two years only at the University: "I was requested to leave Green Hall Dormitory as 'a rebellious influence.'"

Janet Flanner went back to Indianapolis to become probably "the first cinema critic ever invented" (1916-17). The idea was that of Tarkington Baker, cousin of Booth Tarkington, and editor of the Indianapolis *Star.* It is reported that even before this Miss Flanner's unorthodox interests—among them an interest in crime, as later revealed in *An American in Paris*—had resulted in her working for a short while in a girls' model reform school.

"After the War," Miss Flanner writes, "I lived in New York unsuccessfully trying to learn to be the writer I had for twenty-five years already wished to be; by chance I went on a trip to Greece, Crete, Constantinople, and Vienna, which in 1922 wound up by my settling down in Paris where I lived until after the Second World War broke. I wrote a novel that was really a character sketch and not a novel at all: not a good one anyhow, *The Cubical City* (1926). My New York friends had been Alexander Woollcott '41, Neysa McMein '41, and the group which included a returned newspaper soldier named Harold Ross '43. When his wife, Jane Grant, a friend with whom I had helped found the Lucy Stone League, asked me to write a Paris Letter for Ross' new magazine, something called the *New Yorker,* I wrote back asking, 'Is it any good?' None of us now think it was, then.

JANET FLANNER

"Because I was easily intimidated by and distrustful of French officialdom and because, as at first a fortnightly correspondent, I was in no condition to compete with daily cable New York newspapers, in my helplessness I invented for my *New Yorker* "Letters" a formula which dealt not with political news itself, but with the effect public political news had on private lives. The nom de plume of Genêt was given me by Ross without asking me first. . . Owing to Ross' speaking no printable French he did not know that Genêt was the broom-flower, a civet cat, and also a jennet, which is a small Spanish horse, as well as a not very reliable French journalist who after the French Revolution was the first Franco-American gazeteer."

For fourteen years Miss Flanner wrote all the *New Yorker*'s "Paris Letters"; then, in the late '30's, its "London Letters." She began doing also a series of profiles for that magazine. "My first political profile was that of Hitler '42, written in 1935 when I took him more seriously than was then fashionable, as he was still thought to be a joke. I like best my profiles on Hitler, Edith Wharton, Elsa Maxwell '43, and Dr. Thomas Mann '42." *An American in Paris* was composed largely of these profiles with additional pieces. "Each a mosaic of tidbits culled from hundreds of informants, each sleek with refined comedy, these reports are a valuable dossier on the very highest life of the past twenty years. Janet Flanner believes firmly that the international smart set of those years was 'even more important than its members thought, which is saying a great deal.'" Epigrams abound. "Those who love Bullitt '40 think he merits all he has received from life; those who do not love him think he's a trick done with mirrors." Of Elsa Maxwell: "She was built for crowds. She has never come any closer to life than the dinner table." Two aspects of Paris are encompassed in her sketches of famous

FLANNER, JANET—*Continued*

Parisian dressmakers and famous French murderers. The latter include the pathological Papin sisters, who plucked an eye from each victim, while under the bodies "blood had softened the carpet till it was like an elastic red moss."

Returning to the United States in November 1939, Janet Flanner continued writing her profiles and other sketches for the *New Yorker.* She writes slowly and painstakingly, rewriting often and polishing each sketch. She worked for two years on her profile of Thomas Mann. "It took me all one summer to get the material and a winter to digest it." After the fall of France she began writing and speaking on the subject of France because of her knowledge of and deep sympathy for the French people. In memorable articles in the *New Yorker* (signed Janet Flanner) she wrote of conditions in unoccupied France. She remarked on the "bitter civil war of words" that has broken out between the generation of the First World War and the one which let the Germans pass in 1940; on the penitent revival of interest in the Church; most of all on the poverty. "It is a large, uniform panel of deterioration, in which no one is starving, everyone is hungry, and food is an obsession." Children were tubercular; babies weighing three pounds at birth were not uncommon; and adolescents, as a group, were hardest hit by the food shortage.

In February 1941 Miss Flanner made a radio speech in French in a short-wave broadcast to France. "I told them to keep up their courage," she said. "I told them that we Americans loved them now as before, that we loved the French people in their bad days as we did in the good days." She said that in the letters received from France by the BBC, "eighty per cent of the writers take the trouble to say outright they hope England will win." In a radio address for Columbia's Lecture Hall (February 1941) Miss Flanner told the women of America: "There isn't a woman in France today who wouldn't work herself to the bone to earn the rights which every American woman enjoys, yet which so many of them let go to waste."

In an interview just before America's entry into the War she deplored the fact that Americans were behaving "neither imaginatively nor realistically." For one thing, "I am sure that this country teems with paid German agents, and we ought to throw them out. Immediately. Why, when anti-Fascists come here, they do so as best they can, with the greatest inconvenience to themselves, and sometimes are detained for months at Ellis Island. But the Fascists arrive by Clipper and walk right in, unmolested." During 1942 and 1943 Miss Flanner, in articles which have appeared in the *New Yorker* and the *Ladies' Home Journal,* has continued to be concerned with the home front.

Having lived in another country for so long, Miss Flanner says that she has no domestic ties which make it sentimentally unhappy for her to live anywhere. She was married once, but so long ago as to make it "unimportant now." Living in other places does at least help one's understanding, she is convinced. "I understand what refugees who come here are going through. It's not easy."

Everything in Miss Flanner's appearance, such as her preference for strictly tailored clothes, reveals her ordered way of thought. According to her own description, she is of average height, and slim, with "brown eyes, and gray hair since I was thirty. I look rather like an eighteenth century judge off the bench." *Harper's Bazaar* says that "in appearance she is elegant, as worldly and as salty as an eighteenth century abbé, and her talk excels her writing in erudition, crochetiness, and wit." In spite of her sophistication —"outwardly evident in a billowing gray mop of hair and man-about-town monocle"—Miss Flanner is said to have also a certain naïveté. Her friends remember that when *Vanity Fair* asked her for a series on French murders she objected that Americans wouldn't be interested, because French murders were so different from American. "For example," she said, "in France nobody ever kills anyone he doesn't know."

In politics Miss Flanner says she "is a Democrat now: on principle a mugwump." As for hobbies and recreations, her favorites are "conversation and croquet. Pretending I still don't play card games, I now play a rousing game of six-pack bezique. I play bad chess and like it, also the harmonica." Miss Flanner in 1943 was at work on a four-part profile of Marshal Pétain '40 for the *New Yorker,* "which will be a sort of hourglass history of France's Third Republic."

"After the War," she says, "I'm going back to France, find a quiet un-Germanized spot, and stay there long enough to write a book." It is to be a book of modern essays done in the classical manner. "I'm so weary of delving into the psyches of queens and criminals, I want to settle down at the age of fifty (whatever I'll be when the War ends) and discover what I really think about life. You know, Love, Nature, the Republic (of Mr. Roosevelt '42, not Plato), God (in a slightly New York manner)—and that sort of thing."

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FLANNERY, HARRY W(ILLIAM) Mar. 13, 1900- Radio news analyst

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When it was announced that Harry W. Flannery, William L. Shirer's '41 successor as CBS correspondent in Berlin, was to have *Assignment to Berlin* published in the summer of 1942, the literate American public pricked up its ears and eagerly awaited the birth of another *Berlin Diary* (1941). The publisher encouraged comparisons by printing prominently on the jacket of *Assignment to Berlin:* "This book belongs in your library next to *Berlin Diary.*" Such comparisons are unfair to Flannery's book; he had no intention of doing the sort of book which a war correspondent with years of experience in international capitals would write. Flannery wanted merely to write a personal chronicle. Exactly because of the author's lack of international background at the time of his European assignment, the real interest of *Assignment to Berlin* lies, says Percival R. Knauth, foreign correspondent, in the "picture it presents of the feelings experienced by an average American suddenly thrown from a peaceful existence in the American Midwest into the maelstrom of Nazi Germany." The stay-at-home reader is able to identify himself completely with Harry Flannery in his struggles with the annoying, unheroic problems which beset him—loneliness, strange and uncongenial surroundings, censorship difficulties, inadequate equipment, frozen funds, bad food, and vague fears (chiefly of failing miserably at his job).

It was on March 13, 1900 that Harry William Flannery was born in Greensburg, Pennsylvania, the son of John V. and Catherine (Flynn) Flannery. He considers himself Maryland-bred, however, for it was there that he attended high school and became a reporter for Hagerstown, Maryland newspapers just about the time he was donning long trousers. During his vacations from the University of Notre Dame he continued to chase news for Hagerstown, keeping his hand in during the school year by editing everything in sight. He was editor of the literary weekly, art editor of the humorous monthly, and editor in chief of the annual, but, finding himself still unsatiated, he founded—and edited—the *Notre Dame Daily*. On the side he earned his Ph. B. in journalism *summa cum laude* (1923), twice won the J. Sinnot Myers Burse for excellence in journalism, and acted as secretary to the dean of the Journalism Department.

Journalism was no passing fancy with Harry Flannery, for immediately upon his graduation he wangled a job as special assignments reporter from the Baltimore *Sun* and the next year (1924) he became a reporter for the Chicago City News Bureau and later telegraph editor for the Decatur (Illinois) *Herald*. He did not linger long in Decatur, however, for toward the end of 1924 he was offered the position of secretary to J. P. McEvoy, the playwright, while the latter was preparing a musical comedy for Florenz Ziegfeld. Recalling the illustrious list of McEvoy's ex-secretaries ("an honored institution," including film comedian Charles Butterworth and other now famous names), young Harry accepted with alacrity. By 1926, however, the lure of journalism won again, and he was back doing special assignments, this time for the Albany *Evening News*. Later in 1926 he became interested in the advertising end of the business and spent four years in Fort Wayne, Indiana, finding out more about it. By 1932 Flannery had become editor of the *Hoosier Observer* (Fort Wayne), and it was at this time that he made his first connection with radio, doing a program of news comments several times weekly over a local station, WOWO. Flannery explains: "It was interesting work but I thought it was no more than a sideline then."

HARRY W. FLANNERY

Nevertheless when in 1933 he had to make a choice between newspaper work and radio, he decided on the sideline. His programs had become so successful that the radio management asked him to leave the paper and take charge of all news broadcasts. He attacked his radio work with the same zeal that he had formerly shown in his editing, not only presenting two daily news programs on the air, but also writing dramas, producing them, and even writing and selling commercial programs. Anxious to move upward in radio, Flannery left Fort Wayne to work for Stations WJJD-WIND (Gary and Chicago), where he broadcasted what he called "the worst football broadcast ever made." Forsaking sports after this and beginning to concentrate on news, on January 1, 1935 he joined the staff of the Columbia Broadcasting System station KMOX in St. Louis as news editor and analyst, immediately starting a daily early morning news program which greatly increased his popularity. During his five years on KMOX he gained local fame through his campaign against the smoke evil in St. Louis. "The people of the city had ... gone to work in the morning through a smoke fog that oftentimes made driving hazardous, coughed because of the heavy smoke, and suffered more than their share of colds and sore throats. Flannery's vigorous campaign brought action."

When the great flood of the Ohio and Mississippi Rivers occurred in February 1937 Flannery was given an opportunity to broadcast eyewitness accounts for the Columbia network, making some thirty broadcasts from the KMOX field headquarters in Charleston, Missouri. On July 5, 1937 Flannery was married to Ruth Carmody, an event of no little importance in his life, as witnessed by the innumerable times he refers to her and to his daughter Patricia Ann (four years old in 1943) in *Assignment to Berlin*. In the midst of meager meals, banned broadcasts, FLANNERY, HARRY W.—*Continued*

and bombings his thoughts seemed always at home with Ruth, and when he was suddenly cut off the air, as sometimes happened, his first concern was to worry over whether Ruth would worry. As one of the critics pointed out, he is a family man, and his book "may actually set a record, even among foreign correspondents' books, for the detailed reports it gives on the author's family. Thus we hear not only about Flannery's wife, his daughter, and a character referred to as 'Cookie,' whose identity is not clear to the reviewer, but also about the author's mother, a sister, and a nephew, too." ("Cookie," explains Flannery, is his mother-in-law. Because of a proofreading error this information was omitted from the first editions of the book.)

In October 1940 Harry Flannery was chosen by CBS to take William Shirer's place in Berlin. Flannery himself illuminates some of the reasons for the choice: "Even before I left the United States the Nazis knew all about me. They had made a complete investigation before they granted me an entrance visa. . . Doubtless the Nazis had found me the type of correspondent they wanted. I was one of those people who were known as 'open-minded,' who did not believe that Nazi Germany was necessarily a threat to the United States, who believed it was at least possible that we might do business with Hitler '42. Now that I look back, I suppose I might even have been considered an isolationist. . ." Apparently Berlin wanted no more worldly-wise correspondents like William Shirer, but sought inexperienced and, if possible, naïve and guileless reporters who might be "properly treated" and unconsciously made instruments of Nazi propaganda.

Flannery details in *Assignment to Berlin* the many small privileges accorded him as a new correspondent, the invitations to visit concentration camps and "see for himself," the wining and dining, the good stories, the trips to the Channel coast, to France, and to Crete, the exclusive interviews with German airmen, the vacation in the winter paradise of the Berchtesgaden—all of which, according to Percival R. Knauth, who knew Flannery in Berlin, "newsmen better versed in the ways of Berlin had long since come to accept as bribes. . . It is to Mr. Flannery's credit that fresh from America though he was, he saw through the plan and kept his head (which not all newcomers did)." By the time Flannery returned to the United States in October 1941, he was "shocked" to find that "some of the people were repeating the very thoughts I had before I went to Nazi Germany and saw that country at first hand. . . Few seemed to realize that Nazi Germany was coiled to strike its fangs into us—a nation grown fat, proud, and soft."

Flannery's *Assignment to Berlin* became a best seller. Fanny Butcher, writing in the Chicago *Tribune*, calls it "extremely interesting," and "a more informal, more personal record than Mr. Shirer's, more concerned with the methods than with the origin of Nazi bureaucracy." Sterling North '43 in the New York *Post* calls it "a worthy sequel to Shirer's *Berlin Diary*." Most critics, while declaring that the material was not new, still commend the scope of the book, but Orville Prescott in the New York *Times* disagrees with them, saying: "The brutal truth is that, in spite of Mr. Flannery's merits as a good observer and a sound journalist, his book is far less important factually and far less good reading than its popular predecessor." He softened the blow by admitting that "much of this is not his fault. Perhaps it is the law of diminishing returns finally catching up with the long procession of correspondents' books about Germany and making it increasingly difficult for them to say anything significant about that unhappy land that has not been said unaccountable times before."

After the usual difficulties encountered by correspondents attempting to leave Nazi embrace shortly before the outbreak of war with the United States, Flannery was able to return to America and since that time he has been engaged in delivering lectures and writing an occasional magazine article on his experiences. He has been of help to the FBI in investigations of those Americans who had gone to Germany and who had remained to extol Nazism. Since 1942 he has been CBS news analyst for the West Coast, broadcasting daily from Hollywood. In addition he conducts a *Question of the Week* broadcast with commentator John B. Hughes and Wallace Sterling of the California Institute of Technology. These tasks do not keep the energetic reporter busy enough, so that he also makes a weekly OWI news broadcast to Australia, has written a war play, *Upon These Ashes*, with Elmer Harris, which in the fall of 1943 is being considered for production in New York, and recently acted as technical advisor to Twentieth Century-Fox for the filming of Howard K. Smith's '43 *Last Train from Berlin.* Described as five feet nine inches tall and weighing 170 pounds, Flannery is affable, sun tanned, with regular features and rimless glasses, giving the effect of a rather modest and unassuming college professor. (As a graduate student he taught English at his Alma Mater for a year.) Unlike many radio personalities he has no affected manner of speech, and has even retained his Midwestern accent. He is a devout Catholic and an "independent Democrat," likes to smoke a pipe, and spends his spare time doing "poor but enthusiastic swimming" and taking motion pictures. In December 1943, in reply to a question about what should be done with Germany after the War, he was quoted:

"I do not believe we can institute a new form of Nazism, or rather anti-Nazism, that controls and censors the press, demands textbooks perverted as completely, according to our ideas, as the Nazis had distorted them to their ends. The press should be free. The schoolbooks and courses must, so far as possible, seek to tell truth. Teachers should be selected not because they are anti-Nazi, but because they have proven themselves fair and unbiased, the kind—so far as possible—that incite a zeal to know the truth."

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FLAVIN, MARTIN (ARCHER) (flā'vin) Nov. 2, 1883- Playwright; scenarist; novelist
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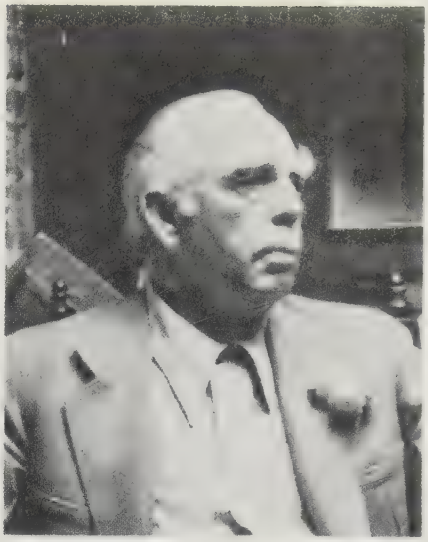
"It takes living to have something to say," said Martin Flavin on his sixtieth birthday. Flavin speaks not only from the wisdom of his years but also from the experience gained through three full-fledged careers. He has been successively and successfully businessman, playwright, and novelist. At forty his first Broadway play was acclaimed by the press as an artistic success. (It was written during his spare hours as vice-president of a wallpaper company.) At fifty-seven his first novel was published; at sixty his third novel, *Journey in the Dark*, was selected as the winner of the Harper Prize Novel Contest for 1943.

Martin Flavin's roots are deep in the American soil and in the state of California. He was born in San Francisco on November 2, 1883; his mother, Louise (Archer) Flavin, was born in San Jose, where she still lives. His grandfather, a distinguished citizen and jurist, came to California from his native state of South Carolina, "via the University of Virginia, in a covered wagon in 1850." And to add piquancy to the American strain, his father, Martin J. Flavin, was of Irish parentage, though born in New York City. "My parents," Flavin writes, "were liberal-minded people who took me to the theatre before I learned to walk. *Romeo and Juliet* made an indelible impression upon me at the age of four. In short, the theatre was the passion of my childhood."

Martin Flavin's father died while the son was still a child, and shortly afterward his mother remarried. He grew up in Chicago, attending the public schools there. At the age of twelve he wrote plays which he produced with a group of girls and boys in the basement of his home. While attending the University of Chicago, his interest in the theatre continued. Identified with all college theatrical activities, his chief interest, however, was in comic opera. When his college career was interrupted he tried "his hand at writing short stories, supplementing the irregular rewards with a night job on the Chicago *Tribune*." In a year or so he had succeeded in establishing a market "for a certain type of story." Not satisfied with the short story as a medium and concluding he was not mature enough "to write the things he wanted to write," he entered a manufacturing business in the Middle West (1906) with the reservation that at some time he would return to creative writing.

"For twelve years I didn't write a line," says Flavin. "It was not until 1918 that I was able to divorce myself from business to spend part of my time in writing." He had achieved success in business—president of one company, vice-president of another, both leaders in their industry. For several years he managed to combine both occupations. During this time (1921) he wrote *Casualties*, a one-act play, published with his other short plays. They are: *Brains, Casualties, An Emergency Case, A Question of Principle, The Blindman,* and *Caleb Stone's Death Watch.* A reviewer describes them as "grim, somber, pleasantly skeptical in idea." *A Question of Principle*, however, showed that Flavin "could smile," and *Brains* disclosed his ability to make a melodrama "artistic."


MARTIN FLAVIN

In 1923 he had his first production on Broadway. *Children of the Moon*, a serious and mordant play, which ran for more than one hundred performances, and it "has remained deeply engraved on the minds of theatre-goers as a work of considerable distinction," a gripping study of maternal tyranny and inherited insanity. Another reviewer said the intensity of its mood and the suave skill Flavin displayed in its writing had earned him the title of "the American Ibsen." In the cast were Henrietta Crosman, Beatrice Terry, and Whitford Kane.

In 1924 his one-act play, *Caleb Stone's Death Watch*, played a Little Theatre tournament in Jersey City and for many years it has continued to be popular in the tributary theatre. Although dealing with death and the hereafter, "its salient observations on human frailties give it satirical humor." *Lady of the Rose,* his second long play on Broadway (1925), was not so clever as *Children of the Moon,* but there was "more life in it." New York audiences and critics failed to like the play and it closed after sixteen performances. After its failure Flavin turned to sophisticated farce. *Service for Two* (1926) was a "slick job, entertaining, neat, and utterly gay," but again Flavin failed to win the critics and the public. In the same year *Brains* was produced by the Vagabond Players of Manhattan as part of a Little Theatre tournament. *The Road to the City* was never publicly acted, but "had a note of passion in it" which appealed to the reviewer Barrett H. Clark.

In 1926 Flavin retired from business to devote his entire time to writing. On a rocky point in the Pacific Ocean, a few miles south of Carmel, California, he built Spindrift, which has been his home ever since. It is a picturesque location—the sea can be seen from three sides of the stone house. Three years

FLAVIN, MARTIN *Continued*

later (1929) Flavin became the "big theatrical news of the season." He had three plays on Broadway at once: *The Criminal Code, Broken Dishes,* and *Cross Roads;* among themselves they presented abrupt and striking contrasts. *The Criminal Code* (awarded the New York Theatre Club Medal for the best play of the season, considered as a Pulitzer Prize winner, and listed by Burns Mantle as one of the ten best plays of the season 1929 to 1930) ran for almost two hundred performances. A visit to San Quentin Prison inspired the plot. The law exacts its toll from a boy when he is sentenced to a ten-year term for manslaughter. The criminal code, no less severe, demands that he refuse to betray a criminal who has committed a murder in the prison; because of this the boy is so tortured by solitary confinement in the underground dungeons that he is at last driven to committing murder himself, without realizing that on that very day the warden had obtained his parole.

Written in a prologue and twelve scenes, with a curtain of a gray prison wall to sustain the mood between the acts, the play was praised unanimously. Brooks Atkinson '42 (New York *Times*) said: "You are quite swept off your feet by the forces it sets in motion." The late John Anderson compared it to Galsworthy's *Justice*, which in his opinion is a sterner and more ironical study of "men and prisons, but somehow less compassionate than the searing woe and dumb faithfulness" of Flavin's *Criminal Code.* "Flavin tells the story effectively," said John Mason Brown '42, "in terms of simple and direct speech and scenes that mount one above the other with a lacerating intensity."

In the same season came *Broken Dishes*, a "delicious and generally side-splitting comedy," which earned for Flavin the tribute, "our most versatile author." *Commonweal* regretted that it was "another play about a henpecked husband in a house of women," but went on to say: "It doesn't make a bit of difference if the plot is as old as Nineveh, or the characters as familiar as the morning ash-can dumper . . . the point is that Mr. Flavin has rewritten all the old stuff so well, deepened the etching of characters so acutely, and maintained his suspense so delightfully that the whole affair is as fresh as the morning dew." Donald Meek and Bette Davis '41 were in the cast.

In his third play of the season, *Cross Roads,* Flavin dealt with the difficulties of the young student who cannot afford to marry while acquiring a higher education. *The Nation* thought he showed skill in handling with dignity a "gaudy theme." But considered "purely as the foundation for a dramatic work of art, it has the defect of most stories invented for the purpose of asking a social question. The incidents, the characters, in fact everything about it is obviously typical. Despite the competence of the dialogue, one never has the feeling that here is a moving tale, significant because it has its roots in contemporary life, but only that here is a synthetic story concocted for the purpose of expounding one of the problems of that life. Important, for it is the distinction between the kind of vital realistic drama which can achieve a first-rate artistic importance and the mere 'problem' play which has always been one of the stepchildren of the stage."

Following the Broadway production of his three plays, Flavin in 1930 had another play published, *Spindrift*—its scene, and perhaps its characters, taken from his picturesque home on the Pacific. But Broadway producers would have none of it, although Flavin considered it one of his best plays. In March 1930 the Pasadena Community Theatre produced the play. *Dancing Days* and *The Road to Damascus,* written during the years from 1930 to 1934, also failed to find Broadway producers, although the former was tried out by the Pasadena group in the 1930-31 season.

The year 1935 gave Broadway two Flavin plays, *Tapestry in Gray* and *Achilles Had a Heel*; a third play, *Amaco* (1935), was presented in the non-commercial theatres. *Achilles Had a Heel* is a symbolic play with a dark-skinned elephant-keeper and an elephant representing strength and honesty, and a monkey-keeper and his wards representing the antithesis of these virtues. A mulatto wench, urged by the monkey-keeper, saps the elephant-keeper's integrity. The elephant, outraged, knocks down his friend the keeper. The monkey-keeper gets the elephant job, makes a mistake, and is promptly killed. Walter Hampden acted as producer and star in the play. The majority of the New York critics thought its symbolism hazy. *Commonweal* thought that it was "as clear as day" and that it had "been told in imaginative English."

Tapestry in Gray received unfavorable notices. A critic in analyzing Flavin's career as a playwright pointed out: "He has imagination, he has a keen sense of drama, he writes workmanlike dialogue. There is every reason why he ought to be the nation's foremost playwright. Perhaps he really is, for *Children of the Moon* and *The Criminal Code* are two of the most interesting American plays in recent years. What is it then that stultifies his reputation with the critical fraternity? One of the reasons is that Mr. Flavin is not in the fashion; he is interested in neither the sociological play or the smart one; therefore, he alienates both Park Avenue and the intelligentsia. That he is interested in plays of the human soul is good, but he is apt to be interested in the more morbid attributes of that soul. *Tapestry* is a case in point. It tells the story of a woman who, to fill the void in her own soul, feeds upon the genius of the man she loves and, like a fungus growth, kills the vitality of the man himself. . . Some of the scenes are so utterly distressful, with no clear reason, that the average theatre-goer is revolted."

Around the Corner (1936), originally called *Sunday,* records the physical poverty and moral degradation which overtakes a middle-class family when the depression robs them of their security. It received adverse criticism—one critic was of the opinion that the play (concerning the depression) came several seasons too late. "Its failure," says Flavin, "proved to be the straw that broke the camel's back." After thirteen years spent in writing for the theatre he decided to seek a new medium. For a quarter-term he taught a class in playwriting at Stanford University. While there (about 1937) the Stanford University players produced his play *Blue Jeans,* about a strike of lettuce workers in California and the struggle between a capitalistic father and a radical son. An interesting sidelight on the play is that Flavin wrote it one month before a real strike of lettuce workers occurred in the same locale as the play's.

Although Flavin writes that "the synthetic method of picture production is not adapted to me," he spent some time in Hollywood in 1930, 1931, and 1932. His principal contribution to the films was a prison picture, *The Big House.*

His first novel, *Mr. Littlejohn,* was published in 1940. For his subject he selected the story of a middle-aged American businessman who, bored by his way of life in general, leaves all behind him and starts across the continent. He meets with many kinds of people, has a series of adventures, and when he is eventually tracked down, escapes once more. Phil Stong writing in the *Saturday Review of Literature* said: "It is about as engaging and perceptive and humorous and amusingly philosophic as any novel I have read since *Candide* and *Tristram Shandy.* . . In short, we have fitting company for the charming gentlemen mentioned and for Mr. Pickwick and Don Quixote and even for Mr. Rousseau in . . . lighter moments." A dissenting voice in the warm praise given the book came from the New York *Times* reviewer who thought the novel more entertaining in its sideswipes than in its main intention and commented that "Mr. Littlejohn never acquires character."

Corporal Cat (1941) "is remote in mood from Flavin's entertaining story *Mr. Littlejohn,*" said the New York *Herald Tribune.* "Corporal Cat is a German parachutist, so called because of his talent for landing on his feet. But one time the Corporal, by accident, lands alone and, without his companions, is lost." As he steals through the dark, not knowing whether he is in Germany or enemy territory, "vast moments of his life move through his mind. He remembers his love of Martha and their misunderstandings—and Martha's compassionate discovery: 'What things we do to each other and ourselves when we are frightened.' When we are frightened . . . that is the motif which Flavin ingeniously orchestrates." The reviewer considered it "a cooler book than most of the anti-Nazi novels, written with more perspective and with a saving wit," commenting that Flavin writes with a "tense and ironic sense of human drama." The opinion of the Springfield *Republican* was that "technically the author has handled his story with magnificent economy and efficiency. The mood of pity and terror achieved in the first dozen pages is maintained unbroken to the final catastrophe, and the significance of character and incident achieve a flawless pattern." The review in the New York *Times* stated: "One might suppose this to be the stuff of which exciting yarns are made, but actually the story falls flat. The reader's sympathies never can be oriented, for the moral blacks and whites are muddled."

Journey in the Dark, representing sixteen months of a "long, hard grind," won Flavin the $10,000 Harper novel prize. It was selected by the judges, Bernard De Voto '43, Irita Van Doren '41, and Clifton Fadiman '41, from 666 manuscripts submitted in the contest. The theme—life is a journey in the dark, particularly if the only guiding motive of the traveler is money in large quantities—is developed in a biographical novel about Sam Braden, a small-town boy who made $5,000,000. He grew up in Wyattville, the son of a gentle mother who took in sewing and an ineffectual father whose size and arrogance had made him the town marshal. The nearest neighbors of the Bradens were, on one side, the Coles, a hard-working Negro family, respected by the community, and, on the other side, the Hogans, Irish and equally diligent. Sam grew up with them, knowing them as friends. In addition, he counted as his friend the straight-thinking Mitch Ballou, son of the owner of the town's weekly newspaper. Sam was nine when he came to a realization that the world was made up of the poor and the rich. There were families like his own and families like the Wyatts, who gave the town its name, who owned the bank and lived in a large house surrounded by an iron fence. "As he saw it wealth was the key to equality with the Wyatts." Leaving the town at twenty, he went to Chicago, where he acquired his millions. When Sam returned to build his huge estate in Wyattville, Mitch Ballou, the rebellious boy turned into a rebellious newspaper correspondent and, according to his self-description, a "sucker" for facts and the truth, told him what was really wrong with him.

"You've done everything the copybooks advise, everything the kids are taught to think," Ballou said. "You should be immortalized, for in a way the story of your life is the story of America—a statement of its values. . . I'll tell you how you look to me: the loneliest man I've ever known . . . a lonely man going nowhere in the dark—" This outburst came when Sam decided he could no longer afford to finance Mitch's newspaper. The man was a rebel with Communist tendencies. That was the reason Sam gave "to fire the quarrel between them," but beneath there lay a personal fear. His son was getting interested in Mitch's daughter, Jewish on her mother's side—"the Braden name, made powerful by millions, must be kept pure."

"What makes this novel so profoundly moving," wrote Rose Feld in the New York *Herald Tribune Books,* "is Sam's instinctive recognition ... of the places in his life where he had failed in essential integrity and decency. . . There was the time when he guiltily refrained from greeting Cassie Cole's brother in the beer saloon because he feared it would hurt his standing to acknowledge acquaintance with a Negro . . . there was his feeling about Mitch and Mitch's daughter. It all added up to something that left him tragically lost and inadequate as a person." In conclusion, Miss Feld said, "No review can succeed in transmitting the art, the integrity, and the dramatic rightness of this book."

The *New Republic's* reviewer found Sam Braden "anti-Semitic, Jim Crow, and reactionary," and the book "a popular novel in the very worst sense." The Chicago *Sun's Book Week* hailed it as a "novel in the great tradition, FLAVIN, MARTIN—*Continued*

coming in a season notably devoid of first-rate novels." Orville Prescott in the New York *Times,* on the other hand, said that Flavin, "in concentrating so exclusively on keeping Sam typical, had also made him uninteresting."

Journey in the Dark is dedicated to Flavin's children, Flavia, Martin, and Sean. Flavia is the author's daughter by his first marriage in 1914 to Daphne Virginia Springer, from whom he was divorced three years later. In 1919 he married Sarah Keese Arnold, who lost her life in a tragic accident near Spindrift, his California home, where their two sons Martin and Sean grew up. Sean is in the Navy and Martin in the Army. In 1940 Flavin was married to Mrs. Cornelia (Clampett) Bell. He does most of his writing in a detached redwood study. The room is lighted by a skylight with no view of the "distracting sea." He loses patience with people who stand ecstatically on the windy point and say: "What a wonderful environment to write in." He can write in any environment as long as it does not bother him. He has written in North Africa, Moscow, Paris, London, New York. His hours for writing are from ten in the morning until three in the afternoon. "I've always worked alone," says Flavin. "I am, I suppose, both politically and spirtually an individualist."

Flavin's politics are founded in the democracy of Thomas Jefferson: "Like those sturdy pioneers from whom he descended, he believes in the freedom and dignity of the individual." He is affiliated with no political party and is not a member of any church. In appearance he is a little like a less obese and less extreme Irvin Cobb, with a hint of his Irish ancestry in his features. He is five feet eight inches tall and weighs 160 pounds. His most remarkable feature are his gray eyebrows, which "outdo those of John L. Lewis '42," bristling up over his forehead to an unusual length. His eyes are blue and keen. His hair, once brown, is now gray. In clothes he favors sportswear, tweeds in plaids and checks.

In the mountains, thirty miles from Spindrift, he owns a 1,300-acre ranch inhabited by 400 sheep, two riding horses, and one tenant ranchman. The ranch house has one large room, a kitchen, and sleeping porch, and stands under a 500-year-old oak tree which has a ninety-foot spread. Flavin says: "It is one of the most beautiful spots that I know in the world" (and he has traveled all over Europe and the Orient). When there he does the cooking, which he enjoys and does well. "I have no time for golf or sports," he writes. "I used to be an enthusiastic flyer (learned to fly when I was forty-six years old) and had my own plane for several years. Competitive sports have always bored me and I have never been good at any of them. I really like to work better than anything and often wish I didn't."

In his sixtieth year Flavin prepared for still another career. After taking a six months' course as a machinist, Flavin says he can turn out steel spindles to the half-thousandth of an inch. Another plan for furthering the war effort is "to convince the State Department that it would be a good thing for everyone concerned if creative writers were given an opportunity to see what was going on in the world." Creative writers, he believes, "with the advantage of deeper, longer lives than the average journalist, have a definite function in the forming of public opinion."

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FORD, EDSEL (BRYANT) Nov. 6, 1893—May 26, 1943 President of the Ford Motor Company since 1919; only child of Henry Ford, pioneer automobile manufacturer; industrial pioneer in his own right; shared control of the vast Ford industrial interests with his father since 1918; convinced his father of the possibilities in aviation manufacture; noted patron of art.

Obituary

N Y Times p1+ My 26 '43 por

FORSTER, RUDOLPH 1873(?)—July 7, 1943 Executive clerk in charge of the White House Executive Offices; served with eight Presidents; exempted from statutory retirement by executive order of President Roosevelt.

Obituary

N Y Times p19 Jl 8 '43 por

FOSTER, MAXIMILIAN 1872—Sept. 21, 1943 Author; wrote short stories and serials for *Saturday Evening Post* when it was edited by George Horace Lorimer; began career as reporter for New York *Recorder* and *World*; was official United States correspondent with the A. E. F. in 1918.

Obituary

N Y Times p23 S 22 '43

FOX, SIDNEY Dec. 10, 1910—Nov. 15, 1942 Stage and screen actress who appeared in *Strictly Dishonorable* and *Once in a Lifetime*, among other films.

Obituary

N Y Times p14 N 16 '42

FRANCO, AFRANIO DE MELLO *See* Mello Franco, A. de

FRANKLIN, FREDERIC June 13, 1914-
Ballet dancer

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Although in the ballet it is generally the ballerina who secures the spotlight, the *Monte Carlo Ballet Russe*, wrote Walter Terry, dance critic of the New York *Herald Tribune*, has "one young man who can hold his own against the most glamorous of ballerinas and who is responsible for some of the finest dancing I have ever seen. His name, of course, is Frederic Franklin. His technical virtuosity marked by streamlined speed is sure to win applause; his good-natured grin can draw your attention away from the glamour-dripping danseuse. Whatever role he dances . . . Frederic Franklin projects his characterizations with artistry, good humor, athletic grace, and virility."

Despite the fact that Frederic Franklin hails from Lancashire and early in his professional career appeared with a troupe that called itself "The Lancashire Lads," he has no Lancashire accent due to his dramatic school training. He was born in Liverpool, England, on June 13, 1914, the son of Fred and Florence Mabel (Brown) Franklin. When he was six years old his mother entered him in Mrs. Kelly's Dance School in Liverpool. At the same time he attended the Clint Road School, a regular day school, where he received an academic education and captained the school team in what was then a popular new sport—baseball. Apparently at that early age Franklin had no thought of dancing as a career. As a matter of fact he actually started his professional life as a radio actor—every Saturday he and his colleagues stirred little Britons everywhere with their performances in a radio serialization of that renowned classic *The Swiss Family Robinson*.

By the time he was twelve, however, and had exhausted the resources of Mrs. Kelly's Dance School the youth discovered that dancing which, during the past two years, he had come to consider "unmanly," would have to be his livelihood in the future. It was not until three years later that he finally deserted his formal schooling in order to take an apprenticeship at the Shelagh Elliot-Clark School in Liverpool, where he learned dramatics as well as dancing. Whereas in his first professional work he was heard but not seen, he now was seen but not heard, for he appeared in a number of "the usual children's pantomimes in London" that seem to be the lot of every embryo English ballet dancer.

At seventeen the young man decided to strike out on his own, and accordingly went to London to seek his fortune. There he signed as a "hoofer" with a tap-dancing troupe, "The Lancashire Lads," of which the comedian Charlie Chaplin '40 had been a member a number of years before Franklin's admission to the group. In 1931 the troupe went to Paris where Franklin's improvised jazz at the piano and his singing interested the famous Mistinguette, who arranged with the management to have him do a number with her, he at the piano and she on the piano.

FREDERIC FRANKLIN

Franklin left the "Lancashire Lads" and returned to London where he began his career in vaudeville and musical comedy. It was said later that before the War there was virtually no night club or music hall in London and Paris in which he had not appeared at some time or other. Meanwhile he studied dancing in London under a number of Russian teachers—Lydia Kyasht, Nicholas Legat, and Lubov Egorova. In 1933 the well known British dancer and choregrapher, Wendy Toye, selected him as her partner. It was she, Franklin feels, who really got him started in his career. They danced together in night clubs and music halls for two years, working under the aegis of the dancer Anton Dolin, to whom Franklin had been recommended by the producer of a cabaret show in which the young dancer was appearing. Dolin also had a great influence upon Franklin's career, teaching him, among other things, how to be a good ballet partner. "He certainly had talent," commented Dolin of his junior colleague. "A charming boy, a little headstrong, but so anxious to be a really great dancer. His training at the Liverpool School of Dancing had been as good as anything to be found in the provinces. His work in cabaret had certainly not given him the style and class so essential to the classical ballet, but the technique of the dance was already strongly developed in him. From the very beginning I had faith in young Freddy and I am glad to know that he has come up to all my expectations of him." Franklin left in 1934 to dance in operettas, but returned once more to the Dolin fold when the latter and Alicia Markova '43 formed their own ballet in 1935.

Franklin danced as a soloist with the Markova-Dolin Company until 1937, winning some critical notice of his own. "There is real pleasure," wrote the *Spectator's* critic, "to be had from the masculine vigor of Mr. Frederic Franklin." In the year 1937 Léonide Massine '40 was forming a *Ballet Russe de Monte Carlo* of his own and garnering

FRANKLIN, FREDERIC—*Continued*

dancers from the various ballet companies. From the Markova-Dolin Ballet he made off with Markova herself and Franklin. "Although I was very sorry to lose him [Franklin]," Dolin wrote, "nothing would allow me to stand in his way."

When he first toured America, Franklin was unknown there, but he soon began to grow popular, receiving increasingly favorable reviews. "Franklin," wrote a Detroit critic in 1939, "is a particularly fine dancer, immediately proving himself worthy of such a distinguished organization." Another critic in 1940 found him dancing "as a man should dance, with gusto, athleticism, strength, and fire." By 1942 he had been chosen by *Newsweek* as "one of the two best male dancers of the day." (The other was his fellow dancer in the *Ballet Russe*, Igor Youskevitch.)

The *Ballet Russe* continued to tour Europe during the first few years of the War, and Franklin, who is noted for his conversational gifts, is fond of describing his harrowing experiences in war-torn Paris, where, garbed in tights, he was forced to flee from his hotel into a bombproof shelter, with his head swathed in cotton in lieu of a gas mask. When, in the fall of 1942, Massine left the *Ballet Russe*, Franklin assumed many of his roles with great success. What the young dancer considers a milestone in his career was the occasion in San Francisco when he took the part formerly danced by Massine in the ballet *St. Francis*, and was thought by many critics to have surpassed the elder dancer in his interpretation of the role. In the fall of 1943 Franklin was still working with the *Ballet Russe* in the United States.

It is said that Franklin has been approached a number of times by motion-picture talent scouts, particularly for the role which Danny Kaye['41] created in *Lady in the Dark*. His contract with the *Ballet Russe* has prevented him from entering into any agreement with the producers, but he has indicated that he would be interested in a motion-picture career.

Although Franklin is technically capable of handling classic roles and has done so with distinction, he is at his best in character roles, usually comic, where he is free to radiate charm all over the stage. "There is no stage grin in the world," writes Walter Terry, "to match that of Frederic Franklin, the *Monte Carlo's* young British star. He fairly grins with his whole body." Franklin has won a number of awards and medals in dancing competitions and is a graduate of the London Royal Academy of Dancing.

Swimming and tennis are Franklin's favorite sports. He also sings and plays the piano—he not only plays popular music by ear but is a serious pianist as well. He is fond of eating and, since his arrival in the United States, has been fascinated by the variety of soft drinks and pies available in this country. Like many thespians he also makes a hobby of sleeping—"he can sleep anywhere or anyhow, lying or sitting, and probably standing, too, which will probably soon become necessary if traveling continues to be so crowded." He says that this ability to sleep easily and at odd moments is the only thing that enables him to get through the long and arduous ballet tours.

Dancing is, of course, Franklin's chief interest, and he has said that he has had to give up his personal life in order to be a dancer. His family, consisting of his mother, a younger brother who is in the R.A.F., and a younger sister who is a member of the WAAF, live in England. Franklin is unmarried.

Reputed to be exceedingly good-natured, Franklin has never refused an autograph or an interview to any of his fans who have caught him. On occasion he is mistakenly described as American, but observers call him "typically Anglo-Saxon." Blond and blue-eyed, he is of medium height, although he appears tall on the stage. He is rather youthful looking and it is told that during an engagement of the *Ballet Russe* at Wilmington an elderly and presumably myopic waiter at a restaurant refused to serve him a drink on the ground that it was illegal to serve liquor to minors in Delaware.

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FRASER, SIR BRUCE (AUSTIN) 1888-

British Naval officer

Address: c/o Ministry of War, London, England

Charged with the important task of overcoming Hitler's['42] U-boat offensive in the summer of 1943 was Admiral Sir Bruce Fraser, one of the British Navy's greatest experts in the air-sea fighting. As commander in chief of the Home Fleet, Sir Bruce has the job of watching every square mile of sea around the British Isles, and of patrolling far out into the North Sea, the Arctic Ocean, and the Atlantic. He has played a part in the spectacular German submarine losses of 1943, and in December the German battleship *Scharnhorst* was brought to action and sunk by units of the Home Fleet under his command. (The Home Fleet at the time was covering a North Russian convoy.) The *Scharnhorst* had been in the battle off Norway in June 1940 which resulted in the loss of the British aircraft carrier *Glorious*, captained at one time by Sir Bruce.

Sir Bruce Austin Fraser was born in 1888; his father, the late Sir Alexander Fraser, was a general in the Royal Engineers. The Home Fleet commander was educated at Bradfield College and entered the famous training ship *Britannia* as a cadet of fourteen in 1902. In his student days he was outstanding for mathematical brilliance, and took "firsts" in all subjects when passing for his lieutenancy. His specialty was gunnery; he now has the reputation of being the foremost gunnery expert in the British Navy.

During the First World War, Bruce Fraser, first as a lieutenant and then as lieutenant commander, was gunnery officer on the cruiser *Minerva* in the Dardanelles and in the East Indies. He then served on the battleship *Resolution* in the Grand Fleet.

Following his promotion to the rank of commander in June 1919, he was attached to the base at Constantinople for service with the Enzeli Expedition. He was the fleet gunnery officer on the staff of Admiral Sir Roger Keyes in the Mediterranean when he was promoted to captain in 1926. For the following three years he was head of the tactical section of the naval staff.

In 1930 Bruce Fraser was put in command of the *Effingham* and made flag captain and chief of staff at the East Indies Station. He served there for three years and he was then brought home to be appointed director of naval ordnance. In that post he planned the guns of the Fleet he now commands. He was serving as chief of staff in the Mediterranean when the Second World War began. He returned home at once and, with a new promotion—third sea lord and controller of the Navy—was specially charged with the building and provisioning of ships. Sir Bruce initiated those plans which now have "come to powerful fruition in the launching of ship after ship of all classes, from the mightiest battleship to the sleekest, swiftest motor-torpedo boat." In 1941 Fraser was made a Knight of the British Empire.

By no means retired from active service, Sir Bruce in 1942 became second in command of the Home Fleet. Additional qualifications for this post were the fact that he had served as gunnery officer in the famous battleships *Warspite* and *Queen Elizabeth,* and had been captain of the aircraft carrier *Glorious.* His experience with the air arm of the Fleet also proved an invaluable asset. Immediately upon assuming full control of the Home Fleet in 1943, Sir Bruce reinforced it with the most powerful modern fighting units.

When cruisers and destroyers of the Home Fleet drove the *Scharnhorst* within range of the fourteen-inch guns of the battleship *Duke of York* on December 26, 1943, Sir Bruce was aboard that ship. This was the first great ship-to-ship action in which the British Navy had been involved in the Atlantic since the *Bismarck* sinking in the spring of 1941, and Admiral Fraser directed the day-long fight, "which was a masterpiece of cooperation between naval squadrons and of gunnery operation in darkness." After the sinking of the one-time pride of the German Navy, the British convoy steamed on with its cargoes of arms and munitions for the Red Army. Prime Minister Churchill '42 sent word to Admiral Fraser: "Heartiest congratulations to you and the Home Fleet on your brilliant action. All comes to him who knows how to wait."

In appearance, Sir Bruce Fraser is not the typical British sea hawk. He does not have the fierce, aggressive features usually associated with admirals of the "old Salt" variety: "His face is full, the eyes look thoughtful, the mouth sensitive. He is a cheerful, kindly soul who makes a bright and very forthright after-dinner speech." The commander of the Home Fleet also likes sports and recreation, and for some forty years has been trying to find time for them. Now, with a job that demands full attention and exertion, he knows that the gardening, golf, and horseback riding which he enjoys must be postponed for the duration.

British Official Photo

SIR BRUCE FRASER

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FRASER, HUGH RUSSELL Feb. 16, 1901-
Journalist; writer; educator

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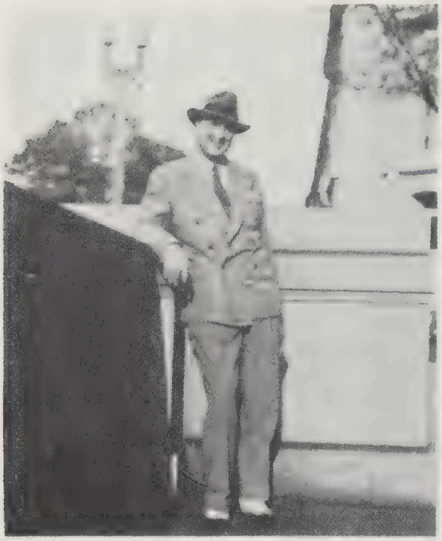
Heading a campaign for a change in the methods of teaching American history in the high schools and colleges of the country, Hugh Russell Fraser, chairman and self-styled "mouthpiece" of the Committee on American History which he organized in the summer of 1942, recently burst into prominence when his cause was espoused by the New York *Times.* In the *Times* of April 4, 1943 a front-page story described the "appalling" results of a history test given to 7,000 students in more than thirty colleges. The test, which had been devised by Mr. Fraser and by Dr. Allan Nevins of the History Department of Columbia University and administered under the auspices of the paper itself, sought to determine how much of American history was learned and retained by high-school students through courses in this subject as they are currently conducted. Its results provoked nationwide editorial dismay and stirred up a controversy which left Fraser gasping a little for breath.

The son of the late Reverend Hugh Russell and the late Jessie Edgerton (Hough) Fraser, Hugh Russell Fraser was born at Cornwall-on-the-Hudson, New York, on February 16, 1901. After completing early school studies, he was a student at the Mt. Hermon, Massachusetts, Preparatory School from 1917 to 1919. In 1917, while a student, he began his newspaper career as a correspondent for the Springfield *Republican.*



Underwood & Underwood

HUGH RUSSELL FRASER

The first connection Fraser formed with the *Times* was in 1919, when he found a position there as news classifier. He worked in this position only a year, however, and then for a score of years continued in the newspaper field as reporter, editor, correspondent, and columnist. He was editor and publisher of the Shenandoah Valley *News*, Basic City, Virginia, from 1923 to 1924; reporter on the Washington *Herald* from 1925 to 1926; on the copy desk of the Indianapolis *Star* and St. Louis *Globe-Democrat* from 1927 to 1928; on the staff of the Denver *Post* and Chicago *Journal of Commerce* in 1929; assistant telegraph news editor for the Buffalo *Courier-Express* in 1930; "As I See It" columnist on the Albany, New York, *Evening News* in 1931. From 1933 to 1936 a member of the staff of *Real America* Magazine, in 1935 Fraser was also the author of the first nationally syndicated articles on the plight of the Southern sharecroppers. That was the end of his newspaper career for a while. A Senate committee inquiring into the problems of the dirt farmers in the South and West hired him as a special assistant in 1937, and he was research consultant for the Department of the Interior on the Columbia network series "What Price America" from 1938 to 1940.

For many years Fraser had been interested in Andrew Jackson. He had already founded and served as president (1935-38) of the Andrew Jackson Historical Society of Tennessee when in 1938 his study of Jackson's war against the Bank of the United States, *Democracy in the Making*, was published after four years of work. The book, which was sub-titled "The Jackson-Tyler Era," was criticized by more than one reviewer for its misleading title, since it made no attempt to be a complete history of the period. The *New Republic* and New York *Times* critics also had faults to find with its style, but in the eyes of the former, at least, Fraser's "aggressive truth telling, his relentless exposure of hypocrisy, and his keen eye for the rogue" compensated for any of the book's failings. Dr. Allan Nevins, later to be associated with Fraser in the *Times* history survey, wrote a very critical review of the book. Upon Fraser's protest, Dr. Nevins, whom Fraser did not know at that time, re-read the volume and corrected and revised his original estimate (*Saturday Review of Literature* February 4, 1939). He said: "*Democracy in the Making* throws new illumination on an important subject never properly treated by American historians, the struggle against the re-chartering of the Second United States bank; and it does much to present at their true worth the services of that much neglected figure, John Tyler. It represents hard and earnest work by its author in hitherto untouched sources." The volume was rated by *Time* Magazine one of the four outstanding books published in the field of biography and history in 1938, and was endorsed by six of America's outstanding historians—Charles A. Beard '41, Allan Nevins, Claude G. Bowers '41, William E. Dodd '40, Marquis James, and William E. Woodward.

In 1939, while still working for the Department of the Interior in Washington, Fraser began conducting a weekly newspaper column, "Inside Washington." Remaining in the capital after his work on the "What Price America" series was finished, in December 1940 he was hired by the United States Office of Education as an editor-writer on the staff of the National Defense Training Program. As such he was given credit for the preliminary edition of the Education and National Defense series pamphlet No. 2, titled *Government Sources of Information on National Defense.*

In June 1942 the New York *Times* printed an article based on a survey of American colleges saying that the study and teaching of American history was being neglected: in eighty-two per cent of the colleges such study was entirely optional. Fraser later told a reporter that "for sixteen years before the *Times* came out with its story . . . I was boiling, because I felt that the situation was hopeless. I tried to get the idea over to my friends and to everybody I could get hold of . . . and when the *Times* story came out, I was amazed." He says further: "Within five minutes of the time I read that story I was on the telephone talking to Allan Nevins about the situation. I was of the impression that Nevins was responsible. Nevins told me that he wasn't the one responsible for the article. He said: 'You ought to call Mrs. Sulzberger [Mrs. Arthur Hays Sulzberger, wife of the publisher of the New York *Times*].' "

Fraser corresponded with Mrs. Sulzberger, and then on July 15, 1942 he called a meeting of a number of people in the Willard Hotel, Washington. Among those present were Mrs. Sulzberger, Supreme Court Justice Robert H. Jackson '40, Henry Pringle, George Morris, and representatives of the American Legion, the National Education Association, and the United States Chamber of Commerce. Thus the Committee on American History was born. "Informally," Fraser says, "it was decided to make an appeal to the United States Office of Education to conduct a survey of the status of American history in the schools." This effort was unsuccessful, however, and so Fraser discussed the survey with a *Times* reporter, who said he thought the paper might be interested.

Besides Fraser and Nevins, Mrs. Sulzberger (who is not a member of the Committee on American Education, but who is interested in its work) and Dr. Benjamin Fine, education editor of the New York *Times*, had a large part in the conducting of the history test. But to Fraser and Nevins fell the lot of "wording the questions, weeding out too difficult or unfair ones and assembling the rest." Students were asked to name the home states of certain prominent figures in the United States history, to identify others, to name four of the specific freedoms granted to the individual in the Bill of Rights, to give the date of the Homestead Act, to answer questions about geography, etc. Fraser calls the type of questions asked "index" questions, in that if the student did not know the answer it could be presumed that he could not have answered a longer and more important one on the same subject.

Two days after the New York *Times* analysis of the results appeared and stirred up nationwide controversy, a resolution calling for a Senate investigation of the ways and means by which the Federal Government could promote better instruction in American history was presented in Congress by Senator Guffey of Pennsylvania, with whom Fraser had conferred even before the *Times* announced the official results. Next, on April 10, the resignation of Fraser as information officer of the Office of Education was reported, "as a result of differences in opinion over instruction in American history in high schools."

Two days later, another Washington dispatch quoted Commissioner John W. Studebaker '42: "It is not the responsibility of the Federal Government to determine the content of the various curricula of the schools in the states, nor to attempt to impose any particular method of instruction. Hence, the Office of Education does not presume to control what is taught or learned in the school systems of the respective states."

(In reply to this statement Fraser is quoted in the press as saying: "Nobody contends that the Office of Education can or shall dictate to the schools as to what should or should not be taught. The idea that I ever suggested any such thing is preposterous, and Commissioner Studebaker knows it is preposterous. But the Office, which was founded in 1867, has a very definite responsibility to investigate the status of American education in the states—including American history—and this responsibility Commissioner Studebaker is dodging and has been dodging all along.")

"Mr. Hugh Russell Fraser," Dr. Studebaker continued, "has had no official responsibility for making studies or pronouncements in connection with the teaching of American history. I understand that his activities in this field have been confined entirely to time outside his working hours in this office and as a member of what is called the Committee on American History. This Committee has no connection with the United States Office of Education.

"Mr. Fraser has been employed on emergency funds in the Information Service of this office. Because of the required reduction of personnel in the various government agencies, he was notified some time ago that his position would be discontinued as of May 1 next."

Replying to this last statement, Fraser said that it was "probably only a coincidence, of course, that on the day I notified a representative of the Office of Education that the New York *Times* survey was to appear the following Sunday I was informed that my job was being abolished."

In the meanwhile historians, educators, and Congressmen were still praising or hooting the *Times* survey and offering explanations of why United States students apparently knew so little about their own country's history. Some refused to be alarmed. Many students said that they had been entirely facetious in answering the questions. President William Otis Hotchkiss of Rensselaer Polytechnic Institute, one of the colleges included in the survey, said: "I would predict that the percentage of correct answers would not be appreciably higher if the examination were given to all the high-school teachers in the country, if the history teachers were eliminated. . . The results would be much the same if . . . lawyers . . . physicians . . . engineers . . . business groups . . . had been given the examination." Harry Carman, historian and professor of history at Columbia University, ventured: "The *Times* test was a memory quiz. Such tests prove very little. It certainly doesn't prove whether a student knows or doesn't know his history." Forrest E. Long, professor of secondary education at New York University, also held to this view. "The *Times* test," he said, "merely confirms that people forget most facts which they don't use and for which they feel no need." Others admitted the poor results, but gave dull textbooks, low pay, poor teachers, and sketchy history courses as explanations of the students' showing. Later the University of Louisville confirmed the *Times* survey results, and stated that the questions had not been answered facetiously.

Fraser himself was in disagreement with those who explained student ignorance by anything but a change in teaching methods. "The change, he said, took place in Denver in 1924, when Denver schools, at the instigation of Teachers College of Columbia University, began to emphasize the study of social trends and aims at the expense of chronological history." This development, he said, "represented the first organized attempt in the American school system to teach history backward—a procedure dear to the hearts of the educational psychologists. Thus, according to this school of thought, you start with the present and work backward; only the tendency recently has been to start in the present and stay in the present, with only occasional glances at the past. ." He declared war against the "practices of the National Council for the Social Studies and its twin brother, Teachers College, Columbia," calling the latter "the great citadel from which attacks on American history have proceeded for the past twenty years." The day when the movement to introduce social studies into high schools started should be considered "a day of mourning," he said. Half of our high-school students

FRASER, HUGH RUSSELL—*Continued*

don't get an organized course in American history at all, while those who do "get, too often, a mere course in contemporary problems, plus a generalized discussion of social forces, plus a discussion of a few arbitrarily selected topics in American history."

These statements, in turn, made Fraser subject to attacks from progressive educators, who disagreed with his dictum: "Give the students the facts first, then the interpretation." Since the *Times* survey had made no attempt to find out in what manner students answering the questionnaires had been taught their American history, they found his assumption unwarranted that the old-fashioned approach to history, with its emphasis on memory and detail, had left students better informed even so far as the "facts" were concerned. But their attacks on him as a "reactionary" angered him, in view of his "long record of championship of the lowly, the humble, the dispossessed, and disinherited of the earth." He cited particularly his articles on the sharecropper, his book on Jackson's fight against the Bank of the United States.

On June 23, 1943 announcement was made of funds donated by the Rockefeller Foundation for the survey sponsored by the American Historical Association in conjunction with the Mississippi Valley Historical Association and the National Council of Social Studies. In a statement to the press Fraser asserted that this survey was a farce designed to divert attention from shocking neglect of United States history in the public schools. However, the New York *Times* warmly endorsed the Rockefeller-financed survey under the directorship of Edgar Bruce Wesley, professor of education at the University of Minnesota. The full report on the survey was published on December 28. Even before this Dr. Wesley had announced that American children were not so ignorant as the *Times* survey indicated when it came to the history of their country—the trouble was, he said, that teachers tried to cram too many dates down their throats.

Fraser, who is characterized by Allan Nevins as "a crusader with a grim determination," is not himself a teacher. ("Do you have to be a horse to judge a horse race?" he asks.) He estimates the membership of the Committee, whose statement of policy he drafted on May 4, 1943, as about forty-five. The members are not dues-paying, and the Committee's activities have, he says, cost him "about $1,000 of my own money"—most of it spent in travel and long-distance calls. In addition to his chairmanship of the Committee he is consulting editor of *News of the Nation*, a historical newspaper first published by Doubleday Doran in 1943, and he is also conductor of the radio program *A Date with a Date*. In late 1943 he was named education editor of the *Pathfinder* Magazine.

Fraser is an inch short of six feet tall, weighs 171 pounds, and is blond. In religion he is Episcopalian; in politics, Democratic. On February 16, 1931 he was married to Agnes Margaret Hines. The couple have no children.

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Time 21:62 Ap 19 '43
Who's Who in America 1942-43

FREEMAN, JAMES EDWARD, BISHOP July 24, 1866—June 6, 1943 Episcopal bishop of Washington since 1923; renowned as an advocate of Christian unity; early promoter of social service programs, as well as an adjudicator of labor strikes; left railroad career to enter the ministry; author of several books, including *Christ of the Byways* (1928) and *Everyday Religion* (1920).

Obituary

N Y Times p13 Je 7 '43 por

FREEMAN, R(ICHARD) AUSTIN 1862—Sept. 30, 1943 British author; author of "Dr. Thorndyke" mysteries; a physician himself, he made his "Dr. Thorndyke" a "thorough scientist," the "most carefully established crime savant since Sherlock Holmes."

Obituary

N Y Times p19 O 1 '43

FREMANTLE, SIR FRANCIS EDWARD 1872—Aug. 26, 1943 Conservative member of Parliament; chairman of the Parliamentary Medical Committee; former head of the London County Housing Committee and Plague Officer in India; author of several works on public health and housing.

Obituary

N Y Times p11 Ag 28 '43

FULBRIGHT, J(AMES) W(ILLIAM) Apr. 9, 1905- United States Representative
Address: b. 206 House Office Bldg, Washington, D. C.; h. 2101 Connecticut Ave, N. W., Washington, D. C.

On September 21, 1943 the House of Representatives adopted the Fulbright resolution on post-War collaboration. Author of this fifty-five word, one-sentence bill is a young, freshman Representative from Arkansas, J. W. Fulbright. His bill reads simply: "Resolved by the House of Representatives (the Senate concurring), that the Congress hereby expresses itself as favoring the creation of appropriate international machinery with power adequate to establish and to maintain a just and lasting peace, among the nations of the world, and as favoring participation by the United States therein, through its Constitutional processes."

The precedent-shattering Fulbright has been in Congress for less than one year, but he has to his credit already a number of Congressional accomplishments, including a debate in which he successfully outargued Clare Boothe Luce '42. His resolution, proposed during the Seventy-Eighth Congress, was considered a modified statement that would commit the United States less to participation in international cooperation than the more publicized Ball '43-Burton-Hatch-Hill '43 Senate Resolution 114, commonly called B2H2. It was radical, however, in its brevity and simplicity, its lack of controversial clauses over which clashing party leaders might take issue, and in the fact that it was proposed by "the lowest-ranking Democrat on the House Foreign Affairs Committee, a first-term Congressman." It paved the way for the debate in the Senate which finally resulted in the passage of the modified Connally '41 post-War resolution.

While James William Fulbright is still young politically, he has a distinguished career behind him. He has been president of a university and of a large investment company, an attorney, an instructor in law, and a Rhodes Scholar. The son of Jay and Roberta (Waugh) Fulbright, he was born in Sumner, Missouri on April 9, 1905. His family moved to Arkansas, and he attended high school in Fayetteville, going on to the University of Arkansas where he played right half on the football team and took his B. A. in 1925. Awarded a Rhodes Scholarship, Fulbright went to England to study political science and history at Oxford University. Here too he distinguished himself not only as an academician, but as a sportsman as well: he was a member of the Oxford-Cambridge lacrosse team which toured America in 1926. Oxford awarded him a B. A. in 1928 and an M. A. three years later. After a year in Vienna young Fulbright returned to the United States to take an LL. B. at George Washington University in 1934.

In the same year Fulbright was admitted to the District of Columbia Bar and took a position as attorney in the antitrust division of the Department of Justice. He left the following year to accept an instructorship in law at George Washington University (1935-36) and from there he transferred to the University of Arkansas where he remained as instructor until 1939.

It was in Fulbright's teaching days in Arkansas that he developed his theory that "most of the faults in government could be traced to personnel." Because business was more profitable it attracted "the smartest people." "So I told my students that they should go into politics, or our governmental system would never get better. I said that if you can have a good government—a reasonably honest and clean government with the most intelligent people in it—all the other problems will solve themselves."

From 1939 to 1941 Fulbright served as president of the University of Arkansas. At the end of the two years he was fired because, the story goes, the Governor of the state did not like the editorial policy of a newspaper which Fulbright's family owns. The ex-university president made an easy transition from academic to business life, however, and was president of the J. H. Phipps Lumber Company and the Fulbright Investment Company from 1941 until his election to Congress.

In 1942 a former student of his, Clyde Ellis, who was running for the United States Senate, reminded Fulbright of his lectures on government at the University and urged him to throw his hat into the political ring. Fulbright decided to run for the House. His opponent in the Democratic primary was a protégé of the same Governor who had fired him from the University and who now claimed that Fulbright "was a nice young man who knew nothing about running for office." "Drawling and genial," the would-be Representative campaigned vigorously, touring the district with his attractive young wife and an election platform which emphasized "full United States cooperation with other nations" to maintain permanent peace. The student who was running for the Senate lost, but Fulbright was elected to the House by a 4,000 majority, "the biggest in thirty years."

J. W. FULBRIGHT

Fulbright broke into the headlines with his first speech in Congress. On February 16, 1943, already a member of the House Foreign Affairs Committee, he attacked the post-War air plans of another freshman Representative, Clare Boothe Luce. In her first Congressional address Mrs. Luce had hinted that the United States should try to gain control over commercial air lanes after the War and had coined the now-famous word "globaloney" in reference to Vice-President Henry Wallace's '40 post-War ideals. Fulbright later said that her speech "seemed to me to represent the exact opposite of what our policy should be. I thought it would raise suspicion among our Allies. It irritated me." A week after Mrs. Luce made her address Representative Fulbright gained the floor in the House and with chivalry but firmness proceeded to answer her arguments. Quoting from Mrs. Luce's speech, Fulbright said: "The way to avoid this calamity, she implies, is that we must now, before this War is over, begin to prepare for the next war by adopting her version of sovereignty of the skies," a plan which he called "a narrow, imperialistic policy of grab."

Representative Fulbright then invited Mrs. Luce to question him, and before a tense House they "exchanged caustic words." Congressmen agreed that Fulbright was the "win-

FULBRIGHT, J. W.—*Continued*

ner" because when Mrs. Luce asked that he point out passages in her speech to which he referred, he answered: "Would you like me to read your speech again to this House?" The Associated Press reported that at that point "what Mrs. Luce said was drowned out by laughter from the Democratic side."

Fulbright was soon to win favor from liberal quarters not only for his tangle with Mrs. Luce, but also for his vote against continuing the Dies '40 Committee. One of only ninety-four Representatives who voted against it, he says candidly: "I was advised it would be politically unwise to do that. Maybe I'll be around here only for two years."

During the spring sessions of the Seventy-Eighth Congress numerous bills on world peace organization were proposed. Some were lengthy and highly detailed; others were vague and, commentators agree, deliberately ambiguous. When the House Foreign Affairs Committee gave its unanimous approval to the Fulbright resolution, conflicting interests seemed at least partially reconciled. But in June 1943 Senator Tom Connally, chairman of the Senate Foreign Relations Committee, dismissed the resolution as "mild and cryptic" while, at the same time, the sponsors of the Ball-Burton-Hatch-Hill bill "gave it their qualified approval," stating that "it is a step in the direction we think the American foreign policy should take." Although Fulbright is known personally to favor the setting up of an international military force and other international agencies, his resolution was markedly noncommittal and had been modified from his earlier versions "which might more directly imply Congressional support of an international police force."

Like the B2H2 resolution, Fulbright's resolution cut across party lines and was supported by Democrats and Republicans. Unlike other post-War plans, it even won the tacit approval of such outstanding isolationists as Hamilton Fish '41 of New York and John Vorys of Ohio. (Representatives Clare Hoffman and Jessie Sumner were its chief opponents.) Mrs. Luce herself urged the House to adopt the resolution, and the New York *Times* editorially deplored Senator Connally's announcement "that if any post-War planning resolution is approved by the Senate it will be one of our own making."

Congress adjourned for midsummer recess without taking action on any post-War planning bill, but during the summer of 1943, while supporters of B2H2 stumped the country for immediate action on their bill, Senator Robert A. Taft '40 of Ohio, in a debate with Fulbright before the American Bar Association, denounced the Fulbright and other such plans "as intended to commit Congress to cooperate in creating international machinery after the War as a means to maintain peace." Taft continued: "The Fulbright resolution may mean nothing or it may mean everything. . . About the only policy which it definitely excludes is one which reserves freedom of action to the United States in the future." In rebuttal Fulbright said: "The professional patriots beat their breasts and wave the flag and shout 'sovereignty,' hoping thereby to frighten us, like sheep, back into the corral of isolationism. . . Many opponents of collective security seek to confuse the issues by proclaiming at length that we do not want an international WPA. . . It is brains and leadership that we must supply and not gifts of bread and milk and honey and oil . . . if we can contribute leadership and our fair share of the force found necessary to make an international system of control effective, that is all the world can or should expect."

Republican support for the Fulbright resolution was assured after the Republican Party conference at Mackinac Island; and when Congress reconvened on September 14, 1943 immediate action was expected. Two days later the House Foreign Affairs Committee ordered an early vote on the resolution. While a sizable Republican group objected to "pushing" it through hurriedly, it was not strong enough to have a serious effect. Another Republican group insisted on the insertion into the resolution of the phrase, "through Constitutional processes."

Finally, on September 21, by an overwhelming vote of 360 to 29, the House of Representatives approved the Fulbright resolution. Although the Senate was not expected to endorse it as written, an even more definitive substitute measure was promised. But Senator Connally, meanwhile, continued to postpone action, claiming that such a proposal would cause "intemperate and trouble-making debate" in the Senate. On October 13, 1943 the Senate Foreign Relations Subcommittee at last reported to the full Committee a resolution of its own. A week later the full Committee approved this resolution and sent it on to the Senate for debate. Only seventy-five words in length and "bearing a striking resemblance" to the Fulbright proposal, it was described by Senator Connally as "the best possible action that could be secured." While Fulbright and the sponsors of the B2H2 resolution continued to call for more vigorous action, the Senate debated the new resolution. The Moscow Conference finally made up Senatorial minds, and in November the Senate passed a revised version of the Connally resolution.

The author of the Fulbright resolution has not been content to sit back and celebrate his success but is still working hard to propagate the idea of international cooperation. In a meeting in New York City, just a few days after his resolution was passed, Fulbright declared that the House's action was a first step in the right direction. He summarized his position when he said: "This resolution is not a grant of power to the Executive; it is simply an expression of our people, through their representatives, that we intend to participate sincerely in an effort to bring order into the world."

Fulbright has usually voted with the Administration on issues involving price control and Federal spending. He voted with the Administration on the Ramspeck Federal Pay Bill, on the Federal income-tax bill, on incentive payments to farmers, on more money for soil conservation, on incentive payments for certain crops, on funds for crop insurance, on money for rural electrification, on keeping the Home Owners' Loan Corporation, on funds for a price rollback, on funds for OPA enforcement, on limiting the policy makers on price regulations, and on keeping the OWI domestic branch. He has generally voted against the Administration, however, on such domestic issues as labor policy: he supported the Hobbs anti-racketeering bill, supported the Smith ['41]-Connally anti-strike bill and voted to override the President's veto of it, opposed the $25,000 limit on salaries, voted for the creation of the Smith Committee and against the anti-poll tax bill. (Exception: he voted against continuance of the Dies ['40] Committee.) And finally, in November 1943, he joined that bloc of Congressmen fighting against consumer subsidies, saying that "neither the people nor this Congress believes that the subsidy program can be or will be efficiently administered."

Fulbright, who is tall and has dark hair and friendly blue eyes, is a hard worker, usually reaching his House office at about nine in the morning and working on until six or seven in the evening. On June 15, 1931 he was married to Elizabeth Williams, and the couple have two daughters, Elizabeth and Roberta. A gentleman farmer, he writes that farming and golf are his favorite recreations. Fulbright is a member of Sigma Chi and of the Order of the Coif. He is modest about his own career and said shortly after his election to Congress: "I'm just a boy from the country. But there are people capable of finding out and telling us how to solve the problem [of international cooperation], and what I'm interested in is seeing that they get the opportunity."

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Time 40:15 Ag 24 '43

Leaders in Education 1941
Who's Who in America 1942-43

FUQUA, STEPHEN OGDEN (fū-kā')

Dec. 25, 1874—May 11, 1943 Retired Army officer; journalist

Bulletin: Stephen Ogden Fuqua died on May 11, 1943.

From February 1943 issue:

MAJ. GEN. STEPHEN OGDEN FUQUA

During his forty-odd years of service in the United States Army, retired Major General Stephen Ogden Fuqua was on the scene of almost every important military event. He is well qualified for the lecture forum and for his assignments as military editor of *Newsweek* and radio analyst. The son of James Overton and Jeannette M. (Foules) Fuqua, Stephen Ogden Fuqua was born in Baton Rouge, Louisiana, on Christmas Day, 1874. He attended Tulane University from 1888 to 1889 and the University of Louisiana from then until 1892. From 1892 to 1893 he was at the United States Military Academy.

As a captain in the Volunteer Army from 1898 to 1901, Fuqua served in the Cuban Campaign and the Philippine Insurrection. His first appointment in the Regular Army was in 1901 when he was made a 2nd lieutenant of the 23rd Infantry. In February of the same year he was made 1st lieutenant and transferred to Fort Ethan Allen where he served as post adjutant. Later he joined the 23rd Infantry at Plattsburg and was assigned to duty as battalion adjutant.

From Plattsburg Fuqua left on foreign service, and during his second tour of the Philippines he served as provost marshal of Malabang, Mindanao. From September 1904 to February 1905 he participated in the Cotta Bato Valley campaigns against Datto Ali. At the expiration of this second tour he visited China and Japan during the Japanese-Manchurian War. On his return to the United States, he was stationed with the 23rd Infantry at Madison Barracks, New York.

Fuqua is a distinguished graduate of the School of the Line at Fort Leavenworth, Kansas. In the summer of 1906 he acted as infantry instructor in the combined Army and Navy maneuvers. He attended the Fort Leavenworth Staff College from 1907 until his graduation in 1908.

From November 1908 to April 1910 Fuqua saw service in the Philippines for the third time—again in the Island of Mindanao. On March 11, 1911 he was promoted from the rank of lieutenant to that of captain. Captain Fuqua was instructor-inspector of the National Guard of California from 1912 to 1913. The following year, as a captain of the 12th Infantry, he accompanied General Pershing's brigade to the Mexican border and was stationed at Nogales, Arizona. In 1915 he was transferred to Fort Sill, Oklahoma, where he became director of the Department of Small Arms and later assistant commandant

FUQUA, STEPHEN OGDEN—*Continued*
of the School. In the spring of that year, however, he was again assigned to border duty as adjutant of the 12th Infantry.

When the United States entered the First World War, Fuqua was placed in charge of an Officers Training Camp. Later he was appointed major in the National Army and detailed as assistant chief of staff of the 37th Infantry, which was stationed at Camp Sheridan, Montgomery, Alabama. Transferred to the 28th Division in November 1917, he served as assistant chief of staff and acting chief of staff in charge of training. He commanded the "Advance Troops" of this Division until they reached France, where he was placed in charge of the Division training on the British Front.

Upon completion of this duty, he was promoted to lieutenant colonel and ordered to the Army Staff College, A. E. F., at Langres. From there he reported to General Pershing and was assigned as Assistant G-3 (Operations) of the 1st Army, in which capacity he served in the Château-Thierry Salient, St. Mihiel, and the Argonne until October 30, 1918, when he was promoted to the rank of colonel of Infantry and assigned to duty as chief of staff of the 1st Division. He served with it in the campaign along the Meuse and through the Argonne to Sedan. During the entire period of the German occupation he was chief of staff of this Division, and, later, until the end of January 1921, was at Camp Taylor and at Camp Dix.

Fuqua was then transferred to Hawaii where for three years he was the military intelligence officer. Upon his return he was assigned to the field officers' course at the Infantry School, Fort Benning, Georgia, where he completed his studies. Later he commanded Fort Jay, Governors Island, New York.

As a fitting climax to a distinguished career, Fuqua was appointed chief of Infantry of the United States Army in 1929. In the course of his service he had been awarded the Cross of the French Légion d'Honneur, the Croix de Guerre, the Distinguished Service Medal, and other medals covering his campaign services.

Sent to Spain to finish his military career in a "quiet but comfortable and interesting" post, Fuqua was serving as military attaché with the American Embassy there when the lid blew off. The Spanish Civil War followed and Spain, though "interesting," proved to be anything but quiet. Fuqua remained there until 1939, and, as the New York *Times* said of his activities there, "won much praise and considerable distinction both among Army and civilian circles for his handling of numerous difficult situations arising as a result of the Spanish Civil War." He had one peculiar habit—that of suddenly appearing on the Front and dashing into areas under fire.

After returning to the United States, Fuqua retired and went to California to write a book on Spain, feeling that events there would be the background for the next war. The "next war" came before he had an opportunity to finish the book, and when the publisher of *Newsweek* asked him in the fall of 1939 whether he would consider being military analyst for that publication he accepted the offer.

In addition to his work for *Newsweek* Fuqua appeared as radio analyst on a number of radio programs. His latest, *Ahead of the Headlines*, which was heard every Thursday night on one of the major networks, was a round-table discussion of the current war. Besides his routine duties General Fuqua is now engaged in delivering military talks throughout the country. Among the groups he addressed recently were the Georgia Bar Association and the students of Yale University. Fuqua has also written a book, *Americans Wanted* (1940), which is designed for young men entering the military service.

In speaking of his work as editor, Major General Fuqua describes himself as a "trained seal," which, in journalistic parlance, means a specialist. His work is very similar to the work he did in the military service. Asked whether he ever made any wrong predictions, he replied that he never tries to see into the future, but merely analyzes what has gone before, and, on that basis, reaches conclusions about possible future trends. Moreover, he explains, two analysts may arrive at diametrically opposing solutions by following different estimates, although both are based on correct military reasoning.

His articles in *Newsweek* bear him out. Major General Fuqua is one of the most cautious of military commentators, and is therefore seldom found out on a limb. When the Nazis invaded Russia and most American commentators were rashly predicting a Russian defeat within six weeks, Fuqua confined himself to the statement that "the German Army never launched a campaign under more favorable conditions." In December 1941, when statements about the impregnability of Singapore were flying thick and fast, he was writing simply that "an analysis of the Japanese plan of invasion and the British defense positions indicates no pushover by the Nipponese in their Malay campaign." "Success will depend on. . ." is a typical opening.

Fuqua is married to Pauline Stafford, daughter of Major John Stafford of the United States Army, and he is the father of two children, Mrs. Rupert Bellville, now in England, the wife of a British flyer, and Stephen Ogden, Jr., a major in the United States Army and assistant military attaché at Lisbon, Portugal. General Fuqua is a brother of the late Governor of Louisiana, Henry Fuqua, and brother-in-law of the late Colonel Thomas D. Boyd, president of the University of Louisiana from 1895 to 1927. Gray-haired and with a tendency toward corpulence, Fuqua looks the part of a retired general, although his tweed jackets contrast with the sober garb he wore for so many years as a soldier. He enjoys the theatre and motion pictures, and is something of an authority on the dishes of his native Louisiana.

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Obituary

N Y Times p21 My 13 '43 por

GALE, HENRY GORDON Sept. 12, 1874—Nov. 16, 1942 Physicist and dean emeritus of the division of physical sciences at the University of Chicago; pioneer in tests on light and specialist in spectrum analysis.

Obituary

N Y Times p25 N 17 '42

GALINDO, CARLOS BLANCO *See* Blanco Galindo, C.

GARDNER, ED(WARD FRANCIS) June 29, 1905- Radio author and actor

Address: b. Hotel Royalton, 44 W. 44th St, New York City; h. 22 E. 72nd St, New York City

"Archie" is the star of radio's *Duffy's Tavern,* a weekly program broadcast over the Blue Network of the National Broadcasting System. His familiar greeting whenever the phone rings—and it rings all through the program—is the now almost-classic "Duffy's Tavern, where the elite meet to eat. Today's special, pickled pigs feet." The tavern and its habitués are all the brain children of Ed Gardner, the author and radio actor who plays the role of Archie.

Gardner's recent rise to radio fame was preceded by many years of obscurity and discouragement. For a long time Gardner was variously a saloon pianist, salesman, theatrical promoter and all-round man with small-time stock companies. It was not until the appearance of his radio program that he became a celebrity. In 1941 he won *Movie-Radio Guide's* award as the outstanding new radio comedian of the year; during 1942-1943 he has acquired 7,000,000 steady listeners. It is reported that the prisoners at San Quentin Penitentiary (whose warden is named Duffy) enjoy his program so much that they now call their jail Duffy's Tavern.

It all began on June 29, 1905 when Edward Francis Gardner was born above a butcher shop in Astoria, Long Island, New York. He came of German-Irish parents, and his original name was Edward Poggenberg. His father, also named Edward, was an ornamental plasterer and semi-professional baseball player who had no objections to his only son's getting an education so long as his schooling was confined within reasonable limits. Eddie went through New York's Public School No. 4 and then attended Bryant High School, leaving after his second year to avoid the risk of becoming overeducated.

Gardner, sixteen and right out of Bryant High School, found a job in an Astoria saloon, playing the piano. Duffy's Tavern probably derived some of its features from this old-fashioned bar where Ed's uncle Henny, who was a carpenter, spent most of his time. Ed was "right fond" of the place. "They'd have pig roasts on Saturday nights," he recalls, "and I used to play the piano, a fellow named Freddy Vopat the drums, and a guy called Theodore Smith the violin. We were the band and we were rotten. It was a nice place, though, and everybody had a good time."

ED GARDNER

Ed's father, who dreamed of a more stable future for his son, wanted him to become a businessman. Under paternal pressure Ed tried his hand at various jobs, always without success. For a while he was a crew dispatcher with the Pennsylvania Railroad, but he was fired for not attending to his work. "Gardner," growled his boss, "you'll never change your tactics." He never did. He became a salesman, clowning his way through selling everything from paint to pianos. It was in 1929, during his days as a piano salesman, that Gardner met the actress Shirley Booth '42 at the home of a friend and was later married to her. Soon after their marriage Miss Booth went into a stock company at Springfield, Massachusetts, and Eddie began selling miniature golf courses. Once he invented a collapsible bar and managed to sell a few of them. Within a short time, however, the business, like the bar, collapsed.

Show business was what attracted Gardner most, especially since his wife was connected with it. He finally broke into the theatrical world by becoming a promoter for Crosby Gaige, the producer. After several months Gardner left Gaige. He became a "whirling dervish of the show world": he managed, directed, wrote, and produced shows for shoestring stock companies; he signed up actors and theatres, handled hotels and transportation problems for road companies, painted scenery, typed scripts, acted as understudy, and was casting director for the Jennie Jacobs New York office.

Gardner's best achievement as a producer was *After Such Pleasures* by Dorothy Parker, a play adapted from the book published in 1933, which played for three weeks at the Barbizon Plaza in New York. The show rang the bell as far as rave notices were concerned, and obtained an attractive offer of an advertising position for Gardner. The unpredictable producer refused the agency offer; he found himself a director in a WPA outfit instead. Gardner remained with the WPA until his wife made a hit in *Three Men on a Horse.* Then his personal pride, if

GARDNER, ED—*Continued*

nothing else, forced him to accept the opening in the advertising agency where, he remembers, "I was the guy who gave radio actors the brush-off."

Later Gardner became connected with the children's programs of the Columbia Broadcasting System, at $25 a week. The radio job proved to be a springboard for more ambitious and profitable ventures. Gardner began moving up: he wrote and produced the *Believe It or Not* series; later he went to the Coast where he handled the MGM *Good News Show*. Among the many programs Gardner has directed since are the Rudy Vallee and the Burns '40 and Allen '40 shows.

Characteristically, Gardner left his $750-a-week director's job in order to develop an idea for a new type of radio program. The idea shaped itself into a revue called *This Is New York*, which was used by the Columbia Broadcasting System as a sustaining program. Gardner received $200 a week for it, but after a while his salary was raised to $375. The purpose of the program was to present to the radio audience diverse types of New Yorkers, from celebrities to cab drivers.

In his experience with the program, Gardner learned that while suave sophisticates were a "dime-a-dozen," real New York "mugs" were hard to find. Gardner conceived the latter type not as a rowdy or gangster but as "a genuine guy, naïve, kind, and simple-hearted." Archie was born to meet this need. A short time before the first broadcast of his new program Gardner was still auditioning for a city type. "We wanted a guy to talk New Yorkese," he explains. "All we could get were voices that sounded like Dodger fans in the left field bleachers." In despair Gardner gave a sample of how downtown diction ought to sound. "While I am demonstrating how it should sound to talk New Yorkese," he states, "the gang in the control room is havin' hysterics." The search was ended: Gardner became Archie and has kept the role ever since.

Unfortunately, the Columbia Broadcasting System was forced to scrap *This Is New York* because it did not attract any sponsors. But Gardner would by no means part with Archie. In August 1939, Gardner was in Hollywood again. While there he directed the variety portions of the *Texaco Star Theatre* and kept Archie alive by dreaming up a new show for him. He soon had built a program around Archie which he called *Duffy's Tavern*; he sold it to the Schick Razor Company early in 1941. (*Duffy's Tavern* has been broadcast from New York except between October 1943 and January 1944, when the program originated from Hollywood.)

Duffy's Tavern became an overnight success. It was one of the most original, best balanced, and, at the same time, craziest programs on the air. The patrons of this Third Avenue Saloon are welcomed by Archie, who acts as host and general factotum around the tavern because Duffy, the boss, is never there. In fact, Duffy has no real existence except at the other end of the telephone wire. He phones Archie about eight times during a broadcast to check up on him. From Archie's telephone monologues the audience learns that Duffy is a stubborn Irishman who lives somewhere on New York's West Side and who dislikes everything but Irish tenors. Duffy's daughter, strictly from Flatbush, appears regularly on the program. Originally played by Shirley Booth, the role was taken over by Florence Halop, sister of one of the Dead End kids, when the program returned to the air in October 1943 in Hollywood after a summer vacation. ("The script for the seasonal opening," commented *Variety*, "did not make for a particularly hilarious performance. . . Gardner seems inclined during most of the proceedings to go in for long monologues and assigns but the leavings for his confreres.")

Paramount Pictures purchased the film rights to *Duffy's Tavern* at a reported price of $150,000 and began production of the motion picture late in 1943. Ed Gardner assisted in preparing the screen play and became one of the actors in it.

Gardner and Miss Booth are now divorced. The radio comic was remarried in March 1943. His present wife is the former Simone Hegeman. Miss Booth was married to Corporal William H. Baker in September 1943.

Gardner is a "lean, mischievous, battered six-footer" with bushy eyebrows, blue eyes, curly brown hair, and a cleft chin. His voice sounds like a combination of kazoo and irate cab driver. He is the prototype of the Hollywood live wire: he thinks fast, talks fast, and acts faster. Whenever he relaxes he either paints or plays golf. Gardner's habits defy most success formulas: he keeps terrible hours, rarely goes to his office, and smokes like Pittsburgh. He recently bought an $80,000 house in Hollywood "with mirrored ceilings and suede-lined closets."

Whenever a guest celebrity appears on his program Gardner cannot resist making a barbed quip. He introduced Zorina '41 as "the terpsicorpse from the ballet." Another time, when Elsa Maxwell '43 was on, Gardner asked: "Speaking of the Four Hundred, how're you and the other three hundred ninety-eight?"

Duffy's *First Reader* by Archie, the counterman of *Duffy's Tavern*, was published (November 1943) by Gardner's sponsors. "It drips in grammatical gore," wrote the New York *World-Telegram* reviewer, "the shattered infinitive, the participle hanged and left swinging, the venerable quotations impaled on the pikes of blissful ignorance." While Gardner had "able assistance from half-a-dozen script writers in preparing *First Reader*," continued the review, "it's plain to those who know him that a good bit of Ed's own nut-brown wit has gone into the 'toombe' as he calls it."

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GARFIELD, HARRY A(UGUSTUS) Oct. 11, 1863—Dec. 12, 1942 Educator; former president of Williams College; son of the former President of the United States, James A. Garfield.

Obituary

N Y Times p23 Ja 1 '43 por

GARRELS, ARTHUR (gar'relz) Jan. 3, 1873—June 29, 1943 Ex-consul general at Tokyo; served as consul also at Catania, Alexandria, Egypt, the Near East and Africa, Athens, Greece, and Melbourne, Australia; started career as a bank clerk and also engaged in amusement enterprises.

Obituary

N Y Times p19 Jl 1 '43

GASELEE, SIR STEPHEN (gā'zi-lē) Nov. 9, 1882—June (?) 1943 Noted British librarian; was known as the most erudite living Englishman; author of a large number of articles and books on classical and Oriental subjects; librarian and keeper of papers at the Foreign Office since 1920; knighted in 1935.

Obituary

N Y Times p21 Je 17 '43

GAYDA, VIRGINIO (gī'də) Aug. 12, 1885—July (?), 1943 Former editor of the *Giornale d'Italia* and spokesman for Benito Mussolini['42]; reported killed in Italy by anti-Fascists; see sketch 1940 Yearbook.

Obituary

N Y Times p3 Jl 30 '43

GENÊT, pseud. *See* Flanner, J.

GEORGE II, KING OF GREECE July 20, 1890-

Address: Greek Government-in-Exile, Cairo, Egypt

GEORGE II, KING OF GREECE

George II, King of Greece, was born on July 20, 1890 at Tatoï, the royal villa near Athens, the son of King Constantine and Princess Sophia of Prussia, daughter of the Emperor Frederick and sister of the Kaiser. He is closely related to the British royal family, being the great-grandson of Queen Victoria, but is of mixed Danish-German-Russian royal blood, and has not a drop of Greek blood in his veins. His grandfather, George I, a Danish prince of the Schleswig-Holstein-Sonderburg-Glücksburg family, founded the present dynasty when he was elected King by the Greek National Assembly in 1863.

George's grandfather was still on the throne when George was born. The young prince grew up at Tatoï; at Mon Repos on the isle of Corfu, where his grandfather used to spend his holidays because Kaiser Wilhelm did ("If I don't, he'll think he's King of Greece"); and in the Athens Royal Palace, "a gaunt structure of stuccoed white marble." He was brought up as both a sailor and a soldier, for a short time in 1909 being attached to the first regiment of his uncle's Prussian Guard in Berlin. In 1912, when the first Balkan War broke out, he served against Turkey in the 1st Greek Infantry and acted as orderly officer to his father (then the Diadoch Constantine, Duke of Sparta) during the attacks on Ioannina and at Salonika. In March 1913 King George was assassinated at Salonika. Constantine ascended the throne, and young George became Diadoch.

Then came the First World War. Although nominally neutral, King Constantine, George, and the late John Metaxas['40] (Greek chief of staff at that time) were accused by the Allies of being pro-German. There were many conflicts between King and Government, for the Government of Premier Eleutherios Venizelos, head of the Liberal Party, was strongly pro-Allied. After the Allies had landed troops at Salonika in 1915 in an attempt to save Serbia, Venizelos was summarily dismissed by Constantine, but the Allies continued to try to force Greece into the War. In September 1916 Venizelos seceded to Salonika, set up a provisional Government, and began to organize a state militant. Finally, deposed by an ultimatum of June 11, 1917, Constantine fled the country with Queen Sophia and the Diadoch George, then a major of infantry and a commander in the Greek Navy. Venizelos returned to Athens and in June declared Greece in the War, while the Allies set up Constantine's second son, Alexander I, as their puppet King.

In October 1920 a fatal monkey bite ended Alexander's career. The next month at the polls the Greeks overthrew Venizelos' Government, and in a plebiscite on Constantine's return their old monarch received 150 per cent of the eligible votes. On December 19, 1920 Constantine therefore returned to the throne, although the British refused to recognize him, and Venizelos left to live in exile in western Europe. But Constantine was not to remain King long. Venizelos had started an offensive war against Turkey, and Constantine continued it. During the exhausting campaigns

GEORGE II, KING OF GREECE—*Cont.*
in Anatolia the Diadoch George again saw military service, first as a colonel, later as a major general. Then defeat at Smyrna at the hands of the Turks precipitated a military revolt. A Revolutionary Committee insisted on the King's abdication, and in September 1922 the Diadoch became King, hurriedly taking the oath from the first priest who could be summoned from the church next door. The year before, on February 27, 1921, he had married Princess Elizabeth, the elder daughter of King Ferdinand and Queen Marie of Romania.

George's rule was even shorter than that of his father, who died in January 1923. The Revolutionary Committee carried its own policies into effect without consulting him, keeping George in ignorance of the progress of affairs after having executed several of Constantine's principal ministers and advisers. In October 1923 an abortive revolt against Revolutionary control, led by Metaxas, only strengthened republican feeling; and in December, following a great Venizelist victory at the polls, George and his Queen were "advised" to leave Greece while the General Assembly decided on the future form of government. George left for Bucharest on December 19, 1923, but refused to abdicate. Venizelos returned to Greece the next month to put an end to agitation for immediate proclamation of a republic and was forced to accept the Premiership, but in a few weeks resigned and left Greece. On March 25, 1924, the 103rd anniversary of the Greek declaration of independence, the General Assembly proclaimed a republic in Greece, deposing the Glücksburg dynasty and forbidding its members to reside in Greece; and on April 13 a national plebiscite confirmed the vote of the General Assembly. The nation's name was changed from "Kingdom of Greece" to "Hellenic State."

In Bucharest George tried living with his in-laws for a while, but soon grew bored and went to visit his Danish cousins in Copenhagen. Tiring of Copenhagen, he took a fling at Paris, where he tried in vain to write saleable film scenarios. He finally ended up in London (without his wife), hinting that under the proper financial auspices he would be quite willing to appear on the stage in New York City. "One of the unemployed who hopes to get his job back" is how he described himself, although he was willing to tell anyone who asked that it was "a rotten job, being a king." In London, where he was welcomed by the royal family as the great-grandson of Queen Victoria, court circles always referred to him as the King of Greece. Often a guest at Balmoral or in the Royal Box at Ascot, sought after by Mayfair hostesses, he led a busy social life but lived on $5,000 a year in a "dull London family hotel, Brown's on Dover Street, paying cash when he bought things because he couldn't afford to run up bills." For some time he did not even have his own car.

The new Greek Republic got along fairly well after Venizelos' return to power in 1928. In 1931, however, economic difficulties began. In the elections of March 5, 1933 the Populist Party of M. Tsaldaris obtained a small majority, and Tsaldaris became Premier. Promptly he began to eliminate Army officers and public servants known to be loyal to Venizelos. Republicans became uneasy, and there was an abortive republican revolt in March 1935. Venizelos, and those of his friends who could get out of the country, fled; others were arrested and had their fortunes confiscated. In protest, republicans boycotted the elections in the spring of 1935, and this time the Government won a much larger majority.

War Minister in Tsaldaris' Cabinet was George Kondylis, known as Italy's man in Greece. In October 1935 he organized an Army coup which took over the Government. After filling the streets of Athens with soldiers, declaring nationwide martial law and a state of siege, he proclaimed Greece once more a monarchy and himself the Regent. The National Assembly, summoned by him, voted to abolish the republican constitution, to revive the old monarchical constitution of 1911, and to hold a plebiscite on November 3 to confirm Kondylis' *coup d'état* and recall George to the throne. This was all very agreeable to the British, for George's pro-German reputation was by this time forgotten and he was known as Britain's man; it was even rumored that he might return to Greece only to be vindicated, afterward relinquishing his throne in favor of the Duke of Kent and the Princess Marina. Kondylis, however, kept in Mussolini's '42 good graces by going to Rome and talking of restoring the throne in such a fashion that he would remain dictator and would link the policies of Greece closely with those of Italy.

In the November 1935 plebiscite voters had their choice of dropping a blue ballot for George into the box or casting a red ballot for the Republic and, in *Time's* words, "getting roughed up." After some 800 republican and Communist leaders had been sent to island concentration camps their followers boycotted the polls. It was not unexpected, then, when the royalists (who counted the ballots) announced that ninety-eight per cent of the votes cast had been royal blue. George promptly wired: "This event by God's grace and the will of the Hellenic people will lead Greece to general prosperity and glory. The separation was hard for me, and all of us have suffered deeply. But I harbor no resentment against anyone. Greeks! Remember what the nation accomplished under my father, how we progressed toward the fulfillment of our dreams. Greeks! My ancestors' motto will also be mine: 'My strength lies in my people's love!'" Greek republicans, in turn, issued a manifesto addressed to "George Glücksburg" stating: "You are only the leader and tool of a gang of terrorists."

Kondylis sent George $200,000 in advance expense money for his triumphal return to Athens—still without his wife, for in July 1935 she had divorced him on grounds of desertion. The King's first proclamation from his palace at Athens was: "I will put at the nation's disposal all my capacity for work and my love for the people. I will bury the past for the sake of all, without exception." And at first it seemed as if he meant it. He had reportedly stopped in Paris to make a deal of republican toleration with Venizelos, and had promised an amnesty for political opponents imprisoned without trial and the reinstatement of Army officers involved in the March revolution. It was on the basis of Kondylis' opposition to such an amnesty, moreover, that George dismissed him four days after the restoration and commissioned Constantine Demerdjis to form a new provisional Government, pending the outcome of elections. On the strength of George's promises the Venizelists agreed to tolerate George's rule and to back a pro-British foreign policy. Kondylis threatened to mobilize his old military colleagues for battle if Greece voted in the Venizelists, but the King concentrated warships and troops in possible trouble centers, and in the elections that followed the Venizelists became the strongest group in Parliament.

But all was not well. Kondylis' coalition ran second in the elections and "united" with the other anti-Liberal parties, creating a parlimentary deadlock. Though fifteen Communists held the balance of power, George refused to tolerate the Communist deputies and the Liberals themselves refused to accept the Communist vote. No government could therefore be formed, and the deaths of both Kondylis and Venizelos not long after the elections made the situation still more difficult. George now had an opportunity to act. In August 1936 he sent for Metaxas, the Monarchist leader whose party had received only seven seats in the elections, and asked him to take over the Demerdjis provisional Cabinet. On August 4 Metaxas declared that a general strike scheduled for the next day in Athens was in reality a Communist revolt, declared martial law, and appointed himself dictator—supposedly a "temporary" measure until the political parties found it possible to reach an agreement and form a government. The decrees that followed, however, abolished the constitution, dissolved the parliament, banned the old parties, and created a "Third Hellenic Civilization." These decrees were signed by George, and most historians agree that the King's previous dealings with Metaxas (who had, it will be remembered, led the royalist revolt of October 1923) make him fully responsible for the dictatorship.

This dictatorship has been described as "a mixture of a National Socialist regime and a capitalist state of the eighteenth century," complete with secret police and youth movement. Demonstrations by democrats were savagely repressed by Metaxas, being labeled "Communist plots." Political opponents were given the castor oil treatment made famous by Mussolini, sent to island concentration camps, or executed. The universities were purged. A strict censorship of all reading matter was put into effect, such authors as Thucydides, Plato, and Xenophon being put on the Index. Liberty was proclaimed "a nineteenth-century illusion." Favorable reports on Mussolini, Hitler '42, and Franco '42 were published. Many remarkable social reforms, such as a minimum wage, were decreed, but they were enforced only on paper; actually the cost of living grew higher, salaries lower. The King's salary was an exception. According to *Time*, Metaxas' chief hold on the King was a little secret between them: "the King, who is always hard up, signed a decree paying himself his salary for the years of his exile, and the King knows that if Little John gets mad he will spill the story to the country." What is more, after sending more than $500,000 out of the country in less than two years for safekeeping in foreign banks George received a loan of about $1,400,000—supposedly as a mortgage on one of the old royal estates.

The people did not conceal their hatred for King and dictator, but behind the dictatorship were not only the Army and the police, but Germany. (Germany lent Greece four-and-one-half million dollars, all to be spent on armaments, while taking the bulk of Greece's exports.) Even after Metaxas rejected the Italians' three-hour ultimatum to Greece in October 1940 and the Italians invaded the country, George and his Government maintained cordial relations with Germany. The German military attachés in Athens and Salonika were, for example, permitted to observe and note in detail the arrival and deployment of the British forces up to April 5, 1941.

None of this prevented the Nazis from invading Greece themselves on April 6, after it became evident that the Greeks, fighting valiantly in spite of their own Fascist Government, were more than a match for the unenthusiastic Italians. By this time Metaxas was dead, and the late Alexander Korizis '41 Premier. Korizis, however, had not been allowed to change a single member of Metaxas' Cabinet, or even to choose his own secretary; and it is certain that there were traitors in high places. A large part of the Greek Army had been demobilized against its will, and the military situation already looked hopeless when on April 18 George called the Cabinet in extraordinary session and announced to the assembled group that he had learned of Fifth-Column activities by people in that very room. Korizis went home and committed suicide, and on April 20 George proclaimed himself Premier, appointing a new Cabinet and calling on the Army to "continue the fight to the end." The next day Emmanuel Tsouderos was appointed Premier, and on April 22 George and the Government abandoned Athens for Crete, pledging to fight on even though General Papademas had signed a separate armistice without orders. The Germans bombed the length and breadth of the island, and George and his party barely reached the seacoast alive, while thousands of British and Greek troops died in a defense rendered hopeless by lack of Allied airpower.

At the seacoast George embarked on a British destroyer bound for Cairo, and from Cairo via Capetown he reached London in September 1941. He had formed a new Cabinet in June, though retaining Tsouderos as Premier, and this now was recognized as the Greek Government-in-Exile. On New Year's Day 1942 George proclaimed: "Far from our dear country this year, I am devoting all my energies, all my thought, to the continuation of the fight of Greece at the side of our Allies; my Government, our national armed forces, and the unity of all Greeks abroad support me in this endeavor. I am confident that the victory of our arms will bring freedom, happiness, and internal peace to our country which, under a constitutional Government, will emerge from her present plight with renewed

GEORGE II, KING OF GREECE—*Cont.*

strength, and will occupy a position befitting her among the free nations of the world." That same month he took the first step toward the formation of a Balkan Union by pledging to unite the Balkan countries, when liberated, in defense, foreign policy, and foreign trade; and in June 1942 he came to the United States to sign a lend-lease agreement for the land, sea, and air forces of his country "who are fighting still." George and his party were guests at the White House and were honored at dinners given for them by President Roosevelt '42, Secretary of State Hull '40, and Secretary of the Navy Knox '40.

In the fall of 1942 most of the Greek Government-in-Exile was transferred to Cairo so that it might be nearer Greece and more useful in case of Allied action. It was not certain, however, that the Greek people were enthusiastic about this proximity, for underground reports at about this time were stressing the fact that the Greeks did not want a return to dictatorship. At a meeting of political leaders held in February an effort had been made formally to depose the King, but this action had been dropped on the grounds that it was not wise to go to extremes. Instead, it was agreed that a national plebiscite on the Crown would be held after Greece's liberation but before the King's return to Greece, with the United States and Britain sending observers to guarantee the honesty of the poll. As if in answer to this decision, on July 4, 1943 George announced in a broadcast from Cairo that as soon as it was possible for the Government-in-Exile to return to Greek soil all its members would resign in order that a truly representative Government could be chosen which would guarantee "freedom and orderliness of elections." He promised free elections for a constitutional assembly convention within six months of the liberation of Greece.

This was not at all what Greek democrats had meant, for they feared that, once on Greek soil, George's Government could control the results of any elections. But that George again had the support of Britain was made evident by Anthony Eden '40, who immediately told the House of Commons that the British Government endorsed George's post-War aims. The *New Republic* commented that same month: "[George's] democratic gestures in Cairo are to be interpreted as the maneuvers of a man, unsure of himself, fishing for an invitation to come back home. . . One of Greece's ablest fighters, Colonel Zervas, who is hoping to take over leadership of the guerrilla groups, has sworn his loyalty to George II. It may well be that the King is begging an invitation, but he is at the same time trying to write that invitation himself." (According to other sources, Zervas, who leads the army of the EDES, is anti-Royalist but even more anti-Russian and anti-Communist.)

On August 10, 1943 there arrived in Cairo, through England's assistance, representatives of various Greek underground factions to confer with the Allied command on the strengthening of Allied activities and to convey to Allied authorities the objection of the Greek people to George's return. On August 31, however, British Prime Minister Churchill '42 announced: "I take this opportunity to send a message of encouragement . . . to the Kings of Greece and Yugoslavia who have never faltered for one moment in their duty and who we hope to see restored to their thrones by the free choice of their liberated peoples."

According to a New York *Herald Tribune* correspondent: "In view of the present state of Greek public opinion, observers believe that the United States and Britain would be committing a great political error and laying the foundation for future troubles if they attempted to bring the Greeks royalty at the same time they bring them independence from the Germans. The alternative would be to deal with those Greeks within the country who have been leaders of the movement of resistance to the Nazis." Finally, on November 11, Churchill declared that the Greek people alone would eventually decide the future of their King; and the next month George himself indicated that he would reconsider his intention of returning to Greece with his Cabinet before a plebiscite on the issue. In the meanwhile there were persistent reports from Cairo of armed clashes between Zervas' forces, which had been receiving aid from the Allies, and ELAS, the Army of the National Liberation Front (EAM), composed of republicans, liberals, socialists, communists, and agrarians, and said to represent from seventy-five to eighty per cent of the Greek people. These reports were not confirmed by sources inside Greece, however, and George was accused of attempting to use Zervas as the Yugoslav Government-in-Exile had used Mikhailovitch '41: to discredit the popular partisan forces.

The man who may or may not return to Greece is five feet six inches tall, described by *PM*'s Cecelia Ager as "a lithe, dapper, well-set-up sort of chap, not too tall, not too short, even though he thinks he is. He wears built-up shoes. . . The King speaks the King's English like a King, and obeys the newsreel cameramen like a good egg. He looks directly at you when he says something, smiles when there's something to smile at, gets off graceful cracks himself, appreciates any in return." According to *Time*, he "commands ten languages, likes dancing, tennis, shooting, prizefights, the circus, slapstick at the Palladium and ginger ale with his meals. Untroubled by minor inconsistencies, he is a Mason, Greek Orthodox, and divorced—all in good standing." He also likes to drive a car fast, "go to first nights, wear snappy clothes—stripes and braided uniforms." He is childless, and is interested neither in family life nor in intellectual pursuits. In a debate at Oxford Union during his exile in 1928 he once said: "Instinctively I distrust the professor and the pedant. Give me a burly man of bone and gristle. The world is too full of bookworms and blue stockings, long-haired men and short-haired women."

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GEORGE, WALTER F(RANKLIN) Jan. 29, 1878- United States Senator

Address: b. Senate Office Bldg, Washington, D. C.; h. Vienna, Georgia; Mayflower Hotel, Washington, D. C.

Chairman of the Senate Finance Committee and former chairman of the Foreign Relations Committee is conservative, hard-working Walter F. George, veteran Senator from Georgia whom President Roosevelt '42 attempted to "purge" in 1938. Poised, dignified, a "scholar and a gentleman," according to one irreverent reporter he would be a perfect Southern Senator of the old school if he would let his hair grow long and sprout a goatee. Even his wife calls him "Mister George," and few of his friends feel inspired to call him "Walter."

In spite of his patrician appearance Walter Franklin George is proud to remember his humble beginnings. He was born on a tenant farm about three miles from Preston, Georgia (in Webster County) on January 29, 1878, the son of Robert Theodric and Sarah (Stapleton) George, who were of Welsh and English stock. He knew both poverty and hard work as a boy, following his father from farm to farm, going to country schools first in Preston, then in Cordele. But his talents for oratory were already evident. When he was only fifteen he was summoned to a Masonic convention to substitute for a scheduled speaker who was late; at twenty, as a student at Mercer University, a Baptist institution in Macon, Georgia, he won an intercollegiate oratorical contest in Atlanta with an oration on the Constitution. Even away from the speaker's platform his way of handling words was impressive. According to one story, as a youth he rode into a small town one day on an ancient mule whose dilapidated condition provoked merriment in a girl watching the scene from her front porch. George promptly rode up to her and observed loftily: "This mule of mine is a worthy burden bearer of our farm. He does his work most uncomplainingly. Because of his toil he is an animal not to be despised. After five or six days of labor, he is entitled to recreation. How could this mule come into town for a little pleasure unless I brought him? To laugh at me, miss, is a reflection cast upon this good animal."

Obviously here was a born lawyer, and in 1901, with B. S. and B. L. degrees from Mercer, young George hung out his shingle at Vienna, Georgia. In 1906, three years after his marriage to Lucy Heard, he was elected solicitor of the Vienna city court. Between his election and induction the post of solicitor general for the Cordele Judicial Circuit Court fell vacant, and when he tried for the higher office he was again elected. According to Vienna legend, all the lawyers in town had urged him to go into politics: he had cornered all the law business!

WALTER F. GEORGE

By 1912 George was a judge of the Superior Court of the Cordele Judicial Circuit. He went from the circuit bench to the Court of Appeals on January 1, 1917, but resigned this last office on October 1 of the same year to become a Justice of the Supreme Court of Georgia. There he made a distinguished record. In the State Supreme Court he handed down at least one decision that was later appealed to the United States Supreme Court, and in upholding the decision of the lower court Justice Van Devanter said that George's opinion was written in such precise and unmistakable language that he was forced to quote it literally as his own. In 1920 George's Alma Mater honored him with an LL. D.

In 1922 fiery old Senator Tom Watson died, and George, his temperamental opposite, was picked to succeed him by the South Georgia Watsonites and Atlanta financial interests. In his campaign for the Democratic nomination George denounced the League of Nations and other "foreign alliances," promised to vote against the soldier bonus, and advocated abolition of the Railway Labor Board and more teeth for the Volstead Act. The United States should allow no further immigration "until every man in our country has a job," he also said. In the October primaries he received the biggest landslide given any Georgia candidate for twenty years. One of his first announcements after this victory was that he would wage a Senate campaign against any anti-lynching law.

On November 23, 1922 George was seated in the Senate, and he has been sitting there uninterruptedly ever since. (His present term does not expire until 1945.) According to the New York *Times*, he then proceeded to distinguish himself by hard work in committee chambers rather than by championing

GEORGE, WALTER F.—*Continued*

any spectacular causes or making many headlines. He soon acquired the reputation of a "regular" Democrat, one who was continually seeing a danger to "States' rights" in the rise of Federal power, urging that taxes be lowered, and denouncing high tariffs.

At the Democratic National Convention in June 1928 Senator George, by this time Georgia's favorite son, received fifty-two and one-half votes for the Presidential nomination, but he was defeated. He then helped to carry Georgia for the victorious candidate, Al Smith, in spite of the fact that Smith was a "wet" and George a confirmed "dry" who had formerly taught Sunday School in the Baptist Church. When George came to Washington in 1922 he had never touched liquor in his life, and he was proud of it: "I've battled a thousand in that respect, and I don't intend to let Washington weaken me." In 1928, however, he announced that although he was personally a dry, the wets "have every right . . . to oppose the Eighteenth Amendment and the Volstead Act and to do all within their lawful power to take a Federal Government out of a domain where it has no business to be —in the regulation of a private citizen's habits and wishes."

George was, of course, a conservative from the very beginning. In 1928 he fought Senator Tom Walsh's resolution to investigate the power trust on the grounds that "the supreme need of the present is to turn back to the Bill of Rights and the Constitution, and the abandonment of this stupid policy of projecting government more and more into the private lives and affairs of the people." He opposed Roosevelt as early as the Democratic Convention of 1932. When Roosevelt was elected he supported many New Deal measures, including the National Reconstruction Act, the Agricultural Adjustment Act, the Tennessee Valley Authority, the Banking and Securities Exchange Commission bills, the Wagner '41 Labor Act, and Social Security. But there were others of which he disapproved. In 1934, when he was a member of the Senate committee investigating the munitions industry, he signed the minority report with Senators Barbour and Vandenberg '40. In 1935 he attacked the Costigan-Wagner anti-lynching bill on the ground that it violated freedom of the States by providing that State agencies could be penalized by Federal courts, and he spoke against the Guffey coal bill. He voted against the "death sentence" Holding Company Act and against the Wagner housing measure, and he sponsored a Federal housing projects municipal taxation bill. In 1937 he took the lead in the fight against Roosevelt's proposals to reform the Supreme Court and to reorganize the executive branch of the Government, asked the Senate to override the President's veto of the Veterans War Risk Insurance bill, opposed the wage-hour bill, and asked for revision of undistributed profits taxes.

In 1938 George was, therefore, a logical candidate for Roosevelt's attempted "purge." In the campaign that year the New Deal candidate was Lawrence Camp, a young Federal district attorney in Atlanta, and on August 10, the day before he was scheduled to speak at the Gordon Institute stadium at Gainesville, Roosevelt referred to Camp as the "gentleman who I hope will be the next Senator from this State." That same evening both Camp and George made campaign speeches. Camp declared: "The record of Senator George during his sixteen years of service in the Senate discloses that he has been the Senate leader for the forces of entrenched greed, Big Business, and its millionaire owners of the country. That is the reason the local agents for these big Eastern corporations are supporting George." George, who had anticipated just such an attack, was at the same time announcing: "When I was fighting for the soldiers of the World War—those crippled and disabled men who, in the very hell of war itself, gave their bodies—I know that I was not fighting for Big Business. And six times I have taken the floor in the Senate to override a Presidential veto of bills that had been passed for the benefit of our veterans or for the widows and orphans."

At Gainesville the next day Roosevelt, announcing that he would vote for Camp if he could vote in the Democratic primaries in Georgia, called George a "gentleman and a scholar" and my "personal friend," but a man who "cannot, in my judgment, be classified as belonging to the liberal school of thought." "Some false representative of the people" had given lip service to the objectives of social and economic progress, he said, but had not "raised their little fingers actively to attain the objective itself. Too often these few have listened to the dictatorship of a small minority of individuals and corporations who oppose the objectives themselves. That is a real dictatorship."

George immediately arose, shook hands with the President and announced: "Mr. President, I regret that you have taken this occasion to question my democracy and to attack my public record. I want you to know that I accept the challenge." And in his radio address at Waycross four days later he took up the gauntlet in all earnest. The speech was the most effective and impassioned he had ever given; at one point the usually restrained Senator sobbed audibly, and tears coursed down his cheeks. "Are the people of this State or any other State entitled to choose their own servants?" he demanded. "Are they entitled to do so? This is not the first time it has been fought out in Georgia. We settled it once before when honesty walked down through the shadow of bayonets, held in carpetbagger hands, and cast an honest ballot for redemption of this State. . ." When he finished—"I am persuaded that this generation of white Democrats will not let democracy down in our beloved States"—and the band broke into the strains of *Dixie*, his visible audience of 1,500 was in tears.

In the spirited campaign that followed, Camp called George a representative of the Georgia Power Company, and Eugene Talmadge '41, the third candidate, charged that the George forces had spent $100,000 in placards, post cards, and advertisements, and had "a half million already contributed by the giant corporations of this nation at hand." George himself, admitting that "the Georgia Power Company supports me, but so do most of the other business interests of Georgia," called himself "an eighty per cent New Dealer"—"a liberal, but a liberal within the Constitution." All in all, it was one of the most bitterly fought campaigns in the history of the state. In the September primaries the early returns showed Talmadge in the lead, but as more outlying rural counties reported it became evident that George had carried the day. Most of the campaigning had been carried on in the rural areas, not only because the ownership of forty acres of land or $500 in property are requirements for voting in Georgia (a poll-tax state), but also because the county unit system makes some rural votes worth as much as thirty-five urban votes.

In 1939 George opposed the confirmation of Harry L. Hopkins '41 as Secretary of Commerce, assailed the wage-hour law, attacked the government lending bill and urged a spending cut, and spoke against a Presidential third term. On foreign policy, too, he and the Administration were at odds before the War. In April 1939 he attacked Roosevelt for asserting in an address at Warm Springs, Georgia that war might be imminent, and predicted that if we left Europe alone there would be no war. At the time Roosevelt wanted the arms embargo lifted and a cash-and-carry plan instituted that would benefit the democracies in case of war. On July 11 Senators George and Gillette (another "purge" survivor) cast the two deciding votes by which the Foreign Relations Committee deferred consideration of the neutrality act to the next session of Congress.

With the outbreak of war in Europe Senator George and President Roosevelt moved much closer together on foreign policy, and with the late Key Pittman, then chairman of the Foreign Relations Committee, George led the successful fight to repeal the arms embargo. But he remained an independent on most questions. In 1940 he voted for the new Hatch bill and spoke against a third term for the President. In the debate on the Selective Service Act he assailed the Administration's "dilatory attitude" in preparing for defense and announced that Congress was being asked "to do everything but actually declare war." He voiced opposition to the Russell Amendment authorizing government conscription of industry, saying that if such an amendment were passed the American people would know that we were not preparing for peace, but for war; he criticized Roosevelt's exchange of destroyers for British air bases on the grounds that Congress should have been consulted; and he argued against permitting the President to send the National Guard anywhere in this hemisphere in peacetime, calling it "the doctrine of militarism, the doctrine of tyranny, the doctrine of dictatorship." Although a supporter of Hull's '40 reciprocal trade treaties (he is a good friend of the Secretary of State), he also opposed the Latin-American loan bill.

In November 1940, with Key Pittman's death, Senator George became chairman of the Foreign Relations Committee. The late Senator Pat Harrison had refused the office because he wished to retain the chairmanship of the Finance Committee. At the time George stated his position on foreign policy: "I have never been an isolationist nor have I been for intervention. I favor making the whole Western Hemisphere economically as well as militarily immune from attack." He favored aid to England as well, and in 1941 he and Senator Barkley '41 led the fight for passage of the lend-lease bill. Yet he remained less of an interventionist than Roosevelt up to the day of Pearl Harbor. He soon came to the conclusion that the neutrality act would have to be amended, but for a long time he opposed the use of convoys, which, he thought, would probably lead to actual war, and in June he led the attack on the Administration's "totalitarian methods" in the debate on the Administration's request for emergency powers over merchant shipping. In July he suggested that it might not be necessary to pass a new law keeping selectees beyond their year of training, although the next month he himself voted to extend their service.

A long-time member of the Senate Finance Committee, Senator George had not allowed all of these debates over foreign policy to keep him from working hard on that Committee. In 1940, for example, he had led the fight for the kind of excess profits tax bill which was finally passed—a bill which, as one reporter pointed out, saved the Coca Cola Company, Georgia's richest concern, about $11,000,000 a year in excess profits taxes it would have had to pay under the Treasury's original plan. In August 1941, with the death of Senator Harrison, George gave up his chairmanship of the Foreign Relations Committee to become chairman of the Finance Committee. One of his first moves was to endorse the suggestion that tax exemptions be reduced from $2,000 to $1,500 for married persons and from $800 to $750 for single persons. The next year he opposed any change in the present method of allowing corporations to elect to pay their excess profits on the basis of their previous earnings, proposed to grant both corporations and individuals temporary exemption from taxes on that portion of their incomes which they would put into a proposed new type of security and to permit deductions of debts as a tax relief, and was responsible for the so-called Victory Tax, a five per cent gross income levy applying to all incomes of more than $624, which the Senate Finance Committee refused to repeal in December 1943.

In May 1943 he voted against the Ruml '43 plan when the Ruml-Carlson bill reached the Senate Finance Committee. He had previously criticized the Forand-Robertson bill passed by the House for not employing "the principle of equality of tax treatment," however. He promptly introduced a compromise bill, which, like the Forand-Robertson bill, would have abated seventy-five per cent of all 1942 income taxes, but which, like the Ruml-Carlson bill, would have collected the same percentage from both upper and lower tax brackets. His bill won the support of the National Association of Manufacturers and was eventually passed after extensive debate. George then announced that the carry-over tax of twenty-five per cent should operate to "freeze" personal income taxes for the next two years; and, again supported by the N.A.M. as well as by most Republican Senators and

GEORGE, WALTER F.—*Continued*

a goodly number of Democrats, he held to this conviction the following fall. When the Roosevelt Administration demanded $10,500,000,000 in new revenue, and the House Ways and Means Committee "cut back" the pending tax bill to raise only $2,000,000,000 George described the action as a distinct service. The bill reported by his Senate Finance Committee in December 1943 raised only slightly more (both the House and Senate Committees turned down Treasury proposals for heavier taxes on corporations and on high incomes and for higher inheritance taxes), and made changes in the War Contracts Renegotiation Law that Secretary of the Treasury Morgenthau '40 said opened the way for "truly extortionate profits" and held the "seed for a national scandal." According to Drew Pearson '41, the chairman of the Federal Finance Committee of the United States Chamber of Commerce once boasted that he controlled George's vote on taxes.

On the issue of price control George's record has been equally anti-Administration. In 1942 he criticized lack of wage control but spoke against price ceilings, arguing for increased production of civilian goods to hold prices down through normal competition. In 1943 he voted against considering farm-labor costs in parity only after the President had vetoed the Bankhead '43 farm price bill, and (although he himself had been one of the chief sponsors of the subsidy on gasoline to the oil companies) he also led the long fight in the Senate against rollback subsidies.

A strong critic of the Administration's extravagance, George has opposed the use of Federal funds for many other purposes, too, voting against an appropriation for crop insurance, for abolishing the domestic branch of the Office of War Information, and against money for the National Resources Planning Board. In June he also proposed that the combined expenditures of the Army and Navy be limited to $75,000,000,000 a year, since the armed services were indulging in "unnecessary" expenditures threatening the home-front economy. Where he has voted with the Administration on matters involving Federal spending the interests of his farm constituents have usually been directly involved. He voted, for example, for continuing the loan powers of the Farm Security Administration, for a $100,000,000 appropriation for soil conservation, and for money for the National Youth Administration, and he supported the school aid bill which was killed after an anti-discrimination amendment had been appended to it by its foes. (In the past George himself had offered three bills authorizing money to support vocational education in United States high schools, the courses outlined confined to such subjects as agriculture and industrial arts.) In late November Senator Wagner '41 introduced for him and for Senator Bennett C. Clark '41 a bill providing for unemployment insurance for veterans and credits on old-age insurance for each month of active service since September 16, 1940.

On other domestic issues the Senator has generally lined up with the conservative Southern bloc. He voted for the Bankhead bill to defer farm labor from the draft. He voted for the Smith '41-Connally '41 anti-strike bill and for overriding the President's veto of it. He urged the Senate to accept the House demand for the dismissal of Watson, Dodd, and Lovett '43. As ranking member of the Byrd '42 Committee, he favored Jesse Jones '40 and his Reconstruction Finance Corporation in the dispute between Vice-President Wallace '40 and Jones; as chairman of the special Senate Post-War Economic Committee (created in March), which is primarily concerned with industrial demobilization at home, he announced that America must remain "politically free" from government supervision after the War. Particularly interested in the aviation industry, he has also attacked the Civil Aeronautics Board, and he has long been on the warpath against the way renegotiation of contracts is applied to aviation manufacturers.

On matters affecting foreign policy Senator George has not been particularly vocal in 1943, although he led the fight for renewal of the reciprocal trade agreements, and although in March of that year Senator Connally appointed him to a subcommittee of the Foreign Relations Committee to study all pending and impending resolutions relating to cooperation with the United Nations in the prosecution of the War and the establishment of agencies to preserve post-War peace. In October, after foreign statesmen as well as sponsors of several Senate measures had been heard by the subcommittee, the first report was made to the full committee, and the Connally peace resolution was the result. Critics of the Connally peace resolution insisted that its attempt to antagonize no one, even isolationists, had robbed it of all meaning, and tried to get an amendment to it passed providing for a post-War international organization "with power, including military force," to enforce peace. This amendment George opposed, saying he was against an international peace force. On October 31 he doubted that the Moscow Conference would produce results affecting the Senate's stand on post-War problems, but following the Conference he himself voted for the revised Connally resolution.

Senator George is a man "of medium height, rather slender, with graying hair," who "is always fastidiously dressed, usually in a gray, double-breasted suit." According to Allan A. Michie '42 his "speech in private conversation is still slow and judicial, without any feeling save an occasional touch of dry sarcasm. On the platform his voice is strong and resonant, but he can raise it to a roar only with genuine physical effort." (He once loosed all his batteries against Huey Long, though, in a speech that is still remembered as one of the most punishing orations in Georgia history.) "He is courteous, but so instinctively reserved that even the members of his family call him 'Senator.'" Unfriendly critics say that he is pompous, humorless, and severe, pointing out that he never cracks a joke or tells a funny story. Even his enemies acknowledge that his mental caliber is distinctly above the average, however, and his memory even more remarkable. The story is told that he once gave a reporter a fifteen-minute extemporaneous statement and an hour later "repeated it, word for word, period for period, to other reporters who had got wind of it."

The Senator from Georgia has a reputation for working hard and playing not at all, but he does have two relaxations: hunting and fishing. Sometimes he even listens to Fibber McGee '41 and Molly '41 over the radio. He and Mrs. George (known to all her friends as "Miz Lucy") dine out very seldom, almost never dress for dinner, and, while in Washington, live in great simplicity at the Mayflower Hotel, where Mrs. George likes to do her own cooking. In Vienna the Senator owns a five-room home and 132 acres of land. He has two sons, Heard Franklin, who is in the Army Air Forces, and Joseph Marcus, who, as a lieutenant in the Naval Air Corps, was reported missing in action while on patrol duty in August 1943.

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GIL FORTOUL, JOSÉ (hēl for'tül ho-zā) 1862—June 15, 1943 Former provisional head of Venezuela; one of Venezuela's most prominent diplomats, politicians, and writers; author of thirty novels and historical treatises, the best known of which is *The Constitutional History of Venezuela.*

Obituary

N Y Times p21 Je 16 '43

GILBERT, GEORGE Sept. 27, 1874—Mar. 24, 1943 Veteran Southern New York newspaperman and author; retired from newspaper work in 1917 in order to devote himself to short-story writing and farming; wrote more than one hundred short stories and a number of articles and book-length serials for leading magazines.

Obituary

N Y Times p21 Mr 25 '43

GILLET, LOUIS (zhēl-lē') Dec. 11, 1876—July (?) 1943 French art critic; internationally known for his numerous books on French and Italian art; member of the French Academy.

Obituary

N Y Times p19 Jl 2 '43

GILLMORE, FRANK May 14, 1867—Mar. 29, 1943 President of Associated Actors and Artistes of America; founder and president emeritus of Actors Equity Association; retired from the stage in 1916; one of the most powerful influences in the American theatre.

Obituary

N Y Times p21 Mr 30 '43 por

GLICENSTEIN, ENRICO May 24, 1870—Dec. 30, 1942. Internationally known sculptor and artist; twice winner of the Prix de Rome; gold medalist at 1900 Paris Exhibition; said to be the only sculptor who exhibited jointly with Rodin; represented in many leading museums; killed in a traffic accident during New York City dimout.

Obituary

N Y Times p23 Ja 1 '43 por

GLICENSTEIN, HENRYK *See* Glicenstein, E.

GLYN, ELINOR (SUTHERLAND) Oct. 17, 1864—Sept. 23, 1943 English novelist and short-story writer; wrote many best sellers on the subject "of slightly seamy romantic love"; described herself as "a high priestess of the God of Love"; author of *Three Weeks* (1907) and *It* (1927), both of which "shocked many readers of two continents."

Obituary

N Y Times p23 S 24 '43

GOLDSBOROUGH, JOHN BYRON 1864(?)—Mar. 26, 1943 Civil engineer; chairman of the board of the New York Underpinning and Foundation Company; in charge of the construction of several New York subways; was authority on underwater engineering construction.

Obituary

N Y Times p13 Mr 27 '43 por

GOLIKOV, FILIP (IVANOVITCH) (gô'li-kov) 1900(?)- Russian military officer
Address: b. People's Commissariat of Defense, Moscow, U. S. S. R.

On February 16, 1943, six days before its twenty-fifth anniversary, the Red Army stormed and recaptured Kharkov, the capital of the Ukraine and the fourth largest city in the Soviet Union. Leading the valiant Red warriors was Colonel General Filip Golikov. When Hitler's '42 hordes had entered the Ukrainian capital in October 1941, trumpets had blown in the streets of Berlin and the Führer's voice had risen in paeans of self-adulation—for Kharkov, second only to Moscow as a railway center and a forge of Soviet industry, seemed at the time the final proof of Nazi invincibility. Now, sixteen months later, the Germans licked their wounds and determined to spare no cost in its recapture. Fresh Nazi divisions having been released from the troops of occupation in the West, a German counteroffensive followed which compelled Golikov's outnumbered men to abandon the martyred city for the second time—but only after fierce resistance. "We will be back!" vowed the Reds. And on August 23, 1943 vic-

GENERAL FILIP GOLIKOV

tory bells rang in Moscow as the city changed hands for what was surely the last time.

Colonel General Filip Ivanovitch Golikov is somewhat better known abroad—specifically in the English-speaking countries—than most of his colleagues. This is due to the fact that a few weeks after the Nazi attack on the Soviet Union, Colonel General (then Lieutenant General) Golikov headed a military-diplomatic Soviet mission to London and Washington to discuss lend-lease arrangements. Still only the barest outlines of his life have been published in Soviet and foreign publications. There is some doubt about the date of Filip Ivanovitch Golikov's birth. Most sources say he was born in 1900. In 1918, shortly after the Bolshevik Revolution, he joined the newly organized Red Army, and he fought in its ranks throughout the civil war period. His valorous service record was rewarded with a scholarship to the Moscow Military Academy.

After graduation, his rise at first was slow. He specialized in mechanized warfare (he is now regarded as one of Russia's principal tank experts) and he was finally given the opportunity to put his theories to fiery tests during the Finnish campaign of 1940, in which he distinguished himself and received several decorations. From then on he skyrocketed to the top. When the War with Germany broke out Golikov was already a key member—deputy chief—of the Soviet General Staff, serving under Marshal Shaposhnikov '42. He is one of the group of unknown "youngsters" in the Red Army command who have proven their mettle in the present fight and who have climbed to important posts over the better known oldtimers.

General Golikov was designated by Stalin '42 as the first envoy to his new allies. On July 8, 1941 the young Soviet general and his military mission, consisting of Rear Admiral N. Kharlamov of the Soviet Naval Staff, Colonel Pugachev, Colonel V. Dragun, Major A. Sizov, and a military engineer named Varanov, arrived in London. They were the center of an enthusiastic demonstration when a crowd of singing and cheering Soviet sympathizers greeted them at the railroad station. Some of the women broke through police lines to embrace the members of the delegation.

The mission led by General Golikov visited Foreign Secretary Anthony Eden '40 the following morning. They also conferred with Sir Archibald Sinclair '40, Captain David Margesson '41, General Sir John G. Dill '41, and other staff officers. Within twenty-four hours of General Golikov's arrival in England the first shipment of British war supplies was on its way to Russia. Five days later Golikov's mission and the English military authorities drafted a joint Russian-British plan of strategy against Nazi Germany and for close reciprocal assistance. On July 13 Golikov returned secretly by plane to Moscow for consultations with Stalin. He was accompanied only by Colonel V. Dragun, a specialist in motorized warfare and deputy chief of the External Relations Bureau of the Soviet Defense Commissariat. The other members of the mission under the leadership of Rear Admiral Kharlamov remained in London to continue the technical talks. In the meantime a mutual aid pact was signed by representatives of the two countries in Moscow.

In a few days General Golikov was back in London with new instructions. He remained in the British capital for another fortnight until a final agreement on strategy was reached, supplementing the Anglo-Russian alliance. On the last day of his sojourn in London, he conferred at the American Embassy with Ambassador John G. Winant '41 and Harry L. Hopkins '41, administrator of the Lend-Lease program who was in England at the time. At this conference it was disclosed that General Golikov had been commissioned by Stalin to depart for Washington to discuss American aid to Russia.

On July 26, 1941 General Golikov, accompanied by Engineer General Alexander Repin, arrived at La Guardia Field, New York, by way of Montreal. From there they proceeded to Washington, where they held a series of conferences in the next few days with State Department officials and with General George C. Marshall '40, chief of staff of the United States Army. The purpose of General Golikov's visit to the United States, as it was officially explained, was to coordinate Russian orders for military supplies under the Lend-Lease Act.

On July 31 General Golikov and his aide were received at the White House by President Roosevelt '42. The Soviet generals wore uniforms of scarlet, blue, and olive drab, with the hammer and sickle embossed in gold leaf on their visored caps. After the conference General Golikov told the press that it was "extremely easy to discuss military questions with your President."

"One feels," he added, "that President Roosevelt is well acquainted with all problems involved—that he is Commander in Chief not only by constitutional right but also by knowledge and by his deep understanding of the international political situation."

Commenting on his talks with General Golikov, the President highly praised the Russian stand against Nazi aggression and permitted himself to be quoted as saying, "It is magnificent. Frankly it is better than any military expert of Germany thought it would be." Simultaneously with General Golikov's negotiations in Washington, conferences were being held between Lend-Lease Coordinator Hopkins and Joseph Stalin in Moscow regarding American aid to Russia.

With his military-diplomatic mission in Washington successfully completed, General Golikov returned to Moscow to be placed at the Front—as a fighting man again. When the Soviet capital was threatened in the fall of 1941, he was given command of a field army, serving under Marshal Timoshenko '41 and General (now Marshal) Zhukov '42. Both in the winter of 1941 and in the spring of 1942, when his army helped to beat back the Nazi onslaught on the Moscow Front, General Golikov's name was frequently mentioned in dispatches. After the tension there was released General Golikov was assigned to the more critical southern theatre of operations as chief of the Voronezh sector. Because of his constant and phenomenal successes at his new post, the young General was then chosen by Premier (now also Marshal) Stalin to "liberate the Ukraine."

General Golikov began a new counteroffensive as early as December 1942. Three days before Christmas his relentless drive southwest across the Don Bend reached Kantemirovka after a fifty-five mile push. By January 23, a month later, his fast-moving troops were occupying Volokonovka, a railway junction seventy-eight miles northeast of Kharkov, and capturing 12,000 new prisoners, thus increasing the total of Axis captives on this front to 64,000. In the preceding nine days of this offensive, Golikov's army had routed seventeen Axis divisions, nine of them Hungarian. In seizing Volokonovka, General Golikov succeeded in cutting the Elets-Kupyansk railway, which was of immeasurable help to him in his subsequent sweep to the Eastern Ukrainian metropolis of Kharkov.

By February 6, 1943 Colonel General Golikov had cleared the last Germans from Voronezh and had driven some 100 miles to the west. One of his most brilliant accomplishments was the encirclement of the Axis forces between the Don and the Moscow-Rostov railway. It resulted in the virtual capture or annihilation of the remnants of nine routed divisions. This action, it is conceded by neutral observers, just about knocked the Italians out of the fighting. Two days later, Golikov's army pounded its way within forty miles of Kharkov and on February 16 he stormed and reconquered the Ukrainian capital. General Golikov's troops pushed steadily westward and in the first week of March had gained close to a hundred miles in their new drive toward Kiev. By the middle of March, however, in an "enveloping movement from north and east," the Germans had launched a counteroffensive; and on March 16, 1943 the Soviet High Command admitted that Kharkov had fallen to the Germans again. Golikov was not commanding the Red warriors who retook the city by storm in August of that same year, but it is safe to say that he rejoiced with them.

Colonel General Filip Golikov is married and is the father of two daughters. He is "stocky, shaven-headed", "a husky man with a broad face." Although some describe him as "tall," photographs taken with former Under-Secretary of State Sumner Welles '40 show the Soviet general to be of less than medium height, some six inches shorter than Welles. Newspapermen who saw General Golikov emerge from the conferences with the President in Washington remember his "steady blue eyes, his clean-shaven head, and his barrel chest," covered with the Red Star and with the ribbons of the orders of Lenin and of the Red Banner.

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International Who's Who 1942

GORDON, MAX June 28, 1892- Theatrical and motion-picture producer

Address: b. 149 W. 45th St, New York City; h. 30 W. 54th St, New York City

His leisurely and friendly manner belie the fact that Max Gordon produces three or four Broadway plays during a season (a high average), spends six months of each year in Hollywood superintending film productions, and does an all-year job for the National Broadcasting Company as general production director of television. Biographical sketches of him fail to agree in many particulars because his sense of humor prompts him to sacrifice facts for a laugh when talking of his career—the laugh usually directed toward himself.

"I was born [June 28, 1892] in poverty," says Gordon, "at 59 Goerck Street in the slums of New York City, and my father was a pants-presser in a sweatshop." His family included ten people, his father and mother, Harris and Doba (Friedman) Saltpeter, himself, two elder brothers, Dave and Cliff, and five sisters—all ten of them slept in four rooms. "The Saltpeter boys discovered the theatre when they were still in short pants, and sold popcorn at baseball games to get money for tickets to the neighborhood shows." Brother Cliff took a job with a burlesque show and changed his name to Cliff Gordon. By 1910 he owned three shows and had become well known in burlesque.

At eighteen Max decided to follow Cliff into show business. Cliff, wishing Max to continue his education, refused to give him a position in any of his shows. A freshman at City College at the time, young Max could not see the advantage of further schooling and through his own efforts secured a position with the Hyde and Behman burlesque shows. Two years later Cliff, unable to persuade young Max to continue his educa-

Lucas-Pritchard

MAX GORDON

tion, gave him a position in the business end of one of his own burlesque shows. It was then that Max changed his name to Gordon.

When the company played Minneapolis he met Albert Lewis, a comedian in another burlesque show, and made a major decision in his career. Lewis and Gordon went into business together. Their first vaudeville venture, an act called *The London Fire Brigade*, was a thoroughgoing failure. It was not until the team produced Aaron Hoffman's sketch *Straight* that they achieved any success. Some time later, when they were invited by the Keith vaudeville circuit to book their acts with them, Lewis and Gordon started on their way up in the theatrical profession. Among their successes was a one-act play, *In the Zone,* by Eugene O'Neill, then a young and unknown playwright, who asked for and was given a $50 advance on the sketch because he wanted to get married. A few years later Lewis and Gordon began making investments in Broadway plays. *Six-Cylinder Love* (1921); *The Nervous Wreck* (1923); *Rain* (1923); *The Family Upstairs* (1925); *Easy Come, Easy Go* (1925); and *The Jazz Singer* (1925) were plays which earned them approximately a million dollars. When their theatre profits were lost in the stock market the Lewis and Gordon partnership was terminated. In 1930 Gordon became an independent producer.

The season before, Dwight Deere Wiman and Tom Weatherly had produced *The Little Show* (1929) starring Fred Allen '41, Clifton Webb '43, and Libby Holman, with such success that they were planning a second version for 1930. When the producers changed their plans, leaving Allen, Webb, and Holman available, Gordon decided to put them under contract, though their combined weekly salaries amounted to $6,000, a considerably larger sum than he had ever paid for acting talent in his vaudeville days. Borrowing money for the planned revue, he engaged Howard Dietz and Arthur Schwartz to write a book and score. Under the title *Three's a Crowd,* the revue opened in October 1930. *The Nation's* critic pronounced it "the best revue New York has seen in many years." After a successful New York run the revue went on the road, where it lost money. Although the show finally managed only to break even it established Gordon as a producer of smart shows built around big names.

His next production, *The Band Wagon* (1931), also produced on borrowed money, earned, however, a profit of $100,000. The reviewers were unanimous in their praise, and "many people still think of it fondly as the greatest revue of all times." The critics were divided in their opinion of his second musical production in 1931, *The Cat and the Fiddle,* but Gordon "nursed the play into a healthy state of convalescence." He was not so successful with *Flying Colors* (1932), which folded after a "short flight." The following year, although he had three hits to his credit since his debut as an independent producer, "Gordon's stock market losses and his indulgence in engaging the highest-priced talent left him broke and he had a nervous breakdown."

Noel Coward's '41 play, *Design for Living* (1933), brought him out of his physical and financial slump. In this, his first venture into drama, Gordon followed his musical comedy policy of engaging big names. The Lunts '41 and Noel Coward '41 were cast in the leading roles. Joseph Wood Krutch, writing in *The Nation,* attributed its success to the popularity of the Lunts and Coward. Richard Lockridge '40 of the New York *Sun* supported Krutch's opinion when he wrote: "Not very much plot is supplied or needed, but the whole as written and acted is as happy a spectacle of surface skating as one might hope to see. They skate with fantastic swoops and little nonsensical shouts and a fine abundance of animal spirits."

Gordon's production of Clare Kummer's *Her Master's Voice* (1933), starring Laura Hope Crews and Roland Young, also was praised chiefly for its casting. The *Commonweal* review stated: "The play has no particular plot or purpose. Its only merit lies in its verbal fireworks. Even these would fall flat in other mouths than those of the capable actors who take charge of the proceedings." *Roberta* (1933), a musical comedy by Jerome Kern '42 and Otto Harbach adapted from a story by Alice Duer Miller '41, received adverse criticism from twelve of the fourteen leading reviewers—but Gordon had faith in it. The musical comedy had cost $140,000 and was losing $5,000 a week on running expenses, but Gordon kept it open. Four weeks later the box-office receipts began to soar. Many attributed the change to the fact that one of its songs, *Smoke Gets in Your Eyes,* had become a nationwide hit.

In 1934, a peak year for Gordon, only one out of the five plays he presented was a failure. Despite the early demise of *The Spring Song,* a play about an East Side family who had the same dreams and frustrations that he knew in his own youth, Gordon still speaks of it as his favorite play. *The Shining Hour*

(1934) introduced to the American stage London's favorite star, Gladys Cooper. Raymond Massey was cast opposite the English star. *Newsweek* hailed the play as "a welcome arrival to the New York stage." *The Farmer Takes a Wife* (1934), a drama about the boom days of the Erie Canal, adapted by Marc Connelly and Frank Elser from the novel, *Rome Haul,* received favorable notices as a charming bit of Americana. Another production of that same year, *Dodsworth*, directed and adapted by Sidney Howard from Sinclair Lewis' book of the same name, is considered one of Gordon's most distinguished productions. The press were unanimous in their praise. Walter Huston and Fay Bainter played the leading roles.

Gordon may laugh off all credit for the success of his productions; proof, however, of his artistic taste is that all of his productions have been marked with distinction, and though superbly mounted, never have been lavish at the expense of discrimination. The one exception to this was *The Great Waltz* (1934). *Newsweek* called it "a miraculous feat of scenic and musical extravagance," a $250,000 production backed by the Rockefellers to put over the huge theatre they had built in Radio City and which had been a money loser for them. *The Great Waltz* was based on the lives and music of the Johann Strausses, junior and senior. "With a lavishness that dazzled and awed Manhattanites," Gordon conquered the gigantic proportions of the Center Theatre, adding a $100,000 proscenium and installing a $50,000 switchboard for lighting. The cast numbered 200, the stage-hand crew ninety. Despite much adverse criticism, *The Great Waltz* played out the season to crowded houses and established the Rockefeller property as a legitimate theatre.

Jubilee (1935) by Cole Porter '40 and Moss Hart '40 was, in the opinion of the *Catholic World,* "a very jubilant jubilee for everyone concerned. One worries only about losing one's self in a plethora of superlatives," wrote the critic, "for there is an amiable generosity of beauty and fun about the entire production which invites gratitude." Helen Jerome's dramatization of *Pride and Prejudice* (1935) under the direction of Robert Sinclair was judged by *The Nation* "a director's triumph." The dramatization by Owen Davis and his son Donald of Edith Wharton's novel, *Ethan Frome* (1936), was considered uncommonly good. Settings were by Jo Mielziner; the cast included Raymond Massey, Ruth Gordon '43, and Pauline Lord.

Less enthusiastically reviewed was *St. Helena* (1936), written by R. C. Sherriff and Jeanne de Casalis with Maurice Evans '40 in the role of Napoleon. The play "had been hospitably received by the English critics as a rather dandy example of the literary drama," wrote George Jean Nathan in the *Saturday Review of Literature,* but Nathan's personal opinion was "that if *St. Helena* is a literary drama in any sense, give me *Boy Meets Girl.*" He thought, moreover, that the play "had not much more drama than literature." The public seemed to have agreed with Nathan—it was not one of Gordon's money makers.

The Women (1936) was Gordon's biggest box-office success up to that time—it had a record of 657 performances. While the metropolitan critics were unanimous in their disappointment at the playwright's picture of American womanhood ("If women were what Clare Boothe '42 has pictured them to be then God should have left Adam his rib," wrote the *Catholic World*), they admitted a little grudgingly that the show was a hit.

Gordon's next production was Shakespeare's *Othello* in 1937. The *Commonweal* considered its outstanding features "the Iago of Brian Aherne and the costumes and scenery of Robert Edmond Jones." The Othello of Walter Huston was "chiefly commendable because of its sincerity . . . a likable rather than a tragic Moor." In 1938 Gordon returned to his first love, the smart revue. *Sing Out the News,* produced in collaboration with Moss Hart and George S. Kaufman '41, belongs to the *Of Thee I Sing* school, obtaining its comedy from audacious impersonations of contemporary political figures. That same year Gordon's *Save Me the Waltz* was described as "not strong enough to stand on its own dramatic feet." During the 1938-1939 season Gordon also produced *The American Way* and *Spring Thaw* in association with Sam H. Harris. Of the former, George Jean Nathan said: "George Kaufman's and Moss Hart's *The American Way,* proffered as a cavalcade of the nation from 1896 to the present time, turns out to be the most unabashed cavalcade of hokum that our theatre has seen in the same considerable period..." Nathan concluded his review, however, with the admission: "The reviews of the other metropolitan local critics seem to indicate that I don't know what I'm talking about." Staged in the mammoth Center Theatre (Radio City) during the first year of the World's Fair, the play was manufactured with an eye on the visiting public.

Very Warm for May (1939), with music by Jerome Kern and lyrics by Oscar Hammerstein II, had a short run. "The tunes were bright and strummy enough," commented *Time*, "but a raucous, epileptic plot made the show a bird that could sing and not fly." In 1940 Gordon in association with E. Ray Goetz produced the screen version of Robert Sherwood's '40 play, *Abe Lincoln in Illinois,* under the RKO banner. This year (his tenth as an independent producer) saw a change in his policy of engaging big names for his plays. Out of seven Broadway productions under this new policy during the seasons of 1940 to 1943 he has had three top box-office successes, two with "mild takings," and two failures.

My Sister Eileen, adapted from the Ruth McKenney '42 sketches by Jerome Chodorov and Joseph Fields, played 866 times on Broadway, opening on December 26, 1940 and closing in mid-January 1943. In 1941 Columbia Pictures bought the film rights for $225,000; at the same time Columbia signed Gordon to produce the film version and to make himself available as producer of other pictures during six months of each year. In July 1943 he severed this contract and "went over to Twentieth Century-Fox Films. Gordon was reportedly dissatisfied with small budget allotments from Columbia. His new contract allows him larger budget allotments on pic-

GORDON, MAX—*Continued*

tures and stage plays and specifies no definite time in Hollywood." His weekly drawing account from the picture company is $1,500. *The Bandwagon,* Gordon's 1931 musical revue hit, will be brought to the screen under this contract, with Gregory Ratoff ['43] directing and Ginger Rogers in the leading role.

The Land Is Bright (1941) by Edna Ferber and George S. Kaufman, a dramatic play about four generations of a very rich American family, was only a mediocre success. Gordon's *Sunny River* (1941), a musical comedy by Oscar Hammerstein II and Sigmund Romberg, was one of his failures—closing after a four weeks' run. *Junior Miss,* on the other hand (adapted from the Sally Benson ['41] *New Yorker* stories), proved to be one of Gordon's most profitable ventures—opening in November 1941 and running until July of 1943 on Broadway while two other companies played the road. Its motion-picture rights were bought by Mary Pickford in August 1943. The contract calls for a first payment of $355,000 and thirty-five per cent of the net profits.

The Doughgirls (1942) by Joseph Fields was the 1943 hit of Broadway's non-musical comedies. It was hailed by the press as a hilariously funny and sophisticated comedy-farce on the Washington housing theme. The picture rights went to Warner Brothers for the sum of $250,000. Despite the high regard in which it was held during its Boston tryout, *Men in Shadow,* which Gordon brought to New York on March 10, 1943, failed to elicit a similar response from most critics. "To the contrary all were agreed that the [war] melodrama fell short in actual writing and character development." The play closed after twenty-one performances.

Jerome Chodorov's *Those Endearing Young Charms* (1943), a four-character romance with a war background, found the reviewers divided in their opinion. Gordon put up a battle against the critical opposition—through advertisements he personally guaranteed the play's entertainment value, citing other productions of his which the public had liked despite adverse criticism from the press—but he was unable to save the play as he had done in 1933 with *Roberta.* The film rights were bought by Samuel Goldwyn for the sum of $75,000. In January 1944 Gordon was to present *Over Twenty-One* with Ruth Gordon as its star and its author (her first play). Harry Segall's *Action in the Living Room* was also on Gordon's production schedule for 1944.

Gordon is described as "a sturdy compact-looking man. He wears eyeglasses and grayish or brownish clothes which are all so much alike that a friend once complained that he always seemed to be wearing the same suit." Gordon denies the story (often reported) that he is a frequent guest at luncheon or dinner in the White House with the President ['42] or Mrs. Roosevelt ['40]. Gordon has visited there and is "friendly with Mrs. Roosevelt, but doubts if F.D.R. would remember him if he saw him again."

In 1921 Gordon was married to Mildred Bartlett, an actress whose stage name was Ray Dean, and who retired from the stage before her marriage. The Gordons live quietly; their social excitement is limited to Mrs. Gordon's bridge parties—Mr. Gordon doesn't play. His recreations are golf and horses.

He gets up around 6:00 every morning and reads plays until about 10:00, when he goes to his office. In New York he occupies a suite of rooms over the Lyceum Theatre, once the home and business abode of the late Daniel Frohman, dean of American theatrical producers. Gordon has replaced Frohman's collection of photographs and other mementoes of theatrical celebrities of the '90's with a more modern décor.

Next to his own career, Gordon's greatest interest is politics. He would like to run for Congress after he has produced a few more shows. If he ever "makes Congress he undoubtedly will introduce a bill to give people in the creative and precarious professions, like actors, writers, musicians, and producers, a break by the Government on their income tax. 'They may work ten years before they have a hit, and they may not have another for the next ten,' he points out, 'yet the tax they pay is based on their incomes at their highest point.'" He is a member of the War Writers' Board, and like other producers gives his quota of free seats to men in the service. His New York clubs are the Westchester Country, City Athletic, and the Quaker Ridge Golf.

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GORDON, RUTH Oct. 30, 1896- Actress
Address: b. Music Box, 239 W. 45th St, New York City

"The will to succeed . . . that is half the battle. I hadn't any illusions about my ability; I only thought if other people could learn to act, I could," says Ruth Gordon, who over the span of twenty-eight years has become one of America's leading contemporary actresses. Her repertoire of roles ranges from satire to tragedy.

Born on October 30, 1896 at Wollaston, Massachusetts, near Boston, Ruth Gordon is the daughter of Clinton Jones, a retired sea captain, and of Annie (Ziegler) Jones. In "Look in Your Glass," an autobiographical sketch in the *Atlantic Monthly,* she recalls "our shabby half of a double house at 14 Elmwood Avenue . . . where my mother and father and I and our cat hoped, dreamed, and somehow scrimped along . . . on $37.50 a week which my father earned as a foreman at the Mellin's Food Factory in Boston. . . I think that my father would have been different in almost any place where he chose to live, for he was unswayed by public opinion. He loved reality—trees, birds, flowers, weather, facts . . . the sea and ships. My mother loved anything that made my father and me happy. . . And I loved myself and

Miss O'Neill, my Latin teacher, and anything that had to do with the theatre."

As a senior at Quincy High School Ruth wrote to her favorite actresses and eagerly awaited their replies. "When you are seventeen and stage struck, mail is magic, for the postman may bring a brown photo mailer in which is a signed picture of an actress." A brief note from Hazel Dawn, whom Miss Gordon had seen in *The Pink Lady*, convinced her that her destiny was on the stage. Her mother, who had bartered her sewing for Ruth's piano lessons and who had accompanied her daughter to Boston stage entrances, encouraged her ambition. But "how we should break the news to my father was a great worry, for he wanted me to be a physical culture instructress, and nothing would convince him that I did not have enough talent in that line to stand up straight." When her theatrical bent was admitted one evening at dinner, her father asked her bluntly: "What makes you think you've got the stuff?"

Mr. Jones wasn't going to "stand in his daughter's way." In 1914 he dug up $400 from an old sock and brought her to New York himself. She spent the year at the American Academy of Dramatic Arts. The following year, installed in a hall bedroom at the Three Arts Club, she started looking for a job. "The question of whether I walked from West 85th Street to Times Square was largely determined by whether some solvent Three Arts Club member had left a nickel or two lying handy on her pin tray." On the side, she worked as an extra for silent films made at Fort Lee, New Jersey. As a taxi dancer in Irene and Vernon Castle's first film she earned $1.25 and two ham sandwiches a day.

Her career actually began when, in 1915, she appeared with Maude Adams in a Christmas week revival of *Peter Pan*, playing Nibs, a dancing part. She was overwhelmed with gratitude to Alexander Woollcott['41] for writing: "Ruth Gordon was ever so gay as Nibs." Under the illusion that one thanked critics for good notices, she wrote an appreciative note to "Mr. Roger Woollcott." After playing in Miss Adams' road company of the *Little Minister*, she was offered the lead in one of the road companies of *Fair and Warmer*. The engagement consisted of thirty-nine weeks of one-night stands. Several times the actors were snowed in. Without the protection of Actors Equity, salaries were docked for failure to appear at the next town.

In 1919 she was mouthing sugary sweet tones as the "Baby-talk Girl" in Booth Tarkington's *Seventeen*. During the show's running she married the late Gregory Kelly (he died in 1927), who was playing William Sylvester Baxter in the same play. The following year she played in *Clarence* in Chicago with her husband. Jane Cowl, after one performance, told Miss Gordon that she had been wonderful. "It was the first time anyone ever told me I was a good actress. . . People used to compliment Gregory first and then turn to me."

Vandamm

RUTH GORDON

For a while Gregory Kelly and his wife owned a stock company in Indianapolis. Working in stock helped to give Miss Gordon the experience she needed to improve her acting. In *The Fall of Eve* she was featured for the first time (1925). "Then I didn't have a job for a year and a half and probably wouldn't have been given one then if Guthrie McClintic['43] hadn't fought for me." The part was Bobby in *Saturday's Children* (1927) by Maxwell Anderson['42]. Anderson didn't think Miss Gordon could play anything but "dumb" roles, but her success as the honest, baffled newlywed, struggling with a slim budget and marital vagaries, surprised him.

Between 1929 and 1932 she completely outgrew the "delicious moron" type of part she had become associated with in her early career. She appeared in *Serena Blandish* (1929); *Hotel Universe* (1930); *The Violet* (1930); *The Wiser They Are* (1931); *A Church Mouse* (1931). In *Here To-day* (1932) she played a sweetly poisonous lady author with a "gentle, plaintive, ingenuous manner which conceals splendid malice—a scatterbrained air which hides a world of catty shrewdness." The following year, however, John Mason Brown['42] criticized her performance in *Three Cornered Moon*: ". . . she acted with the same skill, but so familiar was everything she did that she seemed to be giving the very same performance she has been giving for some years. Surely Miss Gordon is too gifted an actress to limit herself to this performance, no matter how good it may be."

In the next few years Miss Gordon's acting showed a surer technique, and her roles became more varied. In 1934 critics applauded her performance in *They Shall Not Die* and in *A Sleeping Clergyman*, both Theatre Guild productions. Her moving portrayal of Mattie Silver in *Ethan Frome* in 1936 was also widely acclaimed, although some critics found her performance brilliant but at times too lavish or "showy for the gaunt necessities of the play." After the introspective gloom of *Ethan Frome*, Miss

GORDON, RUTH—*Continued*

Gordon wanted something gay. She turned to *The Country Wife.*

The Country Wife opened at the Old Vic Theatre in London in October 1936. An American actress in native English drama in London is walking on eggs, and for this reason Miss Gordon's warm reception was doubly remarkable. The production broke box-office records. During the last week people were willing to pay double price for seats advertised in the personal columns of the London *Times*. The London papers were full of praise. "Miss Gordon's smile and arch ways would bring forgiveness to any character she cared to play." Of her American accent, they said that one forgot it quickly or "accepted it as reminiscent of seventeenth century rusticity or . . . a convention of country speech."

The New York stage welcomed the play two months later. Less fond of the play itself, American critics hailed her performance. "She picks up Wycherley's notorious Restoration comedy whenever it threatens to act its age by tumbling feebly into the doldrums and sets it securely on its somewhat disreputable feet by the sheer splendor of her comic talent."

As a contrast to *The Country Wife*, she next acted in Ibsen's *A Doll's House* (1937). Brooks Atkinson '42 wrote: "The first two acts seemed taxed with restlessness, artfulness, and effervescences that lie on the surfaces of the character. . . When doom begins to circle . . . Miss Gordon takes the part seriously . . . and concludes the play with force and her own touch of modest glory." John Mason Brown, on the other hand, found her at her best in her "childlike moments of gaiety and pathos. . . She never becomes the New Woman. She remains Miss Gordon." Alexander Woollcott was so impressed with her acting that he broadcasted on a coast to coast hookup urging listeners to see *A Doll's House*. Lynn Fontanne '41, after a performance of *Amphitryon 38*, made an unprecedented curtain speech lauding Miss Gordon's acting.

Ruth Gordon left Broadway for Hollywood to act in Warner Brothers' pictures. In 1940 she appeared as Mary Todd in *Abe Lincoln in Illinois* and as Mrs. Ehrlich in *Dr. Ehrlich's Magic Bullet.* Of the former Frank Nugent said: "It is Mr. Massey's fortune as an actor and Lincoln's as a man that Mary Todd had to stand in the background of most of the film." Miss Gordon didn't come back with the usual Broadway disdain for Hollywood. "The fact that the films are made in scattered scenes I consider a help rather than a hindrance; one always has time to shut out the world and get the feel of a character and an emotion." She also appeared in *Two-Faced Woman* with Greta Garbo (1941) and *Action in the North Atlantic* (1943). *Edge of Darkness,* her latest film, was released in April 1943. Miss Gordon played the shy, retiring wife of Walter Huston, the highly respected doctor in a Norwegian village. *Newsweek* commented: "Miss Gordon, possibly reflecting her contempt for the movie medium, turns in an indifferent and highly mannered performance."

In 1941 she appeared in Boston and Chicago in a revival of *Here Today.* During this engagement she celebrated her twenty-fifth anniversary on the stage, and Alexander Woollcott broadcasted a very unusual tribute to her. She then appeared in *Portrait of a Lady* (a play about a woman playwright, married to a publisher, which was said to be vaguely biographical of Clare Boothe Luce '42), and also appeared in *The Strings, My Lord, Are False.*

Her performance in Katharine Cornell's '41 production of Chekhov's *The Three Sisters* (it opened December 21, 1942), in which she was "buoyantly vicious" as Natasha, was acclaimed by critics. "Miss Gordon's range from a flouncy girl this side of comedy to a spirit so evil it curls the hair is magnificent," wrote Lewis Nichols in the New York *Times.* He also noted that she combined two styles of acting . . . the "vague, restless Ruth Gordon of *Here Today* with a Ruth Gordon who is holding a world's record as a vixen." The critic on the New York *Sun* found "her stylized, imaginative playing . . . cruelly revealing of one of the few characters for whom Chekhov had little pity." "The highest honors of the evening were carried away by Ruth Gordon," said the New York *World-Telegram.*

Her next Broadway appearance as an actress (January 1944) was also to mark her debut as a playwright. Into *Over Twenty-One* Miss Gordon has written a large part for herself. The story concerns a famous lady writer (reportedly resembling Dorothy Parker) "living with her husband, an old fellow of almost forty, who is trying to get his wings as an aviation cadet." It is said to derive much of its humor from the attempts of this "highly sophisticated lady, plunked down among naïve Army kids and moronic colonels' wives," to buck up her husband. The play was to be produced by Max Gordon '43, directed by George S. Kaufman '41, and backed by Twentieth Century-Fox.

Brooks Atkinson attributes "extraordinary industry" to Miss Gordon's acting. Her performances are "richly documented," authoritative art. She herself speaks of "the peaks of an actor's knowledge" when she saturates herself with everything she can find about the person and the period she is to portray. For this reason her acting has "uncommon fullness by the time it reaches the stage." Most critics agree on her resourcefulness, originality, and skill. Some, however, find that her performances become monotonous, too overladen with tricks and mannerisms. One critic, comparing her to Helen Hayes '42, said Miss Hayes was the deeper actress, Miss Gordon the wittier.

"Small, quietly dressed, with fine dark eyes, a dreamy, deliberate manner . . . she possesses that plastic quality in both appearance and personality which designates the rare actor," wrote one interviewer for the New York *Herald Tribune.* Others who have met her admire her charm, sense of humor, intelligence, spirit, and warmth. "Few women of the stage are so well liked by their contemporaries." Recently, after appearing on *Information Please,* she said: "I think there's a little talk around of me being an intellectual actress. So I thought an appearance in really intellectual company might dispel that notion. Well, I wasn't so intellectual. But I got them right!" Miss Gordon was married to Private Garson Kanin '41, United States Army Air Forces, Forth Worth, Texas, on December 3, 1942. Private Kanin directed such noted films as *A Man to Remember, Bachelor Mother, My Favorite Wife,* and *Tom, Dick, and Harry.* Miss Gordon has written several autobiographical sketches which have appeared in *Atlantic Monthly* and in *Reader's Digest.*

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GOWER, PAULINE (MARY DE PEAULY) 1910- British Air Transport officer

Address: b. Air Transport Auxiliary, London, England; h. Sandown Court, Tunbridge Wells, Kent, England

Since 1941 many British women who have won their wings play a definite part as pilots in war air service. They form about one-fourth of the total Air Transport Auxiliary. The "Commandant Woman" is Pauline Gower, an attractive young woman in her early 30's. Miss Gower had more than 20,000 flying hours to her credit before the outbreak of the War when, in partnership with Dorothy Spicer, another well known woman pilot, she ran an air taxi business. She considers flying a job which, like any other job, is done by the people qualified to do it—not by "heroines of the air."

Little has been recorded of Miss Gower's early life and education. Pauline Mary de Peauly Gower is the daughter of Sir Robert Vaughan Gower, Member of Parliament since 1929. She started to fly at the youthful age of eighteen. Before she was twenty she had won her A license at Reading airdrome, her B license at the London Airplane Club, Stag-lane, being then the first woman to do so, and her radiotelephone license at Croydon. She earned the Air Ministry's second-class navigator's license in 1936. While still underage she wanted very much to fly to India, but her father forbade this. When she came of age, however, he made her a present of a Spartan two-seater airplane with a Sirrus-3 engine.

It was shortly after this that Miss Gower decided to break conventionalities for women in the flying field by establishing a five-shilling air taxi service. It is estimated that she carried more than 30,000 passengers in her air taxis without a mishap. Sir Kingsley Wood '40 was impressed by her record and ability; and before the War she was the only woman appointed by him to serve on the committee investigating flying over populous areas. At the time England entered the War she was district commissioner for the London area of the Civil Air Guard.

COMMANDER PAULINE GOWER

Before this, however, Miss Gower had long been agitating and campaigning, with the aid of a wide circle of influential acquaintances, for a women's air arm in the national defense. This fervor found expression in a book, *Women with Wings* (1938), for which the famous flyer Amy Johnson wrote a foreword. The book helped prepare the way for women pilots in the ferry pilot service. This was a far step ahead from the days "when people laughed at the thought of any woman handling even a Spitfire."

Then, in 1940, Miss Gower was made commandant of the women of the Air Transport Auxiliary, whose women pilots are called the "Ata-girls"—though probably not by Miss Gower, who intensely dislikes all forms of glamorization. At that time there were only forty-five crack women pilots in the service—the number has since been greatly increased—though many others were going in for ground service and training. Ages of the Ata-girls range from twenty upward; Miss Gower does not speak of them as girls, but women. "Women in this service," she says, "are treated exactly like the men. That is one of the things for which I have fought. There are men pilots and women pilots, cadets in the school, men and women on refresher courses. Instructors can be either men or women and they deal with both of the sexes. It is not a question of sex but of ability; the most useful person does the job." Women pilots also receive the same rates of pay as men pilots. They fly fighting planes from the factory to front-line defense air stations, ferry home damaged aircraft, and perform innumerable other services in which planes are required. They can fly anything "that gets off the ground" in England. "Every day," Miss Gower says,

GOWER, PAULINE—*Continued*

"they handle tens of thousands of pounds' worth of Lancasters, Hurricanes, Mosquitoes, Blenheims, Spitfires, and all the rest of our aircraft."

A successful pilot, according to Miss Gower, must have a good eye and good judgment. Her reactions must be quick. She must have confidence without being overconfident. Not all women pilots are alike, nor do they all have the same qualifications as men pilots. "It matters tremendously to a tense, nervous woman if she is sent as a stranger to a rough station. A man probably would not mind in the least. I like to choose the personnel myself and to know the temperament of each pilot; that is important if you are to get the best from them. Also I make it my business to see that the airdrome commander is unaware that there are women here—for him there are just pilots."

In May 1943 Miss Gower was included in the new appointments to the Board of the British Overseas Airways Corporation. The appointment means that in addition to her war job, she will act in an advisory capacity to the Air Ministry on the comfort and psychology of women air travelers.

Miss Gower is not a member of the R. A. F. —that is exclusively man's province. Her headquarters is an airport, and her office is "square, unostentatious, its walls lined with maps. A chart in many colors shows the position and job of every woman in the service. A winged lion has been cut out and pasted upon the wall so that its paw rests on the map of Britain. On Miss Gower's desk, beside her portable typewriter, stands a bowl of moss filled with violets and snowdrops."

She herself is friendly and comely, "one of the designers and most successful modelers of the snappy, navy blue uniform" worn by the women of the A. T. A. Miss Gower says little about herself, according to all reports; but she has only high praise for the work done by Britain's women pilots. "There is nothing very special about me. I just happen to have some administrative ability, so I can do this job. I am enormously proud of my women—I always knew they could do it."

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N Y Herald Tribune p6 My 21 '43
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Who's Who 1943

GRAEBNER, WALTER (ADOLPH) (greb'ner) Dec. 16, 1909- Foreign correspondent; author

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Foreign correspondent for *Time, Life,* and *Fortune* Magazines, Walter Graebner has followed the news as it was being made in various European and Eastern capitals. His experiences and observations as a journalist have filled a number of magazine articles, as well as four books, of which *Round Trip to Russia* (March 1943) has brought him the most fame.

The son of a Lutheran minister, John Graebner, and of Hedwig Louise (Sievers) Graebner, Walter Adolph Graebner was born on December 16, 1909 in Hilliards, Ohio. He considers Wausau, Wisconsin his home town, however, because he attended high school there, and then entered the University of Wisconsin. A few months before he was to be graduated from the University (1931) he left to take a position as editorial assistant in the Chicago office of *Time* Magazine. He has been affiliated with the *Time, Life,* and *Fortune* combination ever since.

Eventually Graebner rose to become head of *Time's* Chicago editorial office. In 1937 he was promoted to head of *Time's* London office —"the largest," according to *Time* itself, "maintained by any United States publisher in England." Part of his job was to travel around Europe to meet other *Time* correspondents and to pick up news. He visited Warsaw, Berlin, Bucharest, and interviewed newsmakers in Rome, Barcelona, Lisbon, Istanbul, Ankara, Jerusalem, and Cairo. He was in Vienna during the tragic days of the *Anschluss*, where he "had his bags Gestapoed at the hotel every day for four days running by a Himmler '41 agent with the odd habit of leaving little chromium swastikas as calling cards." He visited Prague shortly before Czechoslovakia was occupied, and several other capitals of the continent which were soon to follow the fate of Prague. He interviewed General Weygand '40 in Syria; he went to Egypt to see the defense of Suez and to appraise King Farouk's '42 loyalty to Britain. He was caught in the great earthquake at faraway Erzinjan on the Euphrates while he and Margaret Bourke-White '40 were photo-reporting their way through Turkey.

From 1940 until 1942 Graebner was London Bureau manager of all Time, Incorporated publications. He ran the office through the Battle of Britain—"the toughest six months of news coverage any *Time* man has ever known." His dispatches, together with many striking photographs of the London Blitz, were published in the pages of *Life*. Graebner narrowly escaped with his own life during that period. "He still can't figure out why he wasn't killed when a loaded Junkers bomber crashed almost on his doorstep; the terrific explosion blew his housekeeper from one room right through the door into another, bashed in the whole house. After that Graebner slept in the office." Nevertheless, he and his staff of twelve continued to keep the news going across the Atlantic.

In January 1942 he returned home aboard a United States cruiser, and, on the way, "got a dramatic sea-level view of the Battle of the Atlantic, for twenty-six U-boats were plotted on the ship's course between Ireland and Newfoundland." Graebner was happy, however, to be back for a brief vacation with his wife (the former Jean Fairchild Bellis, whom he had married on November 10, 1934) and their two children, Gretchen and John. He had spent only fourteen months of the preceding two and one-half years with his family.

Their Finest Hour, Graebner's first book, which he had written together with Allan A. Michie '42 (a co-worker on *Time*), appeared in 1940. It is a collection of narratives, each told in the first person, of England's war on land and sea and in the air. Critics in general agreed with one reviewer's appraisal of it as "a straight, wholly reliable, and extremely moving collection of stories of people living, in Churchill's phrase, 'their finest hour.'" A sequel, *Lights of Freedom*, was published in 1942. Before his return to the United States Graebner had also collaborated with Stephen Laird, former Berlin correspondent of Time, Incorporated, on a small book comparing Britain and Germany at war, *Conversation in London* (1942). In the form of talks between the two correspondents, the book ranged casually from topic to topic: the respective food supplies in the two countries, the relative freedom of movement permitted, the effect of enemy propaganda, the results of R. A. F. bombings. Of it Ralph Thompson wrote: "We could use a dozen other reports as candid, graphic, and reasonable."

In May 1942 Graebner was off again—this time to Russia, partly to get pictures and other material for *Life's* special issue on the U. S. S. R. The last thing his "boss" said to him as they parted was, Graebner says: "Try to find out what the Russian people are really like. They are our Allies. We are working with them now, and we will be working with them after the War. We must know more about them. What are they doing and where are they going?" Graebner was inoculated against tetanus, typhoid, typhus, smallpox, cholera, and yellow fever, all of which, given in swift succession, "almost floored him." He traveled by Clipper the long way, flying via Brazil, Liberia, Egypt, and Persia to Baku. At Baku he took a steamer across the Caspian Sea to Astrakhan and another up the Volga to Stalingrad and Kuibyshev—thence on to Moscow. In this way he saw a lot of Russia and its people that a good many correspondents miss.

In his book *Round Trip to Russia* (1943), Graebner calls the Brazilian five and ten cent store female clerks whom he met en route "extraordinarily attractive," the girls in Egyptian bazaars "ravishing beauties," but the Russian women "physically . . . superior in every way to any women I had seen since leaving America." He describes the Russian women as "sturdy, erect of posture, bright-eyed, with healthy hair and clear peach-colored skin. They walked with the firm, determined step of athletes. . . Though they looked feminine, they had the look of strength usually found in males." He describes the Intourist Guides in Kuibyshev as "mostly blue-eyed blondes, outfitted in clothes which would cause admiring gazes on Fifth Avenue or Piccadilly," and his Moscow secretary-interpreter as "one of Moscow's attractive women, with a tall and slender figure, large blue eyes, and neat bobbed brown hair." ("While the other secretary-interpreters had the edge on [her] in language," he comments, "she was far ahead of them in beauty.") "I dwell on the subject of women," says Graebner, "because they made a profound first impression on me."

WALTER GRAEBNER

Graebner liked the bureaucratic rigidity of the Russian state less than its people. Religion, which would naturally interest him because of his background, he found "not dead in Russia, but all indications were that it is in an extremely unhealthy condition." He wrote also of the food shortages, high prices, lack of matches, and so forth. "Mr. Graebner," commented Lewis Gannett '41 in the New York *Herald Tribune*, "appears to have been a rather naïve and impressionable young American, which gives his book its fresh quality. He does not make many large generalizations about Russia and usually sticks to the surface when he does. He has no doubt whatever that the Russians have their heart in this War, and will fight to the end; he thinks them more justified in worrying about our missing Second Front than we in worrying about their post-War policies." Critics on the whole considered the book "well written, continuously interesting, highly informative."

Graebner was the last foreigner to leave embattled Stalingrad before its siege. His book concludes with a brief account of his homeward journey, with a stop-off in Egypt, where he saw the defeat of Rommel '42 by the British 8th Army. His comments on Americans—both soldiers and civilians—in foreign countries were far from complimentary. Too many were spoiling international relations, he found, by vulgar, arrogant, and offensive conduct. "We must behave better, improve our manners, become more tolerant—in short, we must grow up."

The young correspondent brought back from Russia several thousand feet of film, which was released as *One Day of War*, a "March of Time" subject. The picture was taken by 160 Soviet cameramen, of whom thirty-two were killed. The account of how this film was made is one of the highlights of Graebner's book. The *Saturday Review of Literature*, which does not usually indulge in motion-

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picture reviews, inserted a sentence in the review of *Round Trip to Russia* to the effect that *One Day of War* was "the most honest, cruel, horrifying, and sincere documentary film ever made." Graebner himself calls it, more modestly, "probably the best documentary film of the War."

Graebner is five feet ten inches tall, weighs 165 pounds, and is dark. His favorite recreation is walking. Upon his return he became news editor of *Life* Magazine, but in October 1943 he left for England, where he returned to his old post as chief of the London Bureau for *Time, Life,* and *Fortune.*

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GRAND, SARAH 1855(?)—May 12, 1943 British novelist, author of the best seller *The Heavenly Twins* (1893); real name Frances Elizabeth (Clarke) McFall; pioneer in the British votes-for-women movement, and six times Mayoress of Bath.

Obituary

N Y Times p21 My 13 '43

GRANDI, DINO, CONTE (gran′dē dē′nō) June 4, 1895- Italian politician; industrialist
Address: b. Palazzo Venezia, Rome, Italy

For many years, whenever there was discussion as to Mussolini's '42 probable successor, the name of Dino Grandi was sure to be mentioned. In conservative British or American circles the name was often pronounced with a certain amount of pleasure. A former Italian Foreign Minister and Ambassador to London, and until July 1943 president of the Chamber of Fasces and Corporations, Keeper of the Seal, and member of the Chamber of Deputies and of the Fascist Grand Council, Grandi nevertheless enjoyed a reputation in such circles as an Anglophile and a "moderate" Fascist. Not until the Italian Darlan '41 turned out to be General Badoglio '40 did Grandi's name disappear from the lips of political commentators "in the know"—and the permanency of this disappearance was not certain.

Born on June 4, 1895 in Mordano (Bologna), as a youth Grandi became one of the earliest and most fervent Fascists in his district after the First World War. When Italy entered the First World War in 1915 he enlisted as a private, and was made a second lieutenant within a year. He took part in the bloody battles on Monte Altissimo, Val Lagarina, and the Altipiani Val Brenta, and in the battle of the Piave, the decisive engagement of the Italian campaign. When the Armistice came he was promoted to a captaincy, and by this time he had been decorated with a silver medal, a bronze medal, and three military crosses for valor. Before the War he had been a law student, and he was graduated with a degree in law at the University of Bologna in 1919. He might have enjoyed a successful legal career. But he had already fallen under the spell of Mussolini. As one writer (apparently a Fascist sympathizer) puts it:

"One night, while studying, he was interrupted by mobs of Socialists holding a demonstration outside his window and decrying the services of those who participated in the War. The harangues irritated him, and he decided then and there to take up the cudgels on behalf of patriotism. Benito Mussolini was just then organizing the Fascist movement at Milan. Grandi became one of the first militants from the Bologna district. His dynamic personality and capacity for leadership soon put him at the head of a local phalanx of Fascist youths."

Among the early exploits of the "Dagger Squad of Bologna" was the destruction at Ravenna of Byron's Palace, where a local Socialist section was housed. As late as December 1920 Grandi was nevertheless writing: "The Fascists are not and do not intend to become a party. They have risen, by spontaneous generation, by a rebellious gesture of all Italian youth, perenially romantic and perenially 'Garabaldine,' against the cowardly tyranny of the little and big minorities, protected by the senility of a State which, as is the case today, no longer does anything, and by a King Log no less unserviceable and no less useless."

But it was under the banner of the Fascist Party that Grandi "was elected to Parliament when he was twenty-four. He was below the age limit, according to the law at that time, and was declared ineligible for his seat. Although ruled out of the chamber, Grandi was one of the first thirty-eight deputies who stood under the Fascist banner with Mussolini. Grandi then started a militant Fascist newspaper at Bologna under the dashing title of *l'Assalto* (The Charge) and entered politics with a vim. His pungent paragraphs became bywords among the rank and file of Fascists. He led the thought and action of the new party for the regions of Emilia and Romagna. By the time the Fascists held their convention at Rome, near the end of 1921, he was nationally prominent for his eloquence and combativeness." In that same year he had become a member of the General Direction of the Fascist Party Organization, and had again been elected a member of the Chamber of Deputies. He had also led the opposition against Mussolini within the Fascist Party when Mussolini signed a pact with the Socialists in which both sides agreed to do what they could to stop fighting, to arbitrate conflicts, and to respect each other's emblems and organizations; and eventually Mussolini had been forced to forget the pact.

Grandi, then, already had had considerable experience in leading his Bologna *squadristi* in attacks on the "reds." In 1922 his Fascists smashed the once powerful cooperatives of peasants in the fertile Po Valley, and, backed by the big landowners, tried to import into Bologna cheap farm labor to bring about unemployment, force down wages, and establish "open" conditions for hiring and firing. The prefect of the city forbade this importation of unorganized labor, and so in June 1922 the Fascists occupied the city, Grandi assembling 60,000 from all the neighboring countryside. At that time Edgar Ansel Mowrer '41 and his wife interviewed the young Fascist leader. He told them: "You must admit that the majority of the young living forces are with us. We must impose our will. There are only two real political parties in Italy: the Socialists and the Catholics. We are the vanguard of the coming third party."

Mussolini called off the occupation of Bologna within three days, but only a few months afterward, in October, came the so-called March on Rome. Grandi was chief of staff to the quadrumvirate who led the march, and he and General de Vecci, another Fascist deputy, helped to engineer the King's surrender to the Black Shirts. Grandi's diplomatic talents continued to be needed after the success of Mussolini's bluff. When, for example, the alarmed Vatican sent emissaries to Grandi and de Vecci, they sent back word that the Catholic Church had nothing to fear: that Mussolini had realized the necessity of having the cooperation of the Vatican in order to establish a successful regime in a country almost wholly Catholic. That same year Grandi was given his first official diplomatic assignment, to Geneva, as a delegate to the Fourth International Labor Conference. "His youthful vigor made an impression on other delegates, and Mussolini appointed him Italian delegate to the Fifth International Conference of Labor." When the Fascist militia was created in 1923, Grandi was given the title of lieutenant general.

In 1924, the year he married Antoinietta Brizzi, Grandi became Under-Secretary of State for the Interior. Mussolini repaid him in other ways, too, for his services to Fascism. The Socialist deputy Matteotti (murdered in June 1924) before his death uncovered the fact that Grandi and other Fascist leaders had been engaged in a tremendous graft and corruption deal in relation to the oil monopoly. Grandi had been made a director of the governing board of the Fiume Mineral Oil Refining Company after the Fascist State had purchased 18,000 shares of the corporation in 1923.

In 1925 Mussolini appointed Grandi Under-Secretary of Foreign Affairs. He remained a member of the Chamber of Deputies, of which he had been deputy president in 1924, but from that time on he spent a great deal of time out of his own country. He was a member of the Italian delegation sent to Washington in 1925 to negotiate the funding of the Italian debt. That same year he went to London and secured "a satisfactory settlement" of the Italian debt to England, and then proceeded to Locarno, "where he upheld the Italian point of view and aided materially in settlement of the questions which culminated in signing of the Locarno pacts." From 1925 to 1932 he was permanent Italian delegate to the Council of the League of Nations. In 1926 he was Italian delegate to the Conference for Settlement of the War Debt in London; in 1929, Italian delegate to the Hague Conference on War Debts.

According to Thomas Morgan, Grandi spoke French and English perfectly, "kept himself slim by an ascetic's diet, and ordered his clothes from the only English tailor in Rome." At Geneva, London, and Locarno everyone but the French, with whom the Italians were endlessly fighting for prestige, described him as "dynamic", "charming", "electric," and "captivating." In Italy there were different adjectives occasionally used. In the early days of Fascism, for example, the Bolognese ras (a local Fascist leader) had exposed graft amounting to 300,000,000 lire in the building of the Florence-Bologna railroad tunnel, and had accused the "Grandi Gang" of taking the money. The "Grandi Gang" had hired a physician to administer disease germs to the ras, but at the last minute the doctor had repented and confessed, publishing his confession in a local newspaper. Grandi had then challenged the ras to a duel, but the latter had refused to cross swords with a man whom he called a "common gangster." Still, Grandi's gift for captivating foreign observers, together with his loyalty to Il Duce—in 1926, when there was a plot in the Fascist ranks to upset Mussolini, he reportedly saved Il Duce's life—made him the perfect choice for Minister of Foreign Affairs in 1929. By this time other marks of official favor had also come to him. He had held his rank of captain in the regular Army reserves, and in 1927 he had been promoted to the rank of major by King Victor Emmanuel '43. Later he was to be elevated to the rank of lieutenant colonel.

CONTE DINO GRANDI

As Minister of Foreign Affairs at thirty-four, the youngest man ever to grace that office in Italy, Grandi acted in Geneva as the protagonist of international cooperation and disarmament, claiming Italy as the flag-bearer of the League ideals, while Mussolini attacked the League and armed Italy as fast as he could. In 1930 Grandi headed the Italian delegation to the London Naval Conference, where, according to A. C. Cummings, he sat through interminable sessions, public and private, as "the very image and statue of discretion." Cummings

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spoke of him as "one of the extraordinary successes of European politics since the War." In the fall of 1931 Mussolini sent his model Foreign Minister to the United States for a few hours' talk with President Hoover '43, "to assist the peaceful cooperation of all the nations of the world, for a return of the welfare and prosperity of the world." He had to be practically smuggled ashore in New Jersey to thwart anti-Fascist demonstrations, and in Washington he was so heavily guarded that his protectors had trouble keeping out of one another's way, but the American press generally welcomed the visit. According to Percy Winner of the New York *Evening Post*, Signor Grandi told Hoover that Italy would support the United States at Geneva on the subject of world arms control and production if the United States would help clear the Franco-Italian naval dockets, and the men "arrived at an informal arrangement on this point."

In 1932 Grandi was Italian delegate to the Danubian Conference in London as well as head of the Italian delegation to the Geneva Disarmament Conference. After the French and British composed an agreement excluding Italy at the Lausanne reparations conference that same year, however, Mussolini took away Grandi's portfolio as Foreign Minister. It is said that the Foreign Minister was called to Il Duce's office one evening and handed a typewritten sheet of paper announcing: "Dino Grandi has resigned as Minister of Foreign Affairs. He will take up an important diplomatic post." "What do you think of it?" Mussolini queried. "Whatever Your Excellency does is always well done," Grandi reportedly replied. He was soon in London as Italian Ambassador to St. James.

Of Grandi's career in London, Thomas Morgan says: "He made the great hit of his career. He became the intimate friend of king, queen, baron, and publican." Particularly popular with the Cliveden set, for a long time the handsome Ambassador managed to sell Mussolini as a lover of peace. According to Grandi, for example, the episode in 1923 when Mussolini's Navy fired on Corfu and hoisted the conquering flag had not been meant "to intimidate Greece, but to intimate to Europe that it was time to halt for a moment in order to consider Italy's international position, before the tension created in Italy by the wrongs done her at Paris reached the danger point. By so doing [Mussolini] made the first real contribution to European peace." Another such contribution was Italy's support of "Germany's legitimate demands for defensive rearmament."

But the Italian Ambassador's task became more difficult after the Ethiopian crisis. As early as 1932 he himself had advanced Italian claims to expansion in Africa, but now "he had to tell the British how the invasion of Ethiopia was not aggression," alternately pounding on the table and making conciliatory gestures. Mussolini was said to have been furious with Grandi in the summer of 1935, when it seemed that Britain would actually go through with imposing sanctions against Italy, for it had been Grandi who had succeeded in securing the Fascist Grand Council's support for the Ethiopian War. Grandi, in turn, was furious with the British, and kept reminding them that when he had informed them earlier that year of Italy's plans no objection had been forthcoming. In 1936, however, he was head of the Italian delegation to the London Naval Conference and Italian representative to the London session of the Council of the League of Nations and the London meeting of the Locarno Powers.

The Spanish War required even more than the Ethiopian tact; but the members of the London International Committee for Non-intervention in Spain were willing to listen when Grandi assured them that Mussolini was not sending troops to Spain. They even helped him by drawing up rules to discourage complaints over violations, and by voting with him when the Soviet representative made accusations against Italy. Finally, at the meeting of March 23, 1937, Grandi announced that the imaginary Italian volunteers would not leave Spain until a Franco '42 victory, and on April 15 he consented to "discuss" withdrawals of the troops which he still insisted were not there. The British nevertheless continued to work with him, and he was able to persuade Chamberlain and Lord Halifax '40 to negotiate the "gentlemen's agreement" of January 1939 guaranteeing the *status quo* in the Mediterranean. Ungrateful, in May 1939 Grandi made a speech to the Italian colony at the Embassy accusing Great Britain of "lying against the Axis powers" and scoffing at "the decrepit impotence of the democracies." The month before his speech Italy had violated the "gentlemen's agreement" by invading Albania. Grandi's usefulness in London was apparently over. In July 1939 it was announced that he was being transferred to Rome because of arthritis.

While in London, Grandi had liked to make listeners believe that he had his own "dissident" views, and apparently he had been amazingly successful. Even after his recall his friends in London insisted that his 1939 speech had been the result of explicit orders from Rome and had been made under protest; they whispered that he had disliked the policy of anti-Semitism that Mussolini had adopted in 1938; they hoped audibly that the recall indicated that Mussolini wanted him in Rome to put the brakes on "Ciano's '40 hell-for-leather axial policy." It did not. Grandi became Keeper of the Seal and Minister of Justice, relatively unimportant posts in a country controlled by the OVRA (secret police) and the Gestapo. Since 1939 he has also been president of the Chamber of Fasces and Corporations, and for years he has had his own Bologna newspaper, *Il Resto del Carlino*. In the words of Herbert L Matthews '43, "he took his orders, allied himself with Count Volpi, who was closely tied up with the German industrialists, and set about completing the new legal code—while Italy went to ruin." In December 1939 he attended the meeting of the Fascist Grand Council at which Mussolini was given a free hand to implement the military alliance with Germany at the most opportune moment. He conferred upon Hans Frank '41, Nazi head of the General Government of Poland, an academic degree in recognition of his services in suppressing cultural institutions in Poland. And on April 27, 1940, in a speech to the Chamber of Fasces and Corporations, he announced "The Fascist Empire is not, and knows that it cannot be, on the margin of this conflict between peoples." The speech ended with an impassioned tribute to Mussolini.

According to Frank Gervasi '42, Grandi opposed Italy's entry into the current War as the ally of Germany. If this is true, Hitler '42 seemed incognizant of it when he pinned the Order of the Eagle, the highest decoration ever bestowed on a foreign diplomat, on the Italian's breast. Rumors of Grandi's opposition to Mussolini's policies persisted in the foreign press, however, particularly when in March 1941 he was reported assigned to military duty and temporarily relieved of his duties as Minister of Justice. It was even said that Robert Farinacci had approached Count Ciano and Grandi with the offer of forming a triumvirate to supersede Il Duce, although the scheme had come to naught when Italian high finance refused to back them. That same year, however, Thomas Morgan called Grandi "the one figure who has been able to weather all the caprices of Fascist policy both domestic and foreign. He has done it by obeying Il Duce and by submerging his own opinions for those of the great master."

During Myron Taylor's '40 visit to the Vatican in September 1942, Taylor was reportedly approached by representatives of various groups in Italy who told him that the United States must avoid encouraging anti-Fascist groups outside Italy if any agreement that would pull Italy out of the War was to be reached, and that any post-Mussolini Government must be set up inside Italy by people who could prevent a revolutionary situation from developing. This, presumably, meant men like Grandi, who was called the spokesman for the "pro-British" industrial clique. (Grandi is personally connected with the Corima Company of Genoa, which recovered the gold from the submerged liner *Egypt.*) Gaetano Salvemini '43, Harvard professor and former Italian deputy, told the New York *Post* in January 1943: "The American State Department and the British Foreign Office are seeking in Italy for a pro-Allied fascism in the place of a pro-German fascism and for fascism without Mussolini instead of fascism with Mussolini." On February 5, 1943 Grandi was removed from Mussolini's Cabinet, along with others: Germany had been calling for the dismissal of those linked with the alleged peace feelers, it was said. This, of course, made him even more eligible as an Italian Darlan, particularly since he was not out of favor with the King, to whom Allied propaganda had consistently been kind. On March 25, 1943 an official communiqué announced that the Italian monarch had bestowed the Supreme Order of the Annunciata on him, raising him to the juridical rank of "cousin of the King," with the title of "Excellency." (He already had one title, that of Conte di Mordano, bestowed in 1937.) As more than one commentator pointed out, however, Mussolini, another "cousin of the King," must have given his consent to this honor; and if Grandi was truly out of favor with Il Duce it was strange that he retained the strategic position of president of the Chamber of Fasces and Corporations.

Grandi's role in bringing about the fall of Mussolini has been variously reported. One version says that he brought a copy of the minutes of the last meeting between Mussolini and Hitler to the meeting of the Fascist Grand Council on July 24, 1943 and, when Mussolini announced that Hitler had promised him unlimited assistance, proved that Il Duce was lying by reading the minutes aloud. Mussolini refused to resign, but was later dismissed by the King, who had been secretly informed of events by Grandi. Another version says merely that at the Council meeting the opportunistic Grandi tabled a motion of non-confidence in Mussolini with the object of putting himself in Mussolini's place as Fascist Prime Minister, and that the crisis went further than he would have liked, the Fascist Party disappearing officially along with Mussolini. A third version says that Grandi and Count Ciano '40 led a fight to get Mussolini to transfer all power to the Crown at that same meeting, at which nineteen favored Mussolini's resignation and at which only five were opposed. Whatever the truth about the "palace revolution," early in August 1943 Grandi was not only still at liberty in Rome but had reportedly had two long interviews with the King; and later in August the Swiss newspaper *Tat* reported that an Italian group headed by him had arrived in Lisbon, Portugal to join an Italian mission seeking peace with the Allies. Only part of this proved to be true: Grandi did reach Lisbon, but he did not take part in the negotiations between Bagdolio and the Allies.

Dino Grandi was described by a correspondent of the United Press in 1931 as "tall, but bulky, with the physique of a football player," and a youthful face "disguised with an Assyrian square-cut beard of a remarkable purplish-black hue." At that time he wore high-buttoned shoes with glass buttons, and, on formal occasions in Italy, a black shirt or the uniform of a general of the Fascist militia. He is the author of *Origins of Fascism* (1929) and *Italian Foreign Policy* (1931). Aside from his appearance and his ideology, however, he models himself after the English gentleman. His recreations are book collecting, riding, gardening, and mountaineering, and he is a member of nearly all the "right" British clubs: St. James's, Athenaeum, Travellers', Bath, and Turf. He has one son and one daughter. Before the Italian surrender to the Allies he collected his speeches in book form and dedicated the book to his son as a reminder to him of Italy's war in alliance with Nazi Germany.

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GRANDJANY, MARCEL (GEORGES LUCIEN) (grän-zha-nē') Sept. 3, 1891- Harpist; composer; teacher

Address: b. Juilliard School of Music, 120 Claremont Ave, New York City; h. 235 W. 71st St, New York City

An exponent of contemporary harp playing at its best, harpist and teacher Marcel Grandjany feels that "the harp is very much misunderstood. It is generally held to be a sort of musical decoration, pleasing to look upon, but useful only for accompaniments and 'effects.' As a result of this 'effect' theory, then, many mysterious systems and methods have been evolved for the securing of technical display. All this carries with it, of course, a total misconception of the harp. As a matter of fact the harp is a thoroughly complete and independent musical instrument, as expressive as the piano and richer than the violin, because it is independent of accompaniments. It is different, certainly, from these more familiar instruments, but its differences should not be gauged in terms of deficiencies. As a complete major instrument, it offers as full a scope and as great a recompense as any other to which the student can devote himself. And its mastery depends upon no systems whatever. There is only one correct way to play the harp—and that is to play it well."

Victor Schertzinger
MARCEL GRANDJANY

Marcel Georges Lucien Grandjany was born in Paris, France on September 3, 1891, the son of Eugène and Marie Jeanne (Hugo) Grandjany. He comes of a musical family: his uncle, Lucien Grandjany, was one of the Paris Conservatory's most famous teachers of the organ; his father was a piano tuner for the famous manufacturer Erard. After he lost his mother in early childhood, the boy received his musical education from his cousin, Mlle. J. G. Grandjany, a pianist. Mlle. Grandjany had always dreamed of playing the harp herself, but, since this was denied her, she decided to obtain at least a vicarious satisfaction by having her little cousin learn. Mlle. Grandjany studied composition in the same class with the harpist Henriette Renié, and she asked her if she would give the child lessons. Mlle. Renié consented, and, at the age of eight, young Grandjany began to study the harp. Since the strings of an ordinary instrument were not within the easy reach of a child's arms, he had to use a special small one.

In 1900 Grandjany entered the Conservatoire Nationale de Musique de Paris, studying there with Paul Vidal (fugue and composition); Hasselmans (harp); Caussade (counterpoint); Rougnon (solfeggio); and Taudou (harmony). He won the First Medal for Solfeggio-Theory in 1902, the First Prize for the Harp in 1905, the First Harmony Prize in 1909, and the *Accessit* (honorable mention) in Counterpoint in 1910. On January 24, 1909 he made his debut as a concert artist, appearing as a soloist with the Concerts-Lamoureux Orchestra conducted by Camille Chevillard. The young harpist was immediately acclaimed as an "artist of the first rank and a startling talent," and, through this and subsequent recitals, he became well known throughout France as the outstanding virtuoso on his instrument. He was also a performer of distinction upon the organ, although he did not play it professionally.

Grandjany's brilliant career was interrupted when the First World War broke out in 1914. A severe illness disabled him, however, and he was released from further military duty. In 1915 he returned to his musical life, becoming an organist at the Basilique du Sacré-Coeur in Paris. The young man was dubious as to his success as a professional organist, but after one trial he decided that he was sufficiently competent to accept that important position. He continued as organist until 1919, the year of his marriage to Georgette H. Boulanger (May 20), but he did not neglect the harp meanwhile. He gave frequent harp recitals throughout France and in 1921 became a member of the Jury of the Paris National Conservatory. At the same time he was chosen to be the first head of the Harp Department at the Fontainebleau School of Music, a summer school for American students, which was newly founded that year.

In 1922 Grandjany made a successful debut in London, and two years later he made his first visit to the United States, where he was widely acclaimed. "The harp," wrote the New York *Times* critic, "is no limited instrument in Grandjany's hands. It rises to artistic heights. The elegance of his style, the rich, subtle gradations of tone coupled with his innate musical sense are well known." Grandjany subsequently toured Europe, the United States, and Canada a number of times. On one New York trip he performed as soloist with the New York Symphony Orchestra.

Grandjany left the National Conservatory in 1934 and the Fontainebleau School of Music the following year. In 1936 he and his family moved to America to make their permanent home in the United States, and, two years later, he was appointed head of the Harp Department at the celebrated Juilliard School of Music in New York. That same year he became a harp teacher at the summer session of Mills College in Oakland, California, and he continued to teach there every summer until 1941, when he taught in Los Angeles.

"Mr. Grandjany's technical skill and interpretative mastery," wrote the New York *Herald Tribune* critic about a 1936 concert, "are well known here and were always in evidence last night; his tone again had a notable sonority and range of color, and he set forth to an unusual degree the expressive resources of his instrument." From 1936 until 1941 Grandjany gave a number of recitals throughout the United States. Alfred Frankenstein of the San Francisco *Chronicle* commented that "there is nothing a harp can do that Marcel Grandjany does not know about, and there is nothing a harp can do of which he is not a past and unrivaled master." In 1941 Grandjany gave a performance in Town Hall, impressing the New York *Times* critic as "a master of both the technical and the interpretative resources of his instrument; his finely shaded tone seemed to provide all the colors and timbres of which the harp is capable, including mellow lower notes, incisive staccati, and fine-spun webs of sound in delicately wrought passages on the highest strings. There were no buzzes, no departures from a consistent clarity of detail." Since then the harpist has given a number of recitals with great success. Critics, for the most part, are highly enthusiastic about his playing, and hail him as one of the greatest contemporary masters of the harp, if not the greatest.

Grandjany says that he has found "living entirely in America, devoting all my teaching to American students," a pleasure. "Individual Americans," he declares, "are no strangers, because of the fine opportunity I had of working with them in Fontainebleau since 1921. But even this experience had not prepared me for the wealth of musical vitality and enthusiasm one finds among Americans in their own land. The American student does not lack the gifts of musical endowment. He must be taught, however, how to work, how to develop his gifts, how to adjust himself to the best possible relationship between himself and music. The American student's greatest fault is the zeal which leads him into the pitfall of working too fast. At best, this mistaken ardor results simply in overdoing. But at its worst it can do the incalculable harm of forcing. Now, the important thing in music is, not to 'get there,' but to learn music in a musicianly way. For this, the element of time is necessary, quite as it is in the development of a plant. The finest seed and the richest soil are wasted if the plant is not allowed sufficient time in which to grow. Just so in music. One cannot practice twenty hours at a time, in the belief that this will make for quicker progress than practicing two hours a day for ten days. Quite the contrary, the speed system will delay advancement. The secret of study is, quite simply, to master, to learn. After one has learned, it is permissible to demonstrate what one knows. But to study for the sake of hastening the hour of demonstration is ruinous."

The harp, Grandjany says, is a difficult traveling companion, not only because of the bother of packing it each day in its padded eight-foot trunk, but because of the annoyance of seeing it in and out of the baggage car. Grandjany never boards a train without first seeing his harp on since the almost fatal occasion on which he failed to do so. The harp remained in New York while the harpist arrived in Norwich, Connecticut.

Another time Grandjany was en route to a recital engagement in Canada when his train became snowbound by a blizzard near Saskatchewan. It was unable to move for twenty hours, and, since it was supposed to be a short-run train, there were neither dining nor sleeping accommodations. The passengers gathered in the baggage car to amuse themselves, and someone discovered Grandjany's harp. Learning who the musician was, the passengers begged Grandjany to play. He obliged and entertained them for hours until a snowplow arrived and cleared the track.

Grandjany, his wife, and their son Bernard live in New York City. The harpist has played at Juilliard-sponsored Victory Concerts and at numerous benefit concerts since the beginning of the War. Besides being a harpist and teacher Grandjany is a composer. He has written many works for the harp and has also transcribed a number of works for the harp by other composers. The harpist is five feet eight, slender, and has dark hair shot with gray. In 1940 the Russian sculptor Derujinsky made a study of his hands, and more recently the painter Styka made a three-quarter portrait of him at his instrument.

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GRANTLEY, JOHN RICHARD BRINSLEY NORTON, 5TH BARON Oct. 1, 1855—Aug. 5, 1943 Member of the House of Lords since 1877; called "the father of the House of Lords."

Obituary

N Y Times p15 Ag 6 '43

GRAY, ELIZABETH JANET Oct. 6, 1902- Author; librarian; teacher

Address: h. 6347 Wayne Ave, Germantown, Philadelphia, Pa.

Winner of the 1943 John Newbery Medal for "the most distinguished contribution to American literature for children" published

ELIZABETH JANET GRAY

in the preceding year, Elizabeth Janet Gray is the author of a number of children's books. She was born in Germantown in Philadelphia, Pennsylvania on October 6, 1902, "a very belated addition," she writes, "to a family that had long since considered itself complete. My mother [the former Anne Moore Isard] started life as a New Jersey Quakeress, tracing her descent from two of the Regicides—she still feels guilty about Charles I—and from Thomas French who cleared out of Nether Hayford just in time to precede William Penn up the Delaware. My father [John Gordon Gray] was an Aberdonian born, with all the love of the Scotsman in America for the traditions and romance of the country he had left behind." It is from her father that she has inherited a love of the border ballads and a feeling for Scottish history.

Since her family was Quaker, Miss Gray attended the Germantown Friends School. There was never a "beginning," she says, to her writing. "I have written all my life because I can't help it. It's like a taste for drink. It's a bad habit that I got into when I was very young, and as everyone knows those are the habits that [are the] hardest to break." While she was still at the Friends School she wrote a moral story for children and was exceedingly gratified, not so much that the *Young Churchman* accepted her story and rewarded her with $2, but that the editor's "inspired" letter of acceptance began, "My dear Mrs. Gray."

Miss Gray entered Bryn Mawr College before she had reached her seventeenth birthday. At twenty she received her B. A. degree and immediately set out to look for a position, but was greeted on all sides with the declaration that she was too young and inexperienced. Disgruntled at this cool reception of her talents, she decided to remain at home. For a time she did odd jobs of tutoring and grading papers, "of writing short stories and cynically papering a segment of the wall of my bedroom with the rejection slips. The Sunday School magazines stood by me nobly, and I broke into the Contributors Club of the *Atlantic Monthly* with an essay on the Scotch. It was unsigned and I later had the fun of hearing an outlying member of my family appropriate parts of it, without acknowledgement, to decorate an after-dinner speech."

Finally, "weary of leading what we then called a parasitic life," in 1925 Miss Gray signed up with a teacher's agency and secured a position teaching English, ancient history, and community civics at a high school in Asbury Park, a New Jersey seashore resort. She spent a year there, working on a book for girls that appeared later under the title of *Merediths' Ann* (1927). At the end of 1925 she went to the Drexel Institute in Philadelphia, where she received her B. A. in Library Science the following year. Her first library position was as assistant in the Catalog Department of the University of North Carolina's Library during the years 1926 and 1927. "It was a lucky stroke of fate," wrote Frances Clarke Sayers, head of the Children's Department of The New York Public Library, "that sent Elizabeth Janet Gray to Chapel Hill, North Carolina. In North Carolina she felt the impact of the South, and the imminence of the past which the South nurtures increased her natural interest in history and led to the writing of several fine history books for girls: *Meggy MacIntosh* [1930]; *Jane Hope* [1933]; and *Beppy Marlowe of Charles Town* [1936]. All the elements of Elizabeth Gray's heritage are combined in *Meggy MacIntosh.* In this story of the Scottish girl who follows Flora MacDonald to America, she finds a theme that parallels the threads of her own heritage." During these early years Miss Gray also wrote *Tangle Garden* (1928) and *Tilly-Tod* (1929). In the summer sessions of 1929 and 1930 she taught cataloging and reference in the University.

"Early in 1929," Miss Gray writes, "I married Morgan Vining of the faculty of the University of North Carolina and settled down to life in Chapel Hill for, I thought, the rest of my days. We built a little house in the middle of an acre of oaks, elms, and cedars, we went to California one summer, I wrote a book, we had a year in New York while my husband, on leave, worked for a degree at Columbia University, and I wrote another book. There were altogether four years and eight months of such blazing happiness as few people know—wiped out forever in a single instant one golden October morning by an automobile accident."

After her husband's death in the accident Miss Gray returned to Germantown, where she is still living, and continued her career as an author of children's books. Her two biographies, *Young Walter Scott* (1935) and *Penn* (1938), arising respectively from her Scottish and Quaker strains, appeared during this time. In 1940 *The Fair Adventure,* a "story of modern girlhood," was published.

Two years later *Adam of the Road* appeared. This book arose out of Miss Gray's husband's study of the metrical romances for his degree many years before. The subject interested her at the time and, from the notes she had made, she later wrote *Adam.* "I chose the thirteenth century," she says, "because of the kind of time it was and the light it sheds on our own life today. It was not a golden age, but an age of beginnings of many things we cherish and dream of and fight for today—the law, our English heritage. Edward I was the first King to have a feeling for the law and a genuine love of the people. It was a time when the universities developed, and there was opportunity for poor scholars. There was freedom of learning and of thought and speech. It was a time, too, when the worth of the individual soul was recognized."

The selection of Miss Gray's novel for the 1943 Newbery Medal was found by Mrs. Sayers "a choice which will delight and satisfy all who are interested in children's books and reading. It is an award fittingly made at a time when permanent values are threatened by the immediacy of war. . . There was never a time in which knowledge of the past was so greatly needed as it now is as a means of acquiring the long view; for the hope of the future depends upon the use of the accumulated experience of man. *Adam of the Road* contributes its share to this knowledge in terms which boys and girls find natural and contemporary and in terms, too, of a good story."

At present Miss Gray is working on another book about Flora MacDonald. "Why do I write for children?" she asks. "I rather think because they enjoy their books so much, read and reread them instead of tossing them aside after a cursory skimming—which is satisfying to a hard-working author."

It is Miss Gray's "power of observation," Mrs. Sayers feels, "and the ability to tell what she sees in fresh, direct terms which gives her freedom to attempt to write about the present as well as the past, and to claim biography as well as fiction as her field. No one reading Elizabeth Gray's historical stories can escape being cognizant of her ability to recreate the past in terms which seem to derive from actual experience rather than research."

Elizabeth Janet Gray, wrote May Massee of Viking Press, is "a person with a very lively human interest, a quick wit, a gay spirit, a love of words, and a scholar's mind in the best sense of that much abused term: one who has imaginative perception and infinite patience." Her favorite recreations are mountain climbing and travel; her hobbies, birds and sketching.

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See Kruger-Gray, G. E.

GREENSTREET, SYDNEY (HUGHES)
Dec. 27, 1879- Actor

Address: b. c/o Warner Brothers' Pictures, Inc, Burbank, Calif; h. 1279 Ozeta Terrace, Hollywood, Calif.

Warner Brothers

SYDNEY GREENSTREET

Beginning his motion-picture career at the age of sixty-one, veteran English actor Sydney Greenstreet received an enthusiastic reception from audience and critics alike for his first screen performance, in *The Maltese Falcon.* He had spent forty-one years on the stage before succumbing to the lure of Hollywood, and he had appeared in every drama in the Shakespearian repertoire. After watching him perform in a Shakespearian role, Sir Herbert Beerbohm Tree is said to have remarked: "He is the greatest unstarred star of the English stage." Greenstreet has by no means abandoned the theatre for the motion pictures; as far as his screen contract allows him he will continue his distinguished career on the stage.

Sydney Hughes Greenstreet was born in Sandwich, Kent, England on December 27, 1879, the son of John Jack Greenstreet, a tanner, and the former Ann Baker. From 1887 to 1897 he attended the Dane Hill Preparatory School at Margate, England. Although he dabbled in amateur theatricals for a time, he did not start his professional career as an actor. Instead he went out to Ceylon in 1899 as a tea planter, and remained there until 1901. In that year he returned to England as manager of an agency in Harrow for Watneys, Coombes, and Reed's Brewery, and he held that position until 1902, when he left the business world to become an actor.

The young man started his theatrical career with the Ben Greet School of Acting in London, where he made his first appearance on the stage in a walk-on part in Shakespearian repertoire. He made his debut in 1902 in a speaking part at the Marine Theatre in Ramsgate, where he played the role of Craigen in a road show of *Sherlock Holmes.* After that he played in *The Eternal City* (1903) for Bannister Howard and in several other plays; and in 1904 he came to the United States with the Ben Greet players. From 1904 until 1909 he was a leading comedian in Shakespearian repertoire; he had roles in eighteen different plays during this period. He has played in this country ever since, except for tours, GREENSTREET, SIDNEY—*Continued*

which, in addition to Canada and South America, took him through the British Isles, India, Italy, France, Malta, and North Africa. On one of his trips he met the late President Woodrow Wilson on an Atlantic liner, and became a good friend of his. He was also a friend of Theodore Roosevelt, and once, during Roosevelt's term at the White House, when Hawthorne's *Wonder Tales* was being presented on the lawn, Greenstreet used the White House as a dressing room.

Greenstreet next spent a year with the Harry Davis Stock Company in Pittsburgh, as a leading character actor. For two years he worked with Henry W. Savage, appearing during this time in the farce *Excuse Me.* His subsequent appearances on the stage are so numerous that even Greenstreet forgets all of them and has to refer to *Who's Who in the Theatre* to refresh his memory. He spent one year in stock in New York, two years in Shakespearian Repertory with Margaret Anglin, and appeared in a number of musical comedies, including *Roberta* (1933). He was with the Theatre Guild for three years and with the Lunts '41 for six. He has appeared with Sir Herbert Beerbohm Tree, Julia Marlowe, Viola Allen, Lou Tellegan, and many other famous actors. Some of the plays in which he appeared are: Oscar Wilde's *Lady Windermere's Fan* (1913-14); Eugene O'Neill's *Marco Millions* (1928); Karel Capek's *R. U. R.* (1930); Robert Sherwood's '40 *Idiot's Delight* (1936); Chekhov's *The Seagull* (1938); and innumerable others.

Greenstreet has, perhaps, achieved greatest distinction in Shakespeare's plays, in every one of which he has appeared at one time or another. Some of his roles have been: Antonio, the Sea Captain, and Sir Toby Belch in *Twelfth Night;* the Duke of Venice, Lancelot Gobbo, and Gratiano in *The Merchant of Venice;* the First Gravedigger, Polonius, Fortinbras, and King Claudius in *Hamlet;* and the First Lord, Charles the Wrestler, the Usurping Duke, the Banished Duke, Corin, William, Oliver, Touchstone, and Jaques in *As You Like It.* It was during a performance of *As You Like It* at Bryn Mawr College that one of the most striking incidents of the enormous actor's career occurred. A stage had been erected three feet above the ground, and Greenstreet, weighing even more than the 250 pounds he does now, was performing as the Banished Duke. Suddenly the stage collapsed, and Greenstreet vanished into a large hole. He appeared from the wreckage in time to deliver his next line, which was: "True it is, we have seen better days."

"Another time my weight got me into trouble," writes Greenstreet, "was during the dress rehearsal for *The Nest Egg* in New York. I had to rush frantically out of the scene. Unfortunately they forgot to unhook the door, and I pushed against it so hard, trying to open it, that the whole flimsy set collapsed. I never played that part, because they decided they couldn't take chances on the scenery. They rewrote the part to fit an eight-year-old boy!" One of the most embarrassing incidents in his career occurred during the run of *The Admirable Crichton* (1931) in New York. "I was rushed into the part in four days," he tells us, "because of a sudden switch in casting. I managed to get through the first night all right, but for no reason at all, during the second night, I forgot my lines. Walter Huston was in the scene with me. He whispered, 'Go on.' I whispered back, 'I wish I could.' He ad libbed. It wasn't until I was off stage that I realized he had given me my line. 'Go on' was all I had to say!"

Greenstreet had been approached many times by the motion-picture industry, but he had always pleaded previous commitments. When he was touring in *There Shall Be No Night* with Lunt and Fontanne in the spring of 1941, however, they decided to take a summer vacation before they resumed their engagement of the play. Their last show had been at Los Angeles, where Greenstreet, deprived of the excuse of a previous engagement, finally yielded to the blandishments of the film studios, and consented to make one picture—*The Maltese Falcon,* which starred Humphrey Bogart '42. At the Warner Brothers' sneak preview of the picture audience-opinion cards in response to the question "Who gives the best performance?" were virtually unanimous in answering, "The fat man"—who was, of course, Sydney Greenstreet. When the picture was released in the fall of 1941 critics heartily concurred with the preview audience's commendation of Greenstreet's performance. The *Newsweek* reviewer wrote that special mention must be reserved for Sydney Greenstreet's "unctuous and sinister impersonation of a criminal master mind. Making his screen debut at sixty-one . . . the English actor . . . brings to Hollywood a talent for comedy and villainy that should keep him there indefinitely." Greenstreet was nominated for the Academy Award for the best supporting male role as a result of his work in *The Maltese Falcon,* but he did not win the Award.

Greenstreet's next picture was *They Died with Their Boots On* (1941) in which he played the part of General Winfield Scott and, critics agree, acquitted himself with credit. In the fall of 1942 he was again featured with Humphrey Bogart in *Across the Pacific,* another melodrama. Bosley Crowther in the New York *Times* described Greenstreet, in the villain's role, as "entirely an enigma—malefic yet dignified, urbane and full of enviable refinement, yet hard and unpredictable beneath." *Casablanca,* the third thriller in which he was paired with Bogart, appeared in the same year and had a phenomenal run on Broadway. Although his acting in *Casablanca* was considered excellent as always, critics felt that his part (a minor one) was not essential to the plot.

In 1943 Greenstreet also completed roles in *Background to Danger, Thank Your Lucky Stars,* and *Devotion* (in which he plays the part of William Makepeace Thackeray). After *Devotion* the bulky actor was scheduled to appear in *Conflict, Outward Bound,* and *Passage to Marseilles.* It was also reported that the Lunts wanted Greenstreet for a London production of *There Shall Be No Night.*

Greenstreet is light-complexioned, and has unusual hazel eyes and grayish brown hair. He is five feet, ten and one-half inches tall, and extremely corpulent. His agents insist that once, when crossing a New York street, he was run over by a runaway horse and a heavy cart. Greenstreet himself was uninjured. The horse was fatally hurt.

Despite his weight Greenstreet has always been athletic. At school in England he played soccer, football, hockey, and cricket, and captained all the school games, including tennis and swimming. His years have not lessened his love of sports: he is still a good golfer and tennis player and he is fond of dancing. He also takes a keen interest in all competitive sports except boxing. He does a little painting and sculpture, but his hobby is collecting antiques. Nothing that he collects, he writes us, may be cracked or decayed. All his antiques, especially furniture, must be in perfect condition, in case he wishes to put them into actual use.

Greenstreet plans to teach acting when he retires from the stage and screen. His religion is Episcopalian; politically he is "open-minded." He married Dorothy Marie Ogden on August 12, 1918, and they have one son, John Ogden Greenstreet, who is in 1943 serving in the United States Army as a private.

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N Y Herald Tribune VI p3 S 28 '41
Who's Who in the Theatre 1939

GRISWOLD, OSCAR W(OOLVERTON) Oct. 22, 1886- United States Army officer

Address: b. c/o War Department, Washington, D. C.

Assigned on May 12, 1943 to succeed Major General Alexander M. Patch '43 as commander of the United States Army Forces at Guadalcanal was Major General Oscar W. Griswold, former commander of the 4th Army Corps. The War Department explained that the assignment was in line "with a new policy of affording units in training the benefit of combat experience under commanders who had seen battle"; hence the return of General Patch to the United States to train new units of the 4th Army Corps, while General Griswold replaced him in the Solomons. On December 15, 1943 Griswold took over field command at Bougainville.

Major General Oscar Woolverton Griswold was born at Ruby Valley, Nevada on October 22, 1886, the son of Willard Smith and Margaret (Woolverton) Griswold. He was appointed to the United States Military Academy from Nevada in 1906, and on his graduation in 1910 became a 2nd lieutenant of Infantry. His first service was at Fort Mackenzie, Wyoming, with the 18th Infantry from 1910 to 1914, during which time (July 1911) he was married to Elizabeth Katherine Matile; and at Texas City, Texas with the same regiment until October 1914. Transferred then to the 15th Infantry, he sailed to the Far East and served at Tientsin, China until July 1917.

Returning to the United States, Griswold (with the rank of captain) was ordered to Camp Zachary Taylor, Kentucky as aide-de-camp to Major General Harry C. Hale. In this capacity he served until June 1918, during which time he made a tour of inspection of British, French, and American forces on the Western Front in France. He then returned to the United States to serve for a short time at Camp Sherman, Ohio as a machine gun officer of the 84th Division, and he returned to France with that division in September 1918. When that organization was broken up for replacements Griswold was on duty at the 302nd Brigade Tank Center. From December 1918 to April 1919 he served as assistant chief of staff for operations and training of the 8th Army Corps. Following this he was ordered to Paris on special duty with the athletic subsection of General Headquarters, serving in that capacity until July 1919.

U. S. Army Signal Corps
MAJ. GEN. OSCAR W. GRISWOLD

After returning to America, Griswold was detailed to duty in New York City in the office of the Port and Zone Transportation for a year. In 1920 he was promoted to major and was ordered to Syracuse University, New York, as professor of military science and tactics, instructing there until August 1921. His next station was at the Military Academy at West Point, where he served as instructor in the Department of Tactics for four years. Then at Fort Leavenworth, Kansas he became a student officer at the Command and General Staff School, from which he was graduated in the spring of 1925. For the next three years he commanded the demonstration battalion of the 29th Infantry School, Fort Benning, Georgia.

General Griswold was next ordered to Washington, D. C. as a student officer at the Army War College. After his graduation in 1929 he was detailed to the War Department General Staff, serving with the public relations' branch of the Military Intelligence Division until June 1931. He then saw brief service with the Air Corps at Brooks Field, Texas. Again ordered to Fort Benning, Georgia, he served with the 24th Infantry and was

GRISWOLD, OSCAR W.—*Continued*

a member of the Infantry Board from July 1932 to May 1936.

For the next three years Griswold was on duty in Washington, D. C. in the office of the chief of Infantry. He subsequently returned to Fort Benning to assume command of the 29th Infantry, with the rank of colonel. In October 1940 he was promoted to brigadier general (temporary) and was assigned on October 10 to the 4th Division at Fort Benning. Five months later he was ordered to Camp Croft, South Carolina as commanding officer of the replacement center there. In August 1941 another promotion made him major general (temporary) and a few days later he was assigned to command the 4th Motorized Division at Fort Benning, Georgia.

After the attack on Pearl Harbor, Major General Griswold became commanding general of the 4th Army Corps at Camp Beauregard, Louisiana. This position he held until his assignment to replace Major General Patch as commander of the Army Forces at Guadalcanal. His next assignment was to Bougainville, where the Marines had landed on November 1, 1943.

The Griswolds have two children, Matile and George Matile. A daughter, Katherine, is deceased. Major General Griswold is an Episcopalian and a thirty-second degree Mason.

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GROENMAN, FRANS EYSO HENRICUS (hrün'män) 1883—June 20, 1943 Netherlands Minister to Canada; entered consular service in 1911; served in numerous localities all over the world.

Obituary

N Y Times p17 Je 21 '43

GROMYKO, ANDREI A. (grō-mi'kō än-drā') 1908(?)- Soviet Ambassador to the United States

Address: b. c/o Soviet Embassy, Washington, D. C.

On August 21, 1943 the announcement was made from Moscow that Maxim Litvinov '41 had been "relieved of his duties" as Soviet Ambassador to the United States and would be succeeded by Andrei A. Gromyko, chargé d'affaires of the Soviet Embassy. Although the American State Department hastened to tell the public that it had been informed of the change several days before the official announcement and had already approved Gromyko as Russia's new envoy, commentators were soon busy speculating as to the political significance of the announcement, which came in the midst of the Quebec conference. The Soviet Ambassador to Britain and the Soviet Minister at Ottawa had previously been called home, and of late few signs had seemed to point to Russian satisfaction with either Anglo-American political or military strategy. Most of the press therefore interpreted the recall of the popular Litvinov as an expression of Russian displeasure at the lack of a second front in Western Europe and at encouragement allegedly given by the Allies to anti-popular movements in the occupied countries. Not until the Moscow and Teheran Conferences was it certain that Anglo-American-Soviet friendship, far from being in danger, was on firmer grounds than ever before.

ANDREI A. GROMYKO

Andrei A. Gromyko, "barricaded behind deep red draperies and a watchful Embassy staff," zealously "guarded his reputation as a man of few words and less publicity" throughout all this speculation. He was reportedly the youngest man ever to be Ambassador for a major power in the United States, his age being given as thirty-five. Few details about his career before he came to the United States were available, however, beyond the fact that he was born in Minsk, is a graduate of the Institute of Economics, lectured for a time at the Russian Academy of Sciences, and then spent a year in charge of the American section of Moscow's Foreign Office.

During the tenure of Constantine Oumansky '41 in 1939 the young diplomat came to Washington as counselor of the Soviet Embassy, and in the three months between Oumansky's departure for Russia and Litvinov's arrival in the United States (December 7, 1941) Gromyko was in full charge of the Embassy. Closely connected with the Soviet purchase of supplies from the United States and with American-Soviet political questions, when Litvinov was called back to Moscow for consultation in May 1943 Gromyko was appointed chargé d'affaires of the Embassy, once more becoming acting Ambassador. He therefore has had more important diplomatic experience than the title of chargé d'affaires would indicate. In September 1943 he was named Minister to Cuba, replacing Litvinov in this post also.

It was not until October 4 that Ambassador Gromyko presented his credentials at the White House. His speech at that time, emphasizing the importance of mutual understanding and his nation's hope for closer post-War cooperation, was an encouraging prelude to the Moscow Conference, as was his speech over NBC's *March of Time* program on October 21, his first public address since becoming Ambassador. On November 8 he again called for coordinated action by the United Nations for a speedy victory over Nazi Germany and warned against Nazi efforts to plant dissension in Allied ranks, in an address before the Congress of American-Soviet Friendship.

On November 9 Ambassador Gromyko signed the agreement creating the United Nations Relief and Rehabilitation Administration (UNRRA), and later that month he attended the UNRRA conference as delegate from the U. S. S. R. until the belated arrival of the Russian delegation from Moscow. He reportedly argued that the negotiations were so delicate and important that absolute secrecy should be maintained until the end of the conference, but this has been officially denied.

A tall, dark, taciturn man with horn-rimmed glasses, before becoming Ambassador, Gromyko lived quietly in a suburb thirty miles from Washington with his friendly-faced wife, their son Anatoli, and their daughter Milya. His new status, requiring his residence in the Embassy, will probably prevent him from following some of his enthusiasms: volleyball, fishing, chess, collecting stamps for Anatoli's album, and attending the movies on Saturday afternoons. (His first public appearance as head of the Soviet delegation was at the showing of *The City That Stopped Hitler* [1943], a documentary film about Stalingrad.) "Diligent, industrious, and strongly patriotic," he was, according to *Newsweek*, "expected to spend his spare moments boning up on American history, poring over the reports of American manufacturers, and studying political and military journals—the standard procedure for a typical Soviet career diplomat."

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GROSVENOR, GRAHAM BETHUNE (grōs′ven-ôr) July 22, 1884—Oct. 28, 1943 Airlines executive; special assistant to the president of Pan American Airways; "played an outstanding part in the rise of America's network of airlines"; at one time president of the Aviation Corporation and vice-president of the Fairchild Aviation Corporation.

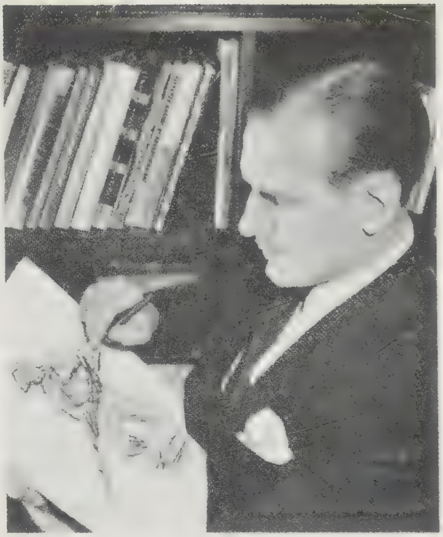
Obituary

N Y Times p19 O 29 '43 por

GROTH, JOHN (AUGUST) (grōth) Feb. 26, 1908- Cartoonist; artist

Address: b. Parade Publications, Inc, 405 Lexington Ave, New York City; h. 415 E. 58th St, New York City

Instructor at the Art Students League and art editor of *Parade* Magazine, cartoonist John Groth "has been fighting Fascism with his pen for ten years." He says that he became "socially conscious" in the early '30's when most people who protested against Fascism were assumed to be Communists, for Hitler['42] had dedicated himself to a crusade against Bolshevism. "Groth lost many of his friends, who called him 'warmonger' and 'Red.'" When the United States entered the Second World War the situation changed, and "now," remarks Groth, "anyone who can draw a picture has no qualms at all about attacking Hitler and Fascism."



JOHN GROTH

John August Groth was born in Chicago, Illinois on February 26, 1908, the son of John and Ethel (Bragg) Groth. He was educated in the public schools of Chicago, and attended the Chicago Art Institute intermittently from 1927 to 1930, studying part of the time in the evening sessions. From 1930 to 1931 he studied art privately with Todros Geller. In 1930 Groth made his first trip to Mexico, where he was arrested for taking photographs and had to spend the night in an unpleasant Mexican jail before he was released. After this he went to the West Indies and Central America continuing to make drawings and sketches.

When Groth returned to Chicago he became "artist-in-waiting" to a wealthy philanthropist, Josephine Hancock Logan, who wished to aid deserving artists, and who chose Groth as her assistant, since, he says, he was the first artist she had met. In the fall of 1933, however, he left her to become art director for the newly-founded magazine *Esquire*, subtitled "The Magazine for Men," and established as a quarterly in October of that year. A fifty-cent magazine, "frankly bawdy," *Esquire* was not expected to succeed because of its comparatively high cost. According to *Time*, "its sexy cartoons, mannish stories, and articles, big pages and colorful men's fashion drawings" nevertheless "found instant favor with a large and admiring public." It became a big money-maker and "the darling of the barbershops."

(Continued next page)

GROTH, JOHN—*Continued*

Late in 1933 *Esquire* assigned Groth to make another trip to Mexico for some local color sketches. Groth spent several months in Mexico making drawings of the Mexican Army and of bullfights. His sketches were made into etchings, lithographs, and water colors, and were printed in *Esquire*, which was promptly banned from Mexico by that country's irate Government, which resented Groth's satirical portraits of "fat, droopy Mexican soldiers on sleepy horses."

Groth saw the Mexican peon "as a pathetic sufferer enduring privation as unthinkingly as a dog." He drew the Army as a "tragi-comic band numbering 250 generals to 15,000 men, where the uniforms are all one size, built for a putative warrior of five feet two, where a haircut would make most caps four sizes too large, where concern for the appearance of the parade ground leads to unutterably funny spectacles, where whole families travel as integers of every group, where men, women, dogs, pigs, and kids bivouac together on cold Mexican nights."

After Groth left Mexico he returned to Chicago in February 1934 "with something under a carload of drawings and sketches," then resumed his travels for *Esquire*. His next destination was Russia, but *Esquire* said that he would "make several stops on the way, the first of which will result in a London portfolio." Groth stayed in England long enough to study under James Titton at the London School of Art, his "London stopover having been stretched . . . into the semblance of a residence." After a brief stop in France he finally got to Russia, where he was received with open arms, banqueted, and given a one-man show at the Museum of Western Art in Moscow. The entire collection of his pictures was bought by the Soviet Government. He was offered a Soviet Government art commission to make sketches of a collective farm community, but he refused it. Groth brought back a portfolio of drawings from the U. S. S. R., "where the worker is the only king and where everyone works . . . and where waiting in line is the national pastime." "In Russia," Groth wrote later, "everybody stands in line. Three cartoonists work as a team, one to stand in line to wait for commissions, one to execute them, the other to stand in line to collect for them."

Groth also visited Berlin, where he once saw Hitler entering a government building. His frequent caricatures of the "No. 1 Nazi," therefore, are drawn "with firsthand authenticity." From his travels Groth also brought back a portfolio of shipboard scenes entitled "Ho for the Life of a Sailor!"

In 1936 Groth left *Esquire*. For the next few years he studied at the Art Students League under Robert Brackman, Arnold Blanch '40, and Howard Trafton. The famous satirist George Grosz '42 was also his teacher. Groth free lanced for several years, making drawings for various magazines, including the *New Republic*, *Asia*, and *The Nation*. For the last he drew a regular feature, "Behind the Enemy Lines." In 1938 he taught for a time at the American Artists School.

The following year the late Heywood Broun, who was looking for an art director for his newspaper, the Connecticut *Nutmeg*, was introduced to Groth. Groth got the job. Later Broun said he considered Groth the best graphic artist in America.

"We had a fine time working on Heywood's weekly," says Groth. "Each week it seemed the issue wouldn't appear because of financial difficulties. But it always did, despite the opposition of Mrs. Broun, who thought the $200 a week Broun lost on the *Nutmeg* could be put to better use." After Broun died Groth was standing by his coffin, feeling, as he puts it, "very blue," when a man popped up and demanded whether the mourner were John Groth. Surprised, Groth replied in the affirmative, whereupon he was handed a summons. It seemed that hitherto the process server had been unable to find the elusive artist, but, being one of the *Nutmeg's* few readers, he noted Broun's frequent reference to his friend and art teacher in its columns, and had assumed quite correctly that Groth would be at the funeral. At this point, Groth remarks sadly, all his pictures were confiscated to satisfy a debt claim.

With Broun's death, the *Nutmeg*, which had been his personal enterprise, ceased publication. Groth returned to free lancing until 1941, when he became art editor of *Parade* Magazine, a five-cent weekly produced by the Marshall Field '41-Ralph Ingersoll '40 combination to recoup the financial losses incurred by their tabloid *PM*. With its offices entirely separated from *PM*'s, *Parade* stood a chance for success rated as fair-to-good if it could reassure its public that it had broken with *PM*'s "Leftist traditions." *Parade*'s subject matter, according to *Time* Magazine, lays emphasis upon "pretty legs, movies, theatre, the more picturesque side of national defense, and the more colorful reporting of *PM*'s foreign correspondents." A great deal of its contents is "lifted discreetly from *PM* itself."

Groth's first traveling assignment for *Parade* was to make some sketches of a Canadian lumber camp. In 1942 he spent some time in upper Quebec, living in a lumber camp himself, and he returned to New York with a number of drawings which were printed in *Parade*. At present Groth is still with *Parade* and is simultaneously conducting a course in cartooning at the Art Students League of New York City, where he has taught since the summer of 1942. He plans some day to write a book on the history of cartooning.

Although he is best known for his cartoons, Groth works in oil and water colors as well, and does lithographs and etchings. For *Parade* he does drawings and political and "gag" cartoons. He has drawn political cartoons for *PM* and "gag" cartoons for the *New Yorker*, *Esquire*, the *Saturday Evening Post*, *Collier's*, and many other magazines. His pictures cover a variety of topics: he has illustrated the Bible, *Don Quixote*, and many articles and stories in *Esquire*; his favorite subjects, however, are war and bullfights. He frequently forgets to sign his drawings and sometimes dates them English fashion. Concerning one of Groth's 1939 exhibits, a collection entitled "Impressions of War and Peace," the New York *Times* reviewer said:

"These small paintings are vivid and vigorous things, if at times seeming to make use of an almost willful crudeness, perhaps to further certain effects of fantasy. Motion is well expressed and a certain grimness makes itself felt."

Handball, volleyball, and bowling are Groth's favorite sports. He also collects prints, books, and caricatures. Groth is five feet nine and one-half inches tall and weighs 170 pounds. He has "straight, silvering" blond hair, "sharp, angular features," a "ruddy" complexion, and, occasionally, a mustache. Protestant by faith, Groth decribes himself politically as a liberal Democrat. He has been married twice, in 1936 to Alexandra Markoff, a Russian Royalist, and in 1940, after a divorce, to Frances Barbara Kernan. He has two children: Elizabeth Tamara, from the first marriage, and John Heywood (named after Broun) from the second.

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ERNEST R. GROVES

GROVES, ERNEST R(UTHERFORD) May 6, 1877- Author; educator

GROVES, GLADYS HOAGLAND Apr. 3, 1894- Author; educator

Address: b. University of North Carolina, Chapel Hill, N. C.; h. 704 Gimhoul Rd, Chapel Hill, N. C.

The recognized pioneer among educators teaching college courses on sex and marriage, and one of the first to write on the American family, its relationships and social functions, is "scholarly, gray-haired" Professor Ernest R. Groves. Besides his own books and articles in this sociological field, he is co-author with his wife, Gladys Hoagland Groves, of several books on childhood and parenthood. Mrs. Groves has made her own career as a writer, editor, and educator, specializing in social work and modern social problems. Her particular current interest lies in her directorship of the Marriage and Family Council, Inc.—"the only organization of its kind in the Southeast; it gives information and counsel on courtship, preparation for marriage, and marriage and family problems to individuals and groups." Both Mr. and Mrs. Groves teach courses in marriage preparation at the University of North Carolina (the first such course there having been started in 1927 by Professor Groves) and related sociological subjects.

Ernest Rutherford Groves was born on May 6, 1877 at Framingham, Massachusetts, the son of Henry Hunt and Hannah (Seward) Groves. Upon his graduation from the Hudson (Massachusetts) High School he entered Yale Divinity School, receiving the degree of B. D. in 1901. At Dartmouth College he took his B. A. in 1903, with Phi Beta Kappa honors. That year he became professor of sociology at the University of New Hampshire. In 1907 he went to Dartmouth as instructor in English. The same year he married Dorothy Doe, who died in 1916, leaving two daughters, Catherine and Ernestine Dorothy.

Returning to the University of New Hampshire in 1909, Professor Groves again taught sociology and five years later became dean of the Arts College. From 1920 to 1927 he was professor of sociology at Boston University, where he started the first college credit course (1923) on preparation for family life. Since 1927 he has been professor of sociology at the University of North Carolina. He has also been lecturer on "The Family" at Duke University since 1937.

It was on February 25, 1919 that Professor Groves was married to Gladys Hoagland, a graduate of New Hampshire University. Two daughters were born: Ruth Elva and Lois Mary.

Ernest Groves is the author or co-author of more than thirty books, many of which have had foreign editions and several editions in the United States. *The Marriage Crisis* (1928) appeared at a time when the subject of "trial" or "companionate" marriage was receiving wide popular discussion. In this book Groves decried both trial and companionate marriage as solutions for the problems created by changing economic and social conditions, "since they tend to magnify sex attraction and obstruct the development of permanent affection. . . The only solution of our matrimonial ills is the greater stressing of affection as the hope of marriage." *Parents and Children* (1928) was a book on training for parenthood. *Introduction to Mental Hygiene* (1930) written with P. M. Blanchard, has been used as a textbook in many colleges. Two important, extensive sociological histories were *The American Family* (1934), originally titled *Social Problems of the Family*, a study of family life in the United States from colonial beginnings to the present; and *The American Woman* (1937). The latter is a record of the social development of the average woman, showing her "advance in status in a setting of masculine dominance." The book

GLADYS HOAGLAND GROVES

describes the life of women in the Colonial and Frontier periods, and contrasts women of the North and South up to the Civil War. It analyzes careers for women in the twentieth century, showing handicaps and inequalities under which women still work. But in the new period that is dawning, "woman at last contributes to the argosy of our civilization with the same sense of self-determination that possesses man."

In 1940 appeared *The Family and Its Social Functions*—"an indispensable compendium of three decades of psychological study"; and in 1941 a revised edition of *Marriage* (originally published in 1933). Of this last book one reviewer commented: "Professor Groves suffers the heroic fate of the pioneer—namely, of being outmoded in his own territory. His is behind the newer, jazzier texts on preparation for marriage. Whereas he still clings to some of his sociological generalizations and insight and thus produces a superior book from the point of view of scientific study, the newer models dispense with dull theorizing altogether and give straight, unadulterated advice." The more recent *Christianity and the Family* (1942) is a plea to the Protestant ministry for a more practical understanding and interest in the family and a greater appreciation of its relation to Christianity.

Groves has contributed for several years to scientific and popular magazines such as the *American Journal of Sociology, Hygeia, Social Forces, American Family, Ladies' Home Journal, Good Housekeeping,* and *Parents' Magazine.* Typical in the popular field was an article, "Too Much Kissing," which appeared in the *American Magazine*; in the semi-scientific, "Getting Acquainted with Children," in *Parents' Magazine.*

Groves was editor of Longmans, Green Sociological Series from 1926 to 1940; and he is associate editor of *Social Forces* and of *Education*; corresponding editor of *Parents' Magazine*; and member of the editorial council of the *Journal of Educational Sociology.* From 1936 to 1938 Groves was the president of the North Carolina Mental Hygiene Society; from 1938 to 1940, chairman of the Committee on the Family, Federal Council of Churches of Christ in America; from 1941 to 1942, president of the National Conference on Family Relations. He is a member of the American Sociological Society and of the Authors Guild. In 1942 he received an honorary doctor's degree in literature from Florida Southern College.

Gladys Hoagland Groves was born on April 3, 1894 in Boston, Massachusetts, the daughter of the Reverend Napoleon S. and Julia Ann (Comley) Hoagland. After her graduation from the Lowell (Massachusetts) High School she began her career as a district schoolteacher in Madison, New Hampshire. In 1918 she took her B. A. degree at New Hampshire University, following this with a half year of graduate study at the University of Minnesota. At the time of her marriage she was a resident in social work at the Pillsbury Settlement House.

In 1926 Mrs. Groves again entered teaching, becoming an instructor on "The Family" at the Garland School of Homemaking in Boston. From 1927 to 1928 she gave extension courses in parent education at the University of North Carolina. She also taught courses in family relationships at the summer sessions of Teachers College, Hays, Kansas and at the Oklahoma Agricultural and Mechanical College, Stillwater, Oklahoma, and similar courses were later given at Syracuse University, 1937 to 1938; at Oregon State College, 1940 to 1941; at the University of North Carolina, 1941 to 1943; and at the North Carolina College for Negroes, 1941 to 1943.

Mrs. Groves is the author of *Marriage and Family Life* (1942), which has been issued both as a college textbook and in a trade edition. She is co-author with R. A. Ross, M. D., of *The Married Woman, A Practical Guide to Happy Marriage* (1942). With her husband she is co-author of *Personality and Social Adjustment* (1923); *Wholesome Childhood* (1924); *Wholesome Marriage* (1927); *Wholesome Parenthood* (1929); *Sex in Marriage* (1931); and *Sex in Childhood* (1933). Collaborating with both Mr. and Mrs. Groves on a revised edition of *Sex Fulfillment in Marriage* (1942) was Catherine Groves (Mrs. Joseph Peele), Professor Groves' daughter by his first marriage. A graduate of the University of North Carolina, with an M. A. in social work at Smith College, she is the author of *Get More Out of Life* (1941).

The Groves' books, many of which are used as texts or reference works in many college courses on preparation for marriage, in treating of sex tend to stress its psychological rather than its physical aspects, the latter being discussed from the scientific, physiological angle. Mental and emotional development and adaptability in marriage are thoroughly discussed. Of the books one reviewer has said: "They do not stand alone and cannot stand comparison with other books in the field. They lack distinction in certain important respects. To begin with, they are verbose in the extreme and they are pedestrian in manner." Another critic, however, writing of *Sex Fulfillment in Marriage,* commented: "Well-organized and with a clarity and simplicity of style greatly appreciated by the average reader, the book will be very helpful to young couples entering marriage. It should also be of value to college courses in marriage."

Following the pioneer work of Professor Groves, many colleges and universities now have courses in marriage preparation. His own course at the University of North Carolina is "one of the largest and most popular elective courses there." Men and women students are taught separately in order to obtain full freedom in questions. Professor Groves teaches women students, and Dr. Donald Klaiss teaches men. Mrs. Groves teaches in the summer session with her husband in a graduate seminar. Because of a university ruling husbands and wives may not teach in the regular college year. The chief source of reading is the Groves' textbook, *Marriage*. The women students are said to be most interested in problems of courtship and of single life; and, when discussing marriage, in questions relating to finance and in-laws. The men are more interested than the women in heredity and fertility and—oddly enough—in problems of child psychology. Professor Groves "deals out facts unflinchingly, and likes to let students make their own decisions. Fully half of them go to his office for individual consultation. Some bring relatives and friends for advice; and students from distant schools often make special trips." Professor Groves has had seventeen years to observe the results of these courses on students who have been graduated and married. In a ten-year period "he has observed only two serious sex maladjustments—and no divorces."

In recent years Professor Groves has been chiefly interested in developing graduate courses for teachers in the field of marriage and the family. He has developed a cooperative program with Duke University. One course, which is not taught elsewhere and which has attracted much attention, is a medical course on marriage and the family taught by fourteen specialists of Duke Medical School. Each year Groves conducts a conference on marriage and the family, which is attended by several hundred educators from all over the country.

In their writings on sex and marriage Mr. and Mrs. Groves are apparently in full agreement. In outside matters, such as politics, social life, and recreations, they show a friendly divergence of interests. Mrs. Groves' national political affiliation is Republican, while her husband is an "Independent Democrat." For hobbies and recreation she likes gardening, cycling, and swimming; he prefers reading mystery stories—and cooking.

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GROVES, GLADYS HOAGLAND *See* Groves, E. R. and Groves, G. H.

GUITERMAN, ARTHUR (git'ẽr-man) Nov. 20, 1871—Jan. 11, 1943 Noted humorous poet, playwright, and lecturer; verse usually dealt with urban America; contributed to many magazines and newspapers.

Obituary

N Y Times p23 Ja 12 '43 por

GULLION, ALLEN W(YANT) (gul'-yun) Dec. 14, 1880- United States Army officer

Address: b. School for Military Government, University of Virginia, Charlottesville, Va.

There will be no Heinrich Himmler '41 placed by the United States in charge of policing and governing Allied-conquered territories either during hostilities or in post-War years. The man chosen for this important task, insofar as that burden falls upon the United States Army, is Major General Allen W. Gullion. When in August 1941 the War Department re-created the office of provost marshal general, Gullion was selected not only because he is known as a strict disciplinarian, but because he has had wide experience as an Army prosecutor and has served as judge advocate general of the Army. The duties of the provost marshal general are to train and command military police, supervise internment camps for aliens, set up military government in conquered territories in order that the civil population may be controlled and safeguarded, etc., while fighting is still going on elsewhere. General Gullion is said to be "admirably suited by education, training, and temperament for his enormous assignment. He is a lawyer, experienced soldier, and administrator and has unbounded faith in leadership and tolerance as opposed to harsh punishment."

U.S. Army Signal Corps
MAJ. GEN. ALLEN W. GULLION

Handsome, well-groomed Allen Wyant Gullion, Southern-bred and educated, was born at Carrollton, Kentucky on December 14,

GULLION, ALLEN W.—*Continued*

1880, the son of Edmund A. and Atha (Hanks) Gullion. In 1901 he was graduated from Centre College, Danville, Kentucky, with a B. A. degree. That same year he was appointed to the United States Military Academy and upon his graduation on June 13, 1905 was commissioned a 2nd lieutenant of Infantry. He joined the 2nd Infantry at Fort Logan, Colorado, serving there until 1906. For the next two years he served with his organization in the Philippines. On his return to the United States (1908) he joined the 2nd Infantry at Fort Thomas, Kentucky, remaining there until 1911. He then went to Honolulu for several months, serving with his regiment at Schofield Barracks. He returned to duty in the United States with the 20th Infantry at Fort Douglas, Utah.

From 1912 to 1914 General Gullion was professor of military science and tactics at the State University, Lexington, Kentucky. While teaching he decided to take the University's law course, and obtained his degree of LL. B. in 1914. He then rejoined the 20th Infantry at Fort Bliss, Texas and served at various posts on the Mexican border until July 1916. He was with the 35th Infantry at Nogales, Arizona when in April 1917 he was ordered to Washington, D. C., as assistant executive officer and chief of the Mobilization Division in the provost marshal general's office, administering the Selective Service law. For this work, which included supervision of all matters relating to the making and filling of calls and accomplishment of individual inductions, he was awarded the Distinguished Service Medal with a citation "for exceptionally meritorious and distinguished services . . . of great value in raising our national Army."

Gullion's overseas service began in March 1918 when he sailed for France to serve as section judge advocate in the Rents, Requisitions, and Claims Offices; and as judge advocate of the 3rd Army Corps. When he returned to the United States late in 1918 he was assigned to the Operations Division of the War Department General Staff. From 1919 to 1922 he was judge advocate of the 2nd Corps Area at Governors Island, New York, and until 1924 he was assistant and acting judge advocate of the 2nd Corps Area. He then served in the office of the judge advocate general, Washington, D. C., until June 1927. The next year he attended the Command and General Staff School at Fort Leavenworth, Kansas.

In 1929 Gullion was sent as the War Department representative to an international conference of forty-seven nations at Geneva, Switzerland, to formulate a code for handling prisoners of war and to revise the Geneva Convention of 1906. In this year, too, he was promoted to the rank of lieutenant colonel. He returned to duty in the office of the judge advocate general. In 1931 he was graduated from the Army War College and in 1932 from the Naval War College. He was then ordered to Honolulu, where he was judge advocate in the Hawaiian Department at Fort Shafter until 1933, and deputy administrator of the N. R. A. in the territory of Hawaii until 1935. He was awarded an honorary LL. D. degree by the University of Hawaii in 1935. In October of that year he came back to the United States and was assigned to the military affairs section of the judge advocate general's office.

It was on December 1, 1937 that Gullion, with the rank of major general, became the judge advocate general of the Army. In 1938 he was the sole delegate of the United States at a conference of juridical experts at Luxembourg, where he addressed the Conference on International Law on the subject "Protection of Civil Populations from Bombardment from the Air." On August 2, 1941, in addition to his duties as the judge advocate general, he was given the position of provost marshal general. He concluded his work as judge advocate general in December 1941.

Not long after his appointment General Gullion created a new school for military police at Arlington Cantonment, Virginia, and the Provost Marshal General's School for Military Government at the University of Virginia. The military police school trains officers and enlisted men in the handling of traffic, detention of prisoners of war, military law, criminal investigations, etc. The School of Military Government trains men to become administrative assistants to the military governors. By early 1943 this school had an enrollment of 150 officers, chosen from the National Guard and from civilian life through the former Army Specialist Corps, with General Cornelius Wickersham at the head of the faculty. According to General Gullion, "little time is devoted to ideology and pure theory. While a background of international law and the general principles of public administration is, of course, presented, seventy per cent of the students' time is spent on practical problems dealing with the areas of potential occupation."

In an address (November 1942) before the New York *Herald Tribune* Forum, General Gullion spoke of the nation's plans for military occupation, followed by civil control, in conquered countries. He stressed the point that it is the duty of the occupying authority to preserve so far as possible the local institutions, laws, and customs of the occupied region. And, when the Army gives up its temporary control, "the duties then to be assumed by the succeeding civilian agency will be on a much greater scale and probably of much longer duration. For it is then that civil authority must take on the burden of helping the crushed and dispirited peoples to create a stable world." A large technical and professional personnel will be required, now being selected by government civilian agencies. They include engineers, sanitation experts, educators, economists. In order to facilitate the transition from military to civilian control, the Army schools, in cooperation with a number of colleges, plan to give these experts "some insight into the institutions, customs, and psychology of the people with whom they will have to deal." When the transition comes these men can simply take off the uniforms they wore under military control and perform their special tasks under civil control.

General Gullion's theory of military occupation is one in which fear is to play no part. "All our preparations," he says, "are colored with the philosophy of Francis Lieber, a great American who was born a German and who became the father of the written law of humane land warfare--the philosophy that military government should be conducted with 'justice, honor, and humanity, virtues that adorn the soldier more than any other man, for he has the power of arms over those who are unarmed.'"

General Gullion was married on September 9, 1905 to Ruth Mathews, now deceased, and had six children, five now living.

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GUYER, ULYSSES SAMUEL 1869(?)—June 5, 1943 Republican Representative to Congress from Kansas, member of the House Judiciary Committee; former school official.

Obituary

N Y Times p44 Je 6 '43 por

GWATHMEY, ROBERT (gwäth'me) Jan. 24, 1903- Artist; teacher

Address: b. Cooper Union, Cooper Sq, New York City; h. 1 W. 68th St, New York City

Rosalie Gwathmey

ROBERT GWATHMEY

"One of the most original talents of our day," says a critic of Robert Gwathmey, prize winner in the Carnegie Institute's 1943 exhibition, "Painting in the United States," at Pittsburgh. *Hoeing*, for which a jury awarded the second prize of $700 to the painter, and which the Institute later purchased for its permanent collection, is described as "unique because of its difference from every other canvas in the show . . . an essay in understatement, the veritable skeleton of a picture for the observer to compose." Some critics have been violent in their reactions to Mr. Gwathmey's stark representation of a scene in a Negro family's farmyard. "It is an affectation of cruelty—really horrible, except to the sophisticates," writes the critic of the Pittsburgh *Press*, while Edward Alden Jewell of the New York *Times* finds *Hoeing* "a success only in that it travesties art." But to those who feel that the artist of today has "an increasing sense of participation in the life and thoughts and movement of his time and a deepening interest in social ideas," Gwathmey's painting appears "biblical in its simplicity . . . fine painting as well as social commentary. The hewers of wood and drawers of water could have no better spokesman than Gwathmey, who knows how to paint a picture the while he pleads their cause."

Robert Gwathmey was born in Richmond, Virginia on January 24, 1903, the son of Robert Gwathmey and Eva Mortimer (Harrison) Gwathmey. After finishing John Marshall High School in Richmond he worked in a railroad office for two years before going to North Carolina State College in 1924. The following year he went to the Maryland Institute in Baltimore to study painting, later transferring to the Pennsylvania Academy of the Fine Arts, where he studied under George Harding and Daniel Garber, and from which he was graduated in 1930.

That Robert Gwathmey developed into a social comment painter is not surprising, for from the time that he was fourteen he had contact with the working classes while holding various summertime jobs in a department store, florist shop, lumber yard, construction camp, and—during his student days at the Academy—as part-time assistant in a settlement house in the Italian section of Philadelphia and as assistant in the engraving room of the Philadelphia *Inquirer* on the night shift. His background was also enriched by travel. In the summer of 1925 he shipped as a seaman on a freighter of the American Merchant Marine. In off-duty hours he sketched the crew and in port he made frequent shore excursions. When the ship put in at Antwerp for two weeks Gwathmey had an opportunity to make a sketching trip and to visit the famous Belgian galleries; but later on, when the freighter took on cargo at Guatemala, he was not so fortunate and had the tantalizing experience of rowing the captain ashore, but not being allowed to land. The ship went through the Panama Canal and then to San Francisco, where "the only interesting thing that happened was the death of Rudolf Valentino." For two successive summers, 1929 and 1930, Gwathmey was awarded Cresson Scholarships by the Pennsylvania Academy of Fine Arts and went abroad, sketching and visiting the great art galleries in England, France, Germany, Italy, and Spain. In Spain he was overcome by the glories of the Prado and profoundly shocked by the extreme poverty and repression of the lower classes. Acting on the theory that artists who paint people should know people, he traveled third class everywhere, observing the "common man" whose lot he was to portray so tellingly later on.

Back in the United States, Gwathmey accepted a teaching post at Beaver College, Jenkintown, Pennsylvania, where he was assistant

GWATHMEY, ROBERT—*Continued*

to the head of the Art Department from 1931 to 1938. Near the end of this period he destroyed almost everything he had painted previously, which makes the body of his work rather small. His explanation for this is that "it takes about ten years to wash yourself clean of academic dogma." Since that time Gwathmey has progressively developed his flair for pictorial demonstration against the evils of society. He believes that form should be imposed on semi-flat areas and that each image used should be apparent for its full worth. His work does have a third-dimensional quality, with some degree of shadow, but his interest in that quality is not extreme; he feels that too much chiaroscuro lessens the element of design. Striking characteristics of Gwathmey's work are "a bold pattern, incisive line, frequent use of strong contrast, and felicitous color. His pigment is built up carefully and economically, with a fine feeling for textures and nuances of color in any given area."

In 1939 Gwathmey became an instructor in the Department of Painting and Design at Carnegie Institute of Technology in Pittsburgh. That same year he exhibited in the third annual showing of the American Artists Congress, called "Art in a Skyscraper." In the "mediocre level of technical accomplishment" a critic noted several good pictures, among them "a humorous bit of satire on chauffeurs and Pomeranians by R. Gwathmey." In the summer of 1939 Gwathmey exhibited at the Golden Gate Exposition in San Francisco and at the World's Fair in New York City. Of his work at the latter, Richard Carline wrote in the *Studio*: "Robert Gwathmey . . . uses the emotional effect of brilliant color to superimpose on his satirical vein. His themes are often scathing, such as the aged grandmother holding a baby in her lap, or the lonely hitchhiker against a joyous background of brilliantly colored poster hoardings [billboards]. With this artist we have reached one of the very young painters, and the character that points perhaps towards the art of the future."

When Congress stopped the appropriation for the Government's Section of Fine Arts it brought to an end a project for fostering artistic production. Working on the theory that "a greater body of talent must be encouraged if American art were to flourish," the Section, through a system of anonymous competitions open to all American artists, had been procuring decorations for Federal buildings. In the Forty-Eight States Competition, widely publicized in *Life* Magazine under the slogan "This Is Mural America for Rural Americans," Robert Gwathmey entered a sketch which won him the commission to decorate the Post Office of Eutaw, Alabama. The winning sketches were exhibited in the Corcoran Gallery in Washington and later in the Whitney Gallery in New York. Gwathmey, who feels very strongly that mural painters should do contemporary scenes, wrote to the postmistress at Eutaw for some information about the region, but when he received a stilted reply stressing the antebellum glories of the town, he decided that he would have to make his own discoveries. Armed with a map from the county agent, he drove over the area, noting the products—cattle, corn, cotton, lumber—the people, and the degree of prosperity. All this information appeared in pictorial form in the mural, with three white people and two Negroes indicating the ratio of the population, and the absence of farm machinery denoting the poverty of the community. One critic, commenting on the contemporary aspect of the murals, wrote: "The Section competitions, to the benefit of public and artist alike, have rid American mural painting of a whole dictionary of once-sacred Neoclassic clichés. [We] are grateful that Athenian matrons, Roman nymphs, and blinded Justices with all their impedimenta are banished." Forbes Watson, adviser to the Section, described the competition as having brought "a great big breath of fresh air into American painting."

In 1940, when Ralph Ingersoll '40, the editor of *PM*, decided to revive the idea of the artist-reporter, "a fabulous and wonderful institution which suffered almost total eclipse with the rise of photography," *PM*, in collaboration with the Museum of Modern Art, announced a competition to find artists "who can report the news with brush or pen." One of the prizes went to Robert Gwathmey for a wash drawing, *Undermined*, a vivid representation of the rescue of a woman from the second story of a shanty which was collapsing into the street.

"Gwathmey's Reward" was the facetious title given by a reporter to the artist's one-man show at the American Contemporary Art Gallery in January of 1941. This show was the result of the competitive exhibition which the A. C. A. Gallery holds every year to uncover new talent. In 1939 the top prize—a one-man show at the A. C. A. Gallery—was unanimously awarded by a jury to Gwathmey for his canvas *Land of Cotton.* But since he paints very slowly, it was not until 1941 that he collected his reward, making a successful debut. His show "constituted a compelling vindication of the worth of the gallery's pioneering venture." Critics commented upon his clarity of style, saying that his canvases, "built up largely of flat areas of paint that underline the simplification to which he submits his material, are colorful, adroitly managed, and well-knit. . . Though he is not given to outright propaganda, Gwathmey surveys his world objectively and makes social comment that is both penetrating and restrained. He is animated by a very definite idea which he wishes to communicate in every canvas on view here. . . Caricature crops up occasionally, with particular success in *Hitch Hiker,* and deepens to satire in such examples as *Chauffeur* and *For Great Is Your Reward in Heaven.* . . Far less happy is his work when the bitterness that he feels against the social order swamps his expression. But he will be interesting to watch, for he has force in his painting language and something to say."

Still protesting for the Negro, Gwathmey won the water color prize of the Associated Artists of Pittsburgh in 1941 for a "tricky but effective experiment in textures and angularity" called *Share Croppers,* "in which two bleak figures are outlined against a barren background." This same picture took the First Purchase Prize in the Contemporary Water Color Show held in the San Diego Fine Arts Gallery during the summer of that year.

Cotton Pickers, a nervously brushed canvas depicting Negro farm laborers in the field, was purchased by the Boston Museum of Fine Arts in 1942. Unlike the Whitney Gallery of New York, the Boston Museum had given little support to the art of today until the Gallery of Provisional Acquisitions was established in 1941 and the museum became increasingly active in the contemporary art market. Purchases are hung provisionally in the museum's special gallery and, after a trial period, either added permanently to the collection or exchanged for another work by the same artist. Mr. Gwathmey is also represented permanently in the Albright Art Gallery of Buffalo, the Carnegie Institute of Pittsburgh, the Pennsylvania Academy of Fine Arts (Temple Purchase), and the San Diego Fine Arts Gallery.

Since the autumn of 1942 Gwathmey has been a member of the faculty of Cooper Union, where he teaches painting. Recently he has been very much interested in the silk screen process. One of his prints—*The Rural Home Front,* a composite picture of the various contributions of the farmer toward victory—took first prize in the silk screen section of the graphic arts show "America in the War." This exhibition, arranged by Artists for Victory, the wartime association of leading art organizers which has been instrumental in enabling artists to contribute to the war effort, was an attempt to recognize a number of promising young talents in the modern print field and appeared simultaneously in twenty-eight cities.

Public recognition of Robert Gwathmey is increasing, for in addition to the important show at Pittsburgh in October 1943, where his prize painting excited so much comment, he was included in the 54th Annual Exhibition of American Painting and Sculpture at the Art Institute of Chicago with a canvas entitled *Another Day,* showing Negro laborers tired after their work. He was also represented in the Whitney 1943-44 Annual Exhibition of Contemporary Art with a symbolic picture called *The South,* very modern in idiom and infused with social consciousness. In 1944 Herman Baron, of the A.C.A. Gallery, expected to exhibit some new "Gwathmeys" in a group show.

After viewing the bitter, satiric content of his painting, it is surprising to find Mr. Gwathmey young and amiable, with delightful Southern manners and a pronounced Southern accent, which he has retained despite the many years that he has been away from his native Virginia. He is married to the former Rosalie Hook, of Charlotte, North Carolina, whom he met in art classes at the Pennsylvania Academy. Mrs. Gwathmey's chief interest is photography. She has taken a number of documentary photographs in the South, where her genuine interest in humanity has given her access to the homes of the people; and she has had notable success in her work at the Stage Door Canteen. She frequently photographs details to be used later in her husband's painting. The Gwathmeys like functional architecture and furniture of the Saarinen [42] type, and their apartment is done in the modern manner Their small son Charles seems to take after his father, for he spends a great deal of time drawing pictures. Mr. Gwathmey, who is six feet tall, dark, and weighs 175 pounds, describes himself as gregarious, interested in the moving social scene and the maturing of democratic ideals. He is fond of the theatre and motion pictures and also likes football and baseball.

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Who's Who in American Art 1940-41

GWENN, EDMUND Sept. 26, 1875- Stage and screen character actor

Address: h. Beverly Wilshire Hotel, Beverly Hills, Calif.

Who's Who in the Theatre devotes almost five columns of small type to the voluminous theatrical career of Edmund Gwenn. Yet at the start of that career, his father predicted that if Edmund entered the theatre ("that sink of iniquity"), he would inevitably end up in the gutter. Some generations later, the elder Gwenn admitted he had been wrong.

When Edmund Gwenn was born in London on September 26, 1875, "Queen Victoria was still knitting with the ladies-in-waiting in Buckingham—a fact which explains a good deal of Gwenn's early trials," says Theodore Strauss in the New York *Times.* "As the oldest son, and therefore the only one who mattered, in the household of a government civil servant, Gwenn was carefully groomed for a position of consequence in the Empire." An early inclination to the sea was thoughtlessly scotched by a maternal forebear in the Queen's Navy who was court-martialed for habitually exceeding his "Wine Bill." Added to that was the fact that young Gwenn was the "apple of his mother's eye," and she had heard too much about sea fights and shipwrecks. His father urged the civil service, but to Edmund it seemed a "continent of unexplored boredom."

"Then like a girl who is jilted and marries the man's best friend," explains Gwenn, "I turned from my mother's pet aversion to my father's—the stage." One reason was that young Gwenn had admired Sir Henry Irving from childhood.

When the stage-struck young man, who had been a student at St. Olav's College, and had later attended King's College, London, told his father what profession he had chosen, "in a scene without parallel in Victorian melodrama" his father "quite literally showed him the door. During a dismal all-night crossing from Dublin, where his father was then stationed, to England, the embryo actor had occasion to reflect." He was penniless; his experience consisted of a few performances in

EDMUND GWENN

amateur productions; and he knew that if he failed he could not return home.

"Among the thunderbolts hurled from the summits of his father's rage was the prophecy that his son 'would die in the gutter, a rogue and a vagabond.'" And in *Rogue and Vagabond* (1895), with a group of amateurs turned professional, Gwenn made his first appearance on the English stage at the age of twenty, playing two roles, those of Dodo Twinkle and Damper. It was the beginning of a long and a distinguished career that spanned two continents.

Acting jobs were scarce, and many times the ambitious youth who had cut himself off from his family found himself lacking in rations. By 1899, however, he had progressed sufficiently to make a first appearance on the West End stage in London in *A Jealous Mistake.* Gwenn says all he remembers of it is how frightened he was. After that came ten years in the British provinces, with stock and touring companies. During those years the best engagement Gwenn had was with Edmund Tearle, who headed a company which presented a repertory of fourteen Shakespearian plays during forty-eight weeks of the year. The troupe traveled light—whatever scenery was available in each local theatre was used. "One thing about Shakespeare," says Gwenn, "if it's played well, you don't need any backgrounds." Each actor supplied his own tights, wigs, and shoes; the management supplied the actual costumes. From walk-ons and small parts during the first season Gwenn progressed to better parts.

Gwenn trouped about the countryside appearing in old melodramas like *Trail, the Anarchist,* and in other plays. Each season found him on the road, and Christmas found him in that perennial British favorite, a series of pantomimes. The audience received its money's worth; after the play a variety show was frequently given during which Gwenn sang comic songs, and still later he boxed three rounds with a fellow actor to finish off the evening.

After the end of the Tearle engagement in 1901 J. C. Williamson invited the young actor to Australia for a year. He stayed for three and returned to London in 1904 to appear in a series of small parts, one in Schnitzler's *In the Hospital.* A few days after the opening Gwenn was amazed—and delighted—to receive a postal card from George Bernard Shaw, offering him one of the leading roles, as Straker, the Cockney chauffeur, in *Man and Superman.* Needless to say Gwenn accepted, and the play, under the management of Granville Barker and J. E. Vedenne, was a notable success.

"I was grateful to Shaw," said Gwenn in speaking of his professional godfather in both the theatre and in motion pictures during an interview with Helen Ormsbee of the New York *Herald Tribune.* "Mind you, though," and the eyes behind the glasses twinkled, "you're just as good an actor on the day before you make a hit as on the day after; but nobody knows it. I acted in several Shaw plays after that—*John Bull's Other Island, Major Barbara,* and *You Never Can Tell.*

"Then came *Captain Brassbound's Conversion,* and he cast me for Drinkwater, another Cockney part. . . We had an argument. Writing the play, Shaw had set down Drinkwater's language as it sounded to his Irish ears. Then he put the plain English of it in brackets. For instance, he wrote, 'Aw sy, Gav'ner,' and explained in parenthesis that it meant 'I say, Governor.' As my Cockney accent had suited him perfectly in *Man and Superman* I suggested to Shaw that . . . it might do if he were there with his brackets at the performance but since he wouldn't be, perhaps he might trust the accent to me." Unfortunately for Gwenn, Shaw held out for his own version, even upsetting the highly nervous actor with last-minute suggestions just before curtain time on opening night. The result was that Gwenn blew up in his lines and received a set of bad notices, a rare thing for him. Shaw, who knew he had caused the poor performance, never mentioned it to Gwenn. At rehearsals Gwenn recalls Shaw as "charming—diabolically charming." He would say: "Good morning, ladies and gentlemen. The management wants us to do this little piece. I can't imagine why; it's quite worthless. But as you have been good enough to come down here, we may as well get on with it."

Gwenn points out that Shaw's plays "were the money makers that supported the repertory company. We did other good things, but they couldn't be counted on to draw. Shaw never failed. I was with the company for three years—the happiest I've ever had in the theatre. Galsworthy, Masefield, and St. John Hankin were new playwrights at the time and we did their early plays. Masefield's *The Campden Wonder* was so powerful that the audience sat silent and horror-stricken at the finish." Gwenn, who later had roles in Galsworthy's *Justice* (1910), *Strife* (1909), and *The Skin Game* (1921), also appeared in the cast of the author's first play, *The Silver Box.* He remembers Masefield as a "shy, sailorish fellow."

A familiar figure in the new plays of all the noted English playwrights, Gwenn in 1908 appeared in the first production of Barrie's *What Every Woman Knows* and later in his *The Twelve Pound Look* (1910). Earlier he had appeared in Ibsen's *The Wild Duck* and in Barker's *The Voysey Inheritance* and *Prunella.*

When the famous actor tried the combined role of actor-manager for brief periods he was utterly unsuccessful at it. One period as a manager was cut short by the War. In 1915 Gwenn, despite faulty eyesight, was accepted in the British Army, and he "drew supplies up to the front lines under fire." After one year's service as a private he was advanced until he became a captain.

In 1919 Gwenn returned to the stage, and two years later he made his first appearance in the United States in *A Voice from the Minaret* and in *Fedora.* Back in England he essayed his first film role, again under the aegis of Shaw in the latter's *How He Lied to Her Husband.* This was followed by a tremendous personal success in the film made from Priestley's *The Good Companions.*

The years since then have found Gwenn either on London stages or Elstree film stages, in Broadway theatres or Hollywood film studios. He has appeared in such hits as *Lilac Time* (1922); *The Great Broxopp* (1923); *Charlot's Revue* (1925); *And So to Bed* (1926) (he was Samuel Pepys for a whole year); *The Scarlet Pimpernel* (1928); *Bulldog Drummond* (1932); and *Laburnum Grove* (1933). After a year's successful run as George Radfern, the amiable counterfeiter in the last-named play, the whole British company went to New York in 1934 for a long and equally successful run. Critics liked the play very much, one declaring that the years "had graced Gwenn with such persuasive charm that even persons in the audience to whom counterfeiting is repugnant react to him, and go home possessed of a glow which was not part of them when they entered the theatre."

In 1941 Gwenn portrayed the title role in *The Wookey,* a tale of a little Cockney tugboat captain "who runs his East End family with as much assurance as Winston Churchill '42 runs the British Empire," during the days of the great London Blitz. "The audience loved it," commented *Time* Magazine's critic. "Half the life in *The Wookey* comes from Edmund Gwenn, an actor with a capacity for making mediocre parts seem masterpieces of playwriting. . . The play is handed to him and he runs away with it."

A very different sort of part was Gwenn's next choice for Broadway in December 1942. He played the role of Chebutykin in Chekhov's *The Three Sisters* with Katharine Cornell '41, Ruth Gordon '43, and Judith Anderson '41. "Magnificent" was Lewis Nichols' verdict on Gwenn's acting, while Richard Lockridge '40 said Gwenn was "superlatively good. His version of the drunken scene probably is the most realistic since Disney '40 was at work with the pink elephants." In the summer of 1943 the play closed its New York run and took to the road.

Gwenn has appeared during the years in a wide variety of film characterizations. In England he appeared in *Hindle Wakes; Tell Me Tonight; The Skin Game* (1920); and *Laburnum Grove* (1941), among other films. In Hollywood he had parts in *The Bishop Misbehaves* (1935); *Anthony Adverse* and *Sylvia Scarlett* (1936); *Parnell* (1937); *Foreign Correspondent, Pride and Prejudice,* and *The Earl of Chicago* (1940); *A Yank at Eton* and *Charley's Aunt* (1942); *The Meanest Man in the World, Forever and a Day,* and *Lassie Come Home* (1943). He is the sort of actor from whom one can expect an excellent characterization in practically every film appearance. *Time* comments that "in many of his film roles he stole whole scenes from the principals"—high praise indeed.

Although interested in doing Somerset Maugham's *Sheppey,* Gwenn's long-term film contract with Metro-Goldwyn-Mayer prevents him from making any commitment on the play. In October 1943 he was loaned to Warner Brothers for the role of Scrubby in their production of *Outward Bound.* The high praise he won for his acting of the traveling tinker, "who enjoys life and the love of dogs," in Metro's *Lassie Come Home* inspired that company to draw up a new contract with Gwenn and to announce that his next picture with them would probably be a sequel to *Lassie Come Home.*

Gwenn is described as having a "squarish sort of face, its firmly modeled features and broad jutting nose accented by a pince-nez that somehow make him resemble a business tycoon who has gotten culture. The lower lip drops a little to the right side of his mouth. He has that uncompromising sort of English humor that betrays itself only in the eyes and at the corners of the mouth. He has a rigid attachment to the more modest virtues of living. He has a sturdy, broadbacked strength . . . the sort of robust health a man might build at an early age in Rugby matches and boxing bouts."

The story is told that the boy who played the role of Gwenn's son in *The Wookey* asked for extra padding in his trouser seat after Gwenn (strictly in the line of duty) had given him several parental taps during the play's tryout. Gwenn chuckled when he heard of it, saying, "I've always been blessed with a fine constitution!"

Like his home in the stage play *The Wookey* Gwenn's real home in London has been reduced to ruins by the Luftwaffe. It was one of the houses built by the celebrated brothers Adam in the eighteenth century, in Adelphi between the Strand and the Thames. "All that remains of my house, I'm told, is an Adam fireplace, in front of which I used to sit and talk with friends," Gwenn says. "Fortunately the caretakers—a man and his wife—weren't hurt." Gwenn feels keenly the loss of his memorabilia of the famous actor Irving which was lost in the bombing—a ducat the actor carried as Shylock, a handkerchief he used in *The Lyons Mail,* and the spectacles he wore as Robespierre.

Gwenn's marriage to the actress, Minnie Terry, of the famous Terry acting family, has been dissolved. Gwenn's brother, whose stage name is Arthur Chesney, is a well known actor, formerly the husband of Estelle Winwood, the actress. Gwenn tells interviewers that he sits back now and quietly calls his "a good life." His pleasures, he says, are unspectacular, and he still talks

GWENN, EDMUND—*Continued*

of sails and freighters, and voyages in little coastal boats. He has, he says, come close to contentment. "At sixty-eight a good wine ought to mellow, after all," he says upon reflection. "When I was twenty I thought that fifty was a frightening age. And yet I've been happier since I was fifty than I ever was at twenty. It's the small pleasures that count in the long run."

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HAAS, FRANCIS J(OSEPH), BISHOP

(häs) Mar. 18, 1889- Clergyman; educator; labor mediator

Address: b. Catholic University of America, Washington, D. C.

Although Monsignor Francis J. Haas had been dean of the School of Social Science of the Catholic University of America, it was not so much his academic background as his extensive practical experience in the field of labor-management relations that qualified him for the chairmanship of the newly reconstituted Fair Employment Practices Committee, to which he was appointed in May 1943. Long used by John R. Steelman '41 of the United States Conciliation Service for handling his most ticklish labor disputes, the priest is a born conciliator who believes that it is "a triumph of democracy" every time mediation is successfully used. He believes that any Federal program for real industrial peace must include the principles of full production, fair distribution, price-income balance, personal liberty, representative conferences, and collective bargaining as well.

BISHOP FRANCIS J. HAAS

In the fall of 1943 Monsignor Haas was appointed bishop of Grand Rapids, Michigan, and on October 15, accepting his resignation from the FEPC post, President Roosevelt '42 wrote: "In all the posts of responsibility in which you have served your Government you have shown a humanity and a skill which both church and country greatly need in these difficult days."

Born in Racine, Wisconsin on March 18, 1889, Francis Joseph Haas is the son of Peter F. and Mary L. (O'Day) Haas. He attended St. Francis Seminary in Milwaukee from 1904 to 1913, and he was ordained a priest in the Roman Catholic Church. From 1915 to 1919 he served as a professor of English at the Seminary; from 1920 to 1921 he was a member of the Economic Seminar at Johns Hopkins; and in 1922, when he received a Ph. D. from the Catholic University of America, he became dean of the College Department of St. Francis Seminary, at the same time serving as professor of sociology there and at Marquette University and editing the *Salesianum*, a quarterly. He held these positions until 1931, when he became president of the National Catholic School of Social Service in Washington, D. C. There he remained until 1935.

For many years this socially-minded priest had also been active in public affairs. In 1925 he had served as impartial chairman of the Milwaukee Newspaper Industry; from 1925 to 1931 as general secretary of the Milwaukee County Association for the Promotion of Old Age Pensions; in 1929 as a member of the examining board of the Milwaukee County Civil Service Commission; from 1929 to 1931 as president of the Catholic Association for International Peace. In 1927 he became a member of the advisory council of the American Association for Social Security, of which he has been a director since 1933, and since 1929 he has been a member of the Committee on Cultural Relations with Latin America. In 1933, after some months abroad studying labor conditions in Germany and in France, he became a member of the National Labor Board (the predecessor of the National Labor Relations Board) and of the Labor Advisory Board of the National Recovery Administration. He served on this first board until 1934, and on the second for a year longer. In 1934 he was credited with ending the industrial war between truckmen and their employers in Minneapolis.

Rector of St. Francis Seminary from 1935 to 1937 and dean of the School of Social Science of the Catholic University of America since 1937, when he became a domestic prelate with the title of Right Reverend Monsignor, Bishop Haas is also said to have settled something like 1,500 labor disputes since 1935, when he became special commissioner of conciliation of the United States Department of Labor. From 1935 to 1939 he was a member of the Labor Policies Board of the Works Progress Administration; from 1935 to 1936 a member of the committee to report on Changes in Labor and Business Standards of the National Recovery Administration; from 1937 to 1939 a member of the Wisconsin Labor Relations Board. Since 1939 he has been chairman of the Boot and Shoe Committee and of the Leather Committee of the Wage and Hour Division of the same department, and in 1940 the result of his investigations was a 35¢-an-hour minimum wage to shoe workers. That same year, as chairman of the Puerto Rico Wage Committee of the Wage and Hour Division, he went to Puerto Rico to investigate the needlework industry, and a new wage scale was again the result.

On June 25, 1941 President Roosevelt issued an executive order declaring it official United States policy "to encourage full participation in the national defense program by all citizens of the United States, regardless of race, color, creed, or national origin," and set up the Fair Employment Practices Committee to enforce the order that all defense contracts between the Government and private firms embody an anti-discrimination pledge. There was, however, mounting Southern political pressure against the Committee, and in July 1942 the President announced that it had been merged with Paul McNutt's '40 War Manpower Commission. Up to that time the FEPC had been independent and responsible only to the President, but now its powers were curtailed. Although McNutt finally granted it what appeared to be virtually autonomous status, when the State Department objected to hearings on discrimination against Mexican laborers in Texas the scheduled hearings did not occur, and in January 1943, after protests from Southern railway magnates and "lily-white" unions, McNutt indefinitely "postponed" the FEPC's exposure of the management-labor coalition to drive Negroes from their present railway jobs and to bar them from future ones. This act paved the way for the FEPC's collapse.

For some time the FEPC remained inactive and headless. The President reportedly offered the post to a succession of well qualified men, all of whom turned it down. Then, on May 19, 1943, after a visit to the White House, Monsignor Haas revealed that he had accepted the chairmanship of the Committee. On May 28 Roosevelt issued an executive order setting up a new FEPC which could require subcontractors as well as prime contractors to include a clause in their contract with the Government forbidding discrimination, and which was removed from McNutt's jurisdiction and again made responsible to the President alone. Monsignor Haas was given the authority to appoint personnel and the "power to promulgate such rules and regulations as may be appropriate or necessary to carry out the provisions of this order." Sworn in as chairman of the Committee on May 31, Monsignor Haas announced that he was giving up his duties at the Catholic University in order to devote all of his time to the FEPC; but it was not until July 1 that the appointments of the six additional members who were to work under him were announced, and all hearings on racial discrimination had to be called off until that time. By then the need for the FEPC had been made more obvious than ever by the tragic race riots in Detroit and elsewhere. Monsignor Haas immediately set out for Detroit, where the Committee was also planning to investigate eight plants accused of discriminatory hiring practices.

After a three-day investigation of the Detroit situation Monsignor Haas, who has a sociologist's approach to such problems, held a press conference in Washington in which he announced that there was no sign of organized fifth column activity behind the race riots, although undoubtedly the Klan and similar organizations had tossed extra matches into the powder keg of native racial tension. The true causes of race riots, he said, were lack of adequate housing, transportation, and recreational facilities. At the same time he told reporters that the Committee had decided to establish twelve regional offices, and that it would have about one hundred employees and an annual budget of about $500,000.

By September 18 the FEPC had completed hearings involving twenty-three railroads and fourteen major railway labor unions which were accused of collusion in discrimination against Negroes. The unions neither sent representatives to the hearings nor presented any evidence, and three days later, speaking before a convention of the United Rubber Workers (which, like most C. I. O. unions, had taken a firm stand against such discrimination), Monsignor Haas warned the rest of labor to drop its racial bias. On October 2, when he revealed his appointment as bishop of Grand Rapids, he announced that the FEPC was losing no time in acting on the charges against the railroads and railway unions, and that same week he pleaded with delegates to the A. F. of L. convention to accord full union status to Negroes and other minority groups.

When Bishop Haas announced his resignation as chairman of the FEPC he declined to recommend a successor, but Malcolm Ross, who had been his assistant, was sworn in as new chairman on October 19, 1943. On November 18 Bishop Haas was installed in his Michigan diocese in a ceremony at which scores of prelates, 250 nuns, and 1,200 of the laity were present.

Bishop Haas is six feet tall, weighs 220 pounds, and has a fair complexion, brown hair, and blue eyes. He has written a great deal on social and labor problems: is the author of *Shop Collective Bargaining* (1922); *Man and Society: An Introduction to Sociology* (1930); *The American Labor Movement* (1937); *The Wages and Hours of American Labor* (1937); various pamphlets; and several NRA and WPA publications. He is also a frequent contributor to such publications as the *American Ecclesiastical Review*, the *American Federationist*, and the *Catholic Charities Review*. He is a member of the American Economic Association, the American Association for Labor Legislation, the National Conference of Social Work, the advisory council of the League of Nations Association, and the Catholic Conference on Industrial Problems (of which he was a founder); and he is a director of the Carnegie Church Peace Union.

His social aims are concisely expressed in the speech he delivered at the National Catholic Social Action Congress at Cleveland, Ohio in June 1939: "We the People: Our Rights and Duties." "American citizens," he announced, "have the right to full production

HAAS, FRANCIS J., BISHOP—*Continued*

of goods, to security of livelihood, to freedom, to industrial peace, and to industrial morality. . . the American people are not, in varying degrees, enjoying these rights at present. . . I do not affirm that private initiative and private enterprise are to be throttled, let alone abolished. Rather, they are to be harnessed to promote the common good." It is both our right and duty, he said, to "destroy the economic slavery that is the latest fetter in the chain that holds back man from his God-given destiny of freedom."

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HABE, HANS (hä'be) Feb. 12, 1911- Author

Address: h. The Alden, 225 Central Park West, New York City; Thayer Hotel, West Point, N. Y.

For some months (beginning in February 1942) a young Hungarian-born soldier-author was lecturing in United States Army camps on how to lose a war. The young writer spoke from bitter personal experience: he is Hans Habe, born Jean Bekessy, whose spectacular book, *A Thousand Shall Fall* (1941), told the story of the defeat of France as he, fighting with the French Army, witnessed that tragedy. In January 1943 Habe reported to Camp Upton, but not as a civilian. For the second time during the Second World War he prepared to fight against the Nazis, and it was not many months before he was given his opportunity to do so. Loaned by the United States Army to General Montgomery's '42 staff, he was sent with the British forces to the Italian mainland as member of a combat propaganda unit.

Berenice Abbott

HANS HABE

Readers of Habe's autobiographical *A Thousand Shall Fall* will not soon forget those events and adventures which he experienced in 1940. And prior to that his life had been varied and exciting enough for any young man. He was born in Budapest, Hungary on February 12, 1911, the son of Imre—who fought on the German side in the First World War—and Bianca (Marton) Bekessy. He comes of an old Hungarian family. One of his ancestors was the first interpreter of Latin and German at the court of Joseph II. Since there had been both scholars and fighters among his forebears, Habe came naturally by his dual heritage and role. His family was apparently in comparatively comfortable circumstances, and during childhood he spent his summers on the Lido or at the Hungarian resort, the Balaton. He remembers, as a schoolboy, living through the period of inflation in Central Europe. He writes that he and other boys of fourteen were big speculators on the Stock Exchange. "In our class no one boasted of having made a goal in a football game but everyone told how he had ordered his broker to buy 500 shares of *Veitsche Magnesite* or to sell short 1,000 *Trifailer*." He recalls that the schoolboys were asked to bring coal instead of money for tuition.

Having been graduated from the Franz Joseph College in Vienna in 1928, Habe studied further at the University of Vienna and at Heidelberg University. His career as a journalist began when, at the age of eighteen, he became Vienna correspondent for a Hungarian newspaper. From 1929 to 1933 he was editor of *Wiener Sonn & Montagszeitung*, Vienna. At twenty-one he was the youngest chief editor in Europe—editor of the Vienna paper *Der Morgen*. His work as a foreign correspondent started when he began doing free-lance work in Geneva as League of Nations correspondent for the *Prager Tageblatt*, leading democratic newspaper of Czechoslovakia. He then traveled considerably throughout Europe, interviewing rulers and statesmen.

Violently anti-Nazi since the rise of Hitler '42 in 1932, Habe is credited with the discovery and publication of Hitler's original name, Schicklegrüber, and his unromantic family background. "My report was published in the middle of [Hitler's campaign for election against Hindenburg], and thousands of copies were sent to Germany, where it made the Nazis very angry. My editor and I were shot at in a Vienna cafe, but our assailants were acquitted." Habe had also branded himself as an enemy of greater German *Kultur* when he published Nazi-inspired plans for a German-Austrian customs union. Then, before the outbreak of the Second World War, Habe wrote two books which the Nazis considered worthy of burning: *Drei über die Grenze* (*Three over the Frontier*, translated by Eric Sutton in 1939) and *Sixteen Days*. The latter (translated by Basil Creighton in 1940) was an account of the "peace" of Munich—a refutation of the Munich philosophy—but was primarily a love story which Habe called "also a lament: we could no longer love. It was the first novel of the War."

When war broke out Habe immediately left his post in Geneva to enlist with the *Chasseurs Alpins*, a regiment of foreign volunteers in the French Army. With the rank of sergeant in this regiment, he participated in the action of the Battle of France up to June 22, 1940, when he was captured. All this Habe narrates in *A Thousand Shall Fall.* His regiment, stationed at Alsace, was ordered west in May 1940. At Ardennes they held the front against the Germans for three weeks, then joined the general retreat. The Army streamed south along the roads from the Meuse and the Argonne. The men in Habe's own regiment were soft from inaction, their gas masks and other equipment inadequate, their helmets misfitting, their weapons antediluvian; Habe himself used an 1891 Remington. On the retreat their motto became *sauve qui peut* (every man for himself). Everywhere looting went on, and desertion was taken for granted. The best officers, Habe writes, those who took the war "seriously" and stood up against the enemy, were sent home "on leave." The French Army was an army "defeated without a fight; it was not a war, but a hunt." In other words, it was a betrayal—the leaders in French military circles did not want to fight Germany. The civil conflict within France between liberals and reactionaries had divided France on the eve of war, and Hitler's conquest was made easy.

The latter part of his book concerns Habe's imprisonment in a camp near Dieuze (Occupied France), where he lived under a false name for several weeks, and his subsequent escape. Early in September 1940, dressed in a stolen German uniform and armed with a forged pass, he escaped in a French ambulance, swam the river Doubs between Occupied and Unoccupied France, was sheltered by various French people. Once free, his first stop was at Riom where he saw and interviewed those famed French prisoners awaiting trial—Gamelin '40, Reynaud '40, Daladier '40, Mandel '40, Blum '40. He then made his way across Spain to Portugal. Observing life in Spain, he wrote in one of his later articles: "Formerly the Spaniards used to laugh, love, and play in the streets. Today they starve in the streets—just as loudly and conspicuously. In certain regions one is struck by the complete absence of dogs and cats: they have been eaten by the hungry population." He noticed few people in the streets in some sections because of a law passed forbidding them to appear without shoes. "Spain has become a land of beggars and policemen."

Hans Habe's first wife, Erika Levy, whom he had married in 1934, went from their home in Switzerland where his parents were living to join her husband in Lisbon. Habe was given a special emergency visa by President Roosevelt '42. They sailed on the American export liner *Siboney* and arrived early in December 1940 in New York. On his arrival Habe, who is tall, thin, and blond, said he hoped to remain as a visitor for several months and to write a book about his experiences. He said, also, that he would do all he could to help anti-Nazi France. He made his particular concern relief for French soldiers in prison camps. During 1941 in New York he spoke at luncheons given by the Coordinating Council of French Relief Societies, describing how, through miserable food and constant propaganda, the Germans sought to break down the morale of the young Frenchmen held captive. Weak tea, a cup of thin soup, and a bit of bread was the daily menu; if a prisoner gave evidence of listening with favor to the high-pressure propaganda, he was given a little better fare.

During 1941 Habe also lectured before various groups and universities, and several times at West Point, near which he had taken rooms in order to go on with his writing. He said he was "gratified to find the cadets keenly interested in problems of post-War reconstruction, as well as in training for war." He wrote, too, a number of articles for American periodicals on France and conditions in general in Europe, and for a time appeared on the radio as a war analyst.

Early in 1942 Habe began a series of lectures, sponsored by the War Department's Bureau of Public Relations, to Army camps throughout the country. Speaking on "How to Lose a War," he told American soldiers the story of France "so that thousands more may not fall." Habe has said he has been accused of being anti-French because of what he wrote in *A Thousand Shall Fall.* He vehemently disclaims this, stating that he was only against the Vichy Government and all it stood for. He wrote as he did, and spoke as he did, because he felt it important for America to "understand the tragedy of France." (His book was bought by Metro-Goldwyn-Mayer and released in November 1943 as *The Cross of Lorraine.* In the picture version —which was highly praised by critics— MGM also incorporated parts of a story by Lilo Demert and Robert Aisner.)

Habe stated in an interview that, despite his own years, he thinks and feels with the older generation, the generation of the First World War. "In Europe," he said, "the young people are of two kinds: the Nazi kind, living just for the State and therefore unhuman, and the frivolous kind, interested only in self. I think the best way is to have the soul remain as usual, without pretending that one can live as usual." He added that he was not "crazy about youth here either," but in America "youth is learning the truth now and is changing. In Europe youth is hopeless. There is hope only in the little ones."

On April 22, 1942 after a divorce from his first wife he became the fourth husband of Mrs. Eleanor Close Sturges Gautier Rand. She was formerly the wife of Preston Sturges '41, Hollywood scenarist and producer, and is the daughter of Mrs. Marjorie Post Hutton Davies, General Foods heiress and wife of Joseph E. Davies '42, ex-Ambassador to Russia.

It was in January 1943 that Habe left his comfortable Manhattan apartment overlooking Central Park to enter the Army as a private. At the time his final citizenship papers were only a few days away. Of draft age, he had been deferred because of dependents, but had asked to be moved up to 1-A. By July, when he became the father of a son, he was in Africa, commissioned a 2nd lieutenant. It was then that he was loaned to General Montgomery's staff and sent with the British forces to Italy. In September, when his novel *Kathrine* was published, he was with the United States Army there.

Kathrine, which had been written in German while Habe toured the nation's Army camps and translated into English by Harry Hansen '42, is a "fictionalized account of the French civilian front in the curious years preceding the collapse," centering around the character of Kathrine, the Viennese mistress of a French automobile manufacturer, whose chief aim is respectability for her illegitimate daughter. According to Maxwell Geismar, Habe's novel "does not quite come off. . . His attempt to convey the collapse of the French Republic through the Lacoste family is oversimplified—just as Lacoste's sons are not altogether valid members of that 'younger generation' whose failure Habe laments." L. S. Munn, however, called the book "a brilliant conception of warring conflicts between personalities and generations."

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HALE, RICHARD W(ALDEN) June 30, 1871—Mar. 5, 1943 American lawyer; author of two books, *The Dreyfus Story* and *Letters of Warwick Greene;* at one time a frequent contributor of articles to national magazines.

Obituary

N Y Times p13 Mr 6 '43

HALL, FLORENCE (LOUISE) Aug.(?), 1888- National director of the Women's Land Army

Address: b. Women's Land Army, Extension Service, United States Department of Agriculture, Washington, D. C.; h. 3060 16th St, N. W., Washington, D. C.

The director of the Women's Land Army is dimpled, smiling, and ageless Florence Hall, senior home economist in the Department of Agriculture's Extension Service. Interviewers, foiled by her urbane refusals to reveal the auspicious year of her birth (as well as other personal biographical details), have retaliated by underscoring her urban characteristics—her "stylish earrings," her apparel distinguished by "color and sophisticated line," her smart Washington apartment furnished in early American antiques, her lack of a spot of earth for a Victory garden of her own, and the absence of personal farm experience in her life. Neverthless, she protests that farm women nowadays are as sveltely turned out as city women, and to some she typifies a "rare combination of homespun and chic," the "very symbol of that unity of farm and city which she believes must and will underwrite the Women's Land Army of the United States Crop Corps."

Florence Louise Hall was born in 1888 and grew up in Port Austin, Michigan—not on, but near, a farm owned by her family on which her father, James A. Hall, lawyer and banker, raised blooded stock. She never churned or patted butter or drove a tractor (there were none in those days), but she can milk a cow and ride a horse, and in her childhood she took on such odd jobs as selling milk and working in a canning factory. After receiving her B. S. in home economics from Michigan State Agricultural College in 1909 (she also merited a state teacher's certificate), Miss Hall took special work in nutrition at Teachers College, Columbia University, and was granted an honorary M. A. in home economics by her Michigan Alma Mater in 1932. Before entering public service (she has been a government girl since the last War) she taught mathematics in a high school at Lansing, Michigan.

In 1917 she became a home demonstration agricultural agent for Allegheny County, Pennsylvania, "to teach women the familiar lessons of the First World War, 'meatless and wheatless' recipes, canning, and clothes conservation." Fortified by four years' experience in Pennsylvania, she came to Washington in 1922 to work as assistant to Florence Ward in the Bureau of Dairy Industry of the Department of Agriculture. In this position she continued to make personal contacts with numerous farm families and she worked particularly closely with farm women in her travels through thirty-two states to organize a national "milk for health" campaign. Since 1928 she has been Extension field agent in the twelve Northeastern states—from Maine to West Virginia. She has worked with farm organizations, women's clubs, consumer groups, and Extension groups in her task of coordinating home demonstration work and, of late, supervising the extension wartime programs such as nutrition, home food supply, and conservation in the home. Her position has kept her in close touch with labor activities such as the Connecticut Women's Land Army, the American Women's Voluntary Service activities in Maryland and the District of Columbia, and the Women's Farm Service Corps of Maine.

According to the Department of Agriculture Extension Service, "she has always been greatly absorbed in her work, which has taken her into hundreds of rural homes, talking to groups of home demonstration clubs, always vitally interested in their problems of home furnishing, feeding the family, and planning their wardrobes. She likes to try out the practices recommended in her own home and on her own clothes. It is safe to say that thousands of these farm women feel that they know her personally, and the local home demonstration agents feel that her enthusiasm and practical way of looking at any problem gives them a new lease on their jobs. She is always a popular speaker at farm and home weeks and other big gatherings of farm people, because of her radiant friendliness and her logical, practical way of looking at things."

Since her appointment by the War Food Administration of the Department of Agriculture as head of the Women's Land Army on April 12, 1943 (before that body officially existed—the bill was passed on April 29), Florence Hall has been kept busy answering the innumerable questions about the WLA by prospective applicants. The WLA as planned will eventually consist of 60,000 women, 10,000 year-round "hands," and 50,000 seasonal workers who will bend their backs for a month or longer in the planting, cultivating, and harvesting of "flash" crops which would otherwise rot in the fields for lack of labor. It is one division of the United States Crop Corps, a "mobile, migratory land army," recruitments for which, it is hoped, will reach 3,500,000 workers—including high-school students, imported foreign labor, regular skilled farm workers, and city men and women for part-time work. (Women who work for less than a month are not eligible for the WLA.)

Miss Hall's work is largely that of coordinator. The administration is decentralized, responsibility being divided between the Extension Service of the Department of Agriculture and the state agricultural colleges. Both farmers and "hands" apply locally on a voluntary basis to the county agents of the State Extension Service (in the cities, to the United States Employment Service). Once hired, wages are paid by the farmer on the current local level according to the qualifications of the worker, the sleek city sophisticates becoming for the most part "unskilled" farm labor. The pay varies with the locality, averaging about $40 a month plus room and board, but running as high as $6 a day for seasonal workers. In general "farmerettes" are placed as near the recruitment areas as possible, and every attempt is made to weed out glamour girls, escapists, and lovers of the great outdoors who are seeking a pleasant vacation on a farm. Applicants must be over eighteen (no upper age limit) and must present a doctor's certificate of fitness for hard physical labor.

As long as she has the desired qualities of "dexterity, speed, accuracy, patience, interest, curiosity, rivalry, and patriotism" quoted by Miss Hall, no applicant need be deterred by lack of skill or experience, for year-round workers are given courses of from two to six weeks at a college or university to learn farm tasks and to harden up their muscles, while the "seasonals" are trained on the job. The regular "hand" lives for the most part on the farm, often only one member of the WLA to a farm, since her work requires her to be up and doing at dawn or shortly thereafter. The temporary workers usually live in labor camps such as YWCA, CCC, or private camps, converted schoolhouses, and the like, and work in crews as they are needed on nearby farms at such jobs as the harvesting of perishable fruits and vegetables requiring quick handling to prevent spoilage.

Florence Hall says, "One of our biggest problems is to persuade the farmers to take on the girls—they still look askance at the female invasion of field, orchard, and stable—but the girls are winning them over by their efficiency and enthusiasm." Many farmers have already admitted that they are well pleased and are asking for more girls to help. Reports have come in to Miss Hall of the usefulness of the WLA at such varied jobs as picking beans in Maryland, strawberries in Connecticut, and fruit in Maine, pitching hay in South Dakota, detasseling hybrid seed corn in Illinois, working in onion fields in Michigan, picking peaches and hoeing vegetable gardens in Ohio. WLA members may also do dairy and poultry work—milking cows, feeding livestock, keeping production records on cows and hens, cleaning and washing dairy utensils, and gathering, candling, and packing eggs. Not all work is done in the fields, for women and girls can release the experienced farm woman for field work by taking off her hands such home duties as care of children, cooking meals, canning, drying and preserving, washing and ironing, sewing, and washing dishes.

Ackerman

FLORENCE HALL

In addition to applications from numerous college girls (composing the greater part of the WLA on the East coast), applications have been received from artists, writers, department store saleswomen, office workers, and teachers. Patriotism plus a desire to learn about farm life appear to be the chief motives—few hope to profit financially by volunteering. "One woman gave up her job at a jewelry counter because she wanted to be in the fight. 'I'm sick of being tired at the end of the day and yet knowing I've accomplished nothing,' she said. 'This way I'll be tired and won't earn much, but at least I'll be doing something for the War.' From the farm she expects to go into a factory." City girls in New York State found out what went into the dish of strawberries they had eaten so casually all their lives when they started to pick them. "But the women went through initiation with Spartan coolness. Hair that started in trim curls soon turned into Medusa's locks. Shapely red nails dried and split. Peaches-and-cream complexions took

HALL, FLORENCE—*Continued*

on a leather texture. Life had much in common with that in the Army. They lived and ate as a unit. The sun knocked them out, and they slept untroubled."

To the other inducements of outdoor life the Department of Agriculture adds a certificate of service to all members of the United States Crop Corps at the time they are placed for work on a farm or in a food processing plant, and for the WLA a "sloppy but swagger" uniform (not obligatory) designed to be "sensible, comfortable, and safe" by Clarice L. Scott of the Bureau of Home Economics. (Miss Hall says that she will not wear it.) At a cost of $6.20 the WLA member may purchase a pair of navy blue denim overalls with straps at the ankles, a light blue long-sleeved shirt with convertible collar, and a cap in the same two shades of blue with the letters WLA in red on a white ground. Optional are the "extras" of loose navy blue hip-length jacket with large pockets, butcher-boy in effect, and dark blue cotton socks. Still a major problem is the selection of a comfortable sturdy shoe; several girls working in New York State are trying out various types.

In August 1943 Miss Hall made a ten-day field inspection trip to New England farms, camps, and training centers. There she saw for herself how women were taking to the farms and how farms were taking to women, and she was deeply impressed. By this time more than 60,000 seasonal and more than 5,000 year-round workers had responded to her appeals. Congress, however, had been so late with appropriating money for her that the first 146 uniforms for her workers had just been shipped out!

Aside from her job, which takes up much of her time, Florence Hall, who is described as having hair that is wavy and blonde and bright blue eyes, and as habitually wearing "more lipstick than rouge," is chiefly interested in her home, an apartment in one of the "older, roomier, and homier apartment houses on 16th and Irving Streets, N. W.," where she lived with her mother before Mrs. Hall's death several years ago. Another absorbing interest are her sister's children, two nieces and a nephew, who live in Washington and visit her frequently. Miss Hall is said to have a large circle of friends among the professional women of Washington, and she entertains them frequently in her living room, furnished with early American antiques of cherry, walnut, and mahogany, some of which she brought from her old Michigan home. She also has an interesting collection of old copper and copper luster, and she was quite touched recently when a Kentucky woman, seventy-four years old, who had read about the collection wrote and offered her an old copper cake stand. Miss Hall, whose living room has been featured as a cover photograph on one of the New York homemaker bulletins, has brought her fondness for pleasant surroundings right into the office, where her files are covered with gay wallpaper.

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HALL, RADCLYFFE 1886(?)—Oct. 7, 1943 British novelist and poet; author of *Adam's Breed* (1926) which won the Prix Fémina-Vie Heureuse, the James Tait Black Memorial Book Prize and the Eichelberghер Humane Award; her study of abnormal love, *The Well of Loneliness* (1928), was banned in London and the United States as obscene but that decision was later reversed.

Obituary

N Y Times p27 O 12 '43 por

HALLORAN, ROY D(ENNIS) 1894—Nov. 10, 1943 Psychiatrist; chief of the division of neuropsychiatry of the United States Army; superintendent of Metropolitan State Hospital in Waltham, Massachusetts.

Obituary

N Y Times p23 N 11 '43

HAMMERSTEIN-EQUORD, KURT VON (häm'mər-shtīn é'kvurt) Sept. 16, 1878—Apr. 24(?), 1943 Commander in chief of the German Army from 1930 until December 1933, when Hitler '42 replaced him; in retirement ever since.

Obituary

N Y Times p23 Ap 28 '43

HARPER, SAMUEL NORTHRUP Apr. 9, 1882—Jan. 18, 1943 Professor of the Russian Language and Institutions at the University of Chicago; recognized as one of the foremost American authorities on the life and language of the Soviet people; author of many books.

Obituary

N Y Times p19 Ja 19 '43 por

HARRISON, EARL G(RANT) Apr. 27, 1899- United States Government official

Address: b. 1904 Franklin Trust Bldg, Philadelphia, Pa; h. Rose Valley Rd, Moylan, Rose Valley, Pa.

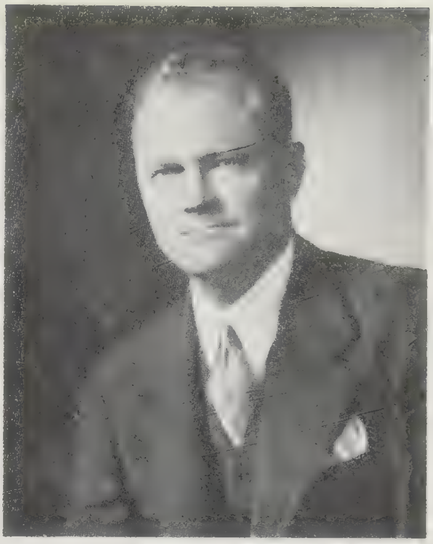
When an able, energetic young Philadelphia lawyer named Earl G. Harrison became director of alien registration in 1940, Pennsylvanians at least knew that the management of this big and difficult job was in good hands. So capably was the program carried out that a year later Attorney General Francis Biddle '41 placed Harrison in further charge of the issuance of certificates of identification for approximately one million enemy aliens. When the United States entered the Second World War, Harrison was the logical choice of the Attorney General and President Roosevelt '42 to fill the vacant post of commissioner of immigration and naturalization. And, in April 1943, the annual award of the American Committee for Protection of the Foreign Born went to Commissioner Harrison for his "outstanding contribution to the mobilization of the foreign born for the victory program."

The fact that both his parents were immigrants may account in part for Earl Grant Harrison's sympathetic interest in and devotion to the problems of the foreign born. His father, Joseph L. Harrison, was born in England and came to America when he was three; his mother, Anna (MacMullen) Harrison, came from Ireland at the age of five. She became interested in the stage and played parts in leading stock companies; her son, when he was a child, had a part in *East Lynne* with her. Harrison's father was a grocer, and they lived in a section of Philadelphia that is largely industrial. Born there on April 27, 1899, Earl Grant Harrison went to the public schools and was graduated from the Frankfort High School where later, to help work his way through college, he taught a class for the foreign born.

He was always a popular leader in school affairs. In the eighth grade he became president of his class after campaigning for a friend for whom all the boys promised to vote. But the girls, who outnumbered the boys by one, got together in a block and elected Harrison. In high school he was on all the athletic teams except the cricket team, and he was president of his class in his freshman, sophomore, and senior years. He entered the University of Pennsylvania, where he continued to lead in student activities. He was a member of the varsity soccer team, captain of the university debating team, a member of the Mask and Wig Club, and managing editor of the college paper, the *Daily Pennsylvanian*. He was elected to Phi Beta Kappa, and was the valedictorian of his class on his graduation in 1920. During his college years he had also served as a 2nd lieutenant in the Infantry from July to December 1918.

After receiving his B. A. degree Harrison had the problem of deciding whether to be a newspaperman, accept the offer of an assistantship to the dean of the University, or take up law. He made his decision when he was awarded a faculty scholarship at the University of Pennsylvania Law School, where he took his LL. B. in 1923. In that year he also was married to Carol R. Sensenig, whom he had met when she was a scholarship student at the University of Pennsylvania: they were in a campus play together in which both had leading parts, she as the heroine and he as the hero. The Harrisons have three children: Paul, Joseph Barton, and Earl G., Jr. A daughter, Carol Hope, is deceased.

Harrison's first position out of law school was with the prominent Philadelphia law firm of Saul, Ewing, Remick, and Saul. He has continued with that firm ever since; and in 1932 he was made a partner. He also worked as legal secretary for Justice William Schaffer of the Pennsylvania Supreme Court, holding this position for thirteen years. He had another position, too, doing legal work for a judge of the Common Pleas Court. Harrison soon became known as a brilliant trial lawyer. He gained more than local prominence when he was named to serve as "friend of the Court" in connection with a special grand jury investigation into vice and crime conditions in Philadelphia. He has also served as an instructor at the University of Pennsylvania Law School from 1932 to 1933 and from 1936 to 1937. An "Independent Republican," he made his one essay into politics during the municipal election of 1939 when he was campaign chairman of a Fusion movement to oppose the re-election of the Republican incumbents. The Fusionists lost.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EARL G. HARRISON

During his years of active law practice Harrison became increasingly prominent in social and philanthropic organizations interested in the welfare of the foreign-born. In 1940 the Alien Registration Act was passed, empowering the Department of Justice to conduct the registration and fingerprinting of the entire alien population of the country. Harrison was appointed director of alien registration by Attorney General Jackson '40. It was a big and difficult job which faced him. Few liberals supported the Act, believing it would antagonize a large section of the population. Harrison also had to start from scratch to build up an organization that could handle the registration and complete it in four months. Some five million aliens were fingerprinted and registered on schedule; and the efficient and tactful job he did as director of the program led Attorney General Biddle to say that he regards Harrison as "one of the ablest administrators in government service." Instead of antagonizing the alien population, the registration actually succeeded in bringing about a better understanding between citizen and non-citizen. Further, it "gave the nation a foundation of information on which educators and legislators can intelligently build a strong and satisfactory relationship with our non-citizen groups."

This work completed, Harrison returned in 1941 to his law practice, while continuing to serve as advisor to Attorney General Biddle

HARRISON, EARL—*Continued*

on alien matters. A year later he was called back to active government service again—this time to supervise the program for issuance of certificates of identification for some 1,000,000 German, Italian, and Japanese enemy aliens. This large administrative job Harrison carried out as smoothly as he had the alien registration program. Again he returned to his law firm. But not long afterward Biddle asked him if he would accept the appointment of United States commissioner of immigration and naturalization service, a post that had been vacant since 1940 when the Service was moved from the Labor to the Justice Department. Harrison turned the offer down: working full time for the Government meant a considerable financial sacrifice, and he had a large family to support. But the morning after Pearl Harbor the Attorney General called him from Washington and said: "I'm no longer asking if you would like to fill the post of commissioner. I say to you that it is your duty to fill it."

President Roosevelt nominated Harrison to the post in March 1942. There was just one hitch to the proceedings: Pennsylvania's Senator Guffey who, for reasons known only to himself, opposed Senate confirmation on the grounds that Harrison was "personally obnoxious" to him. He claimed that Harrison was "a silk-stocking Republican and a rich Main Liner," of the multimillionaire Harrison sugar clan. Guffey was adamant even after it was shown that he had confused his Harrisons: Earl G. was the son of a grocer and by no means a "rich Main Liner." The President finally wrote Guffey a letter: "As one old friend to another, I want to ask you to forego your fight on the Harrison appointment. Will you do this for me?" Guffey withdrew his opposition; and Harrison was sworn in as commissioner of the immigration and naturalization service on July 20, 1942.

The job is said to have been the biggest one ever to face an immigration commissioner. New duties and responsibilities brought about by the War resulted in an enormous body of work. The number of initial applications for citizenship during 1942 totaled 350,000, the greatest on record. At the same time the service was obliged to expand its detention facilities to care for thousands of enemy aliens placed in its custody; to enlarge the personnel of the border patrol to guard more adequately against the illegal entry of aliens and enemy agents; and to make a seven-fold increase in its certification facilities in order to supply the many thousand requests for proof of citizenship received from persons seeking employment in war industries. The Service is currently charged also with the detention of all enemy aliens ordered interned for the duration, which was formerly an Army charge.

Most important, the basic conception of our immigrant policy, according to Harrison, has been changed. The concept of the "melting-pot" has been scrapped because of "our gradual realization of its fallacies. A melting pot is decidedly nihilist . . . you boil the very soul out of it." Instead of requiring immigrants to change, it is the policy of the service to help them retain the value and importance of their own culture, along with their beliefs in freedom and democracy, thus building in America "a combination of layers making up a firm foundation on which to build our future."

In less than a year Harrison "has made outstanding contributions to the efficiency and organization of the service and won the respect of its more than 8,000 employees. He has already visited each of the twenty-two district offices in the country and many of the sub-offices, an unusual thing for any commissioner to do." To streamline the work he has put into effect reorganization plans in the central office (moved to Philadelphia in March 1942), and he is applying those plans to the district offices. Another accomplishment has been to speed up the naturalization procedure and at the same time to provide for more intensive investigation of the loyalty of those who seek United States citizenship. In the year ending June 30, 1943 alien travel to and from the United States was the lowest in eighty years.

Discussing the problems of the alien in wartime, Commissioner Harrison has pointed out that in the present War there is much less alien baiting and a much more integrated outlook than during the First World War. Present problems affect two groups of aliens: those who have been in the United States for a great many years and cannot be naturalized because they are unable to meet such requirements as educational tests; and those who have come here in recent years, such as refugees. Among the latter there is much wasted manpower because of restrictions in granting citizenship status. Much needs to be done to make needed adjustments; and, besides the Service and its work, "I recognize the place of and need for private social, civic, and community agencies."

Harrison said further: "Our ability to meet and solve these problems now, within our own borders, offers in a very real sense a measure of our ability to lead in the solution of problems that will arise beyond our borders. . . Certainly if we prove unable to exercise the humanity, the understanding, and the good sense necessary to bring our ideals into reality within this field, we shall have cast a serious doubt on our fitness for the role of collaborator in finding a way to lasting peace for the world at large."

On April 17, 1943 the American Committee for Protection of the Foreign Born, at a "United Nations in America" dinner, awarded Harrison their annual medal for—in the words of Representative Marcantonio—"his recognition and application of the policy and statesmanship of Jefferson and Lincoln and for his efforts toward a realistic contribution to a people's victory in a people's war."

Commissioner Harrison, "lean, square-jawed, bristle-haired," and blond, has blue eyes and "a smile that makes you realize that he can't be as stern as he seems to be when he is not smiling. He can be tough all right, but mostly he is sympathetic, understanding, and entirely approachable. Stenographers and executives alike feel free to explain their problems to him and get an intelligent and sympathetic reaction." The Harrisons live a few miles out of Philadelphia, where their twenty-one acres include a tennis court which Harrison uses whenever possible. He likes the game and plays unusually well. Up until recently he had no difficulty winning from his seventeen year-old son Paul, whom he taught. But now Paul gives him a real run for his money and occasionally beats him. Not long ago Paul, playing on the University of Pennsylvania team, won the only game by his team in a match against the Navy. Speaking of his father's brilliance as a lawyer, Paul recently said that the only place where his father loses his arguments is at the dinner table, "not because he isn't right, but because we manage to outshout him."

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HARRISON, SHELBY M(ILLARD) Feb. 15, 1881- General director of the Russell Sage Foundation

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Shelby Millard Harrison is a living refutation of the notion that social workers are impractical. Having entered the field of social work more or less by accident, he has since 1931 held the position of general director of the Russell Sage Foundation, the "largest research center in social work, operating on a $15,000,000 endowment."

Born on February 15, 1881 in Leaf River, Illinois, Shelby Millard Harrison is the son of James Franklin and Mary Ellen (Helman) Harrison. His father was a schoolteacher much of his life. Interrupting his high-school education, Shelby worked in a small town bank for three years, doing everything from janitor work to cashiering and making small loans. He also worked his way through Northwestern University "tending professors' furnaces" and for a while assisting the comptroller of Evanston, Illinois. From his experience acquired in bank work, Harrison also began to teach bookkeeping and penmanship.

He majored in English language and literature at Northwestern. Though never much of an athlete, he did play on his class baseball teams. At home, moreover, he was known as the owner of one of the very first bicycles in his small Illinois village. Having received his B. A. in 1906, he did postgraduate work in economics and sociology at Boston and Harvard Universities from 1906 to 1909 and spent his summers in bank work, social work, and working as a counselor at boys' camps. Once he worked as a bookkeeper in a bakery.

In 1908, while he was still a postgraduate student at Harvard University, Harrison was invited to join the staff of the Pittsburgh Survey, "the most intensive inquiry ever made into the living conditions of an industrial town." The survey was financed by the then newly formed Russell Sage Foundation, established by the widow of the financial magnate. It was Harrison's job to study city taxes. He appeared with the well-documented revelation that the Pittsburgh tax structure was a highly illogical system that taxed the richest real estate only lightly, laying the heaviest levies on the slum districts.

From 1910 to 1912 Harrison was a member of the editorial staff of *Survey* Magazine and was in charge of the Department of Civics and Community Developments. When the Russell Sage Foundation's Department of Surveys and Exhibits was created, he was called in 1912 as its director. He still holds that position in addition to his general responsibilities in the foundation. This department conducted surveys from 1914 to 1915 in different cities in the United States, the most representative being one made in Springfield, Illinois. As one of the first comprehensive surveys made in America, it comprised nine main divisions: public schools, public health, charities, housing, mental hygiene, delinquency and corrections, recreation, labor and industrial conditions, and city administration. It clearly demonstrated the possibilities of survey technique in fact-finding and in making facts dynamic.

As director (1922-30) of the Division of Social Studies made as a part of the Regional Plan of New York and Its Environs, Harrison was in charge of one department of this endeavor which "combined the work of architect, engineer, and city planner with the social and economic elements characteristic of the community survey." These studies included surveys of playgrounds, parks, and recreation units; they pertained to planning of neighborhood units, provision for maximum sunlight in housing construction, and other problems of general housing.

During the summer of 1921 Harrison taught sociology at Columbia University and in 1923 he was appointed lecturer at Teachers College, Columbia University, New York, a position which he held until 1931. From 1922 to 1932 he taught a course in social surveys at the New York School of Social Work. In 1924 Harrison became vice-general director of the Russell Sage Foundation and on May 25, 1931 he was named its general director.

In 1929 he became a member of the President's Research Committee on Social Trends, "a committee appointed by the President of the United States to study tendencies during recent years which have had a bearing upon human welfare in the United States." Northwestern University in 1932 conferred upon Harrison the honorary degree of Doctor of Laws, and Boston University ten years later awarded him the degree of Doctor of Letters.

As president of the National Conference of Social Work, 1941 to 1942, Harrison gave the keynote address at the opening of the Conference's sixty-ninth annual meeting at New Orleans in May 1942. Looking beyond the immediate war services and the day-by-day activ-

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SHELBY M. HARRISON

ities of this program, he pictured social work's part in "the world the democracies are striving to bring into being." He explained that social work was responding to the world crisis along three main fronts: the immediate war program, the maintenance of its normal duties, and post-War reconstruction.

Among the activities directly related to the requirements of the war effort, Harrison listed services to the men of the armed forces, their families, and to those that were rejected because of physical handicaps, "both to recover as many of them as possible for active and efficient service in these critical days, and to safeguard others from similar remediable defects." Special services are needed for the maimed and injured upon their return from the battlefields, and for the dependents of those who will not return. In addition to those duties, plans for the possible evacuation of civilians from combat areas of war-disorganized communities will need special attention.

Harrison called social work "the modern implementation of faith in humanity, the modern agency for transmitting this faith into works," and a discipline that seeks to serve all those in need. He stressed the idea and necessity of peace. "Our first job is to win the War. But, however desperately we need to win this War, we need even more desperately to win the peace—a phrase by which people mean assuring a sound, just, and durable peace, with all its implications for social and economic conditions worth fighting for."

To assure a stable peace and to strengthen the war effort, Harrison asserted, it is necessary to start work now on "sound, just, and enduring solutions in the interest of every race, color, and creed. . . With a resolute determination to help reduce the likelihood of war, America must not again shun a place of leadership and responsibility in organized world efforts to promote economic justice on a world scale."

Writing in the *Journal of the National Education Association* in May 1943, Harrison listed among "wartime social gains" increased manufacturing capacity; industrial decentralization; the development of mass construction methods for wartime housing; a growing toleration and respect for other races; job opportunities for the handicapped; adult education; and, above all, the recognition that the "whole world has become a neighborhood."

Harrison is the author of books on sociological subjects such as *Social Conditions in an American City* (1920) and *The Disproportions of Taxation in Pittsburgh*; and co-author of *Public Employment Offices: Their Purpose, Structure and Methods* (1924); *Welfare Problems in New York City* (1926); and *Bibliography of Social Surveys* (1930), written with Allen Eaton. He also is a frequent contributor to social science journals. A member of the Phi Beta Kappa honor society, the American Economic Association, the American Sociological Society, the American Association of Social Workers, and the American Statistical Association, Harrison also is a fellow of the American Association for the Advancement of Science and chairman of the executive committee of the Social Science Research Council. He belongs to the National Arts and Harvard Clubs of New York City, and the Gipsy Trail Club at Carmel, New York.

Harrison's hobbies are lantern slide making, wood working, skating, and map making. He is five feet nine inches tall and weighs 155 pounds. Of fair coloring, he has hazel eyes and black hair which, he writes, is "getting thin." In 1910 he married Patti Rodgers of Charleroi, Pennsylvania, like himself a graduate of Northwestern University. They have two sons, James Shelby, a physician and an alumnus of Brown University and McGill University's Medical School; and Rodger Scott, a graduate of Dartmouth College and of the Graduate School of Journalism, Columbia University, who in 1943 is a captain in the United States Army.

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HART, ALBERT BUSHNELL July 1, 1854—June 16, 1943 Professor emeritus of the science of government at Harvard University; internationally known as an historian, forecaster of world events, and authority on George Washington; wrote more than eighty volumes, edited year books and encyclopedias, and contributed articles to magazines and newspapers.

Obituary

N Y Times p21 Je 17 '43 por

HARTLEY, MARSDEN Jan. 4, 1877—Sept. 2, 1943 Marine and landscape painter; winner of numerous prizes, including a Guggenheim Fellowship; considered a modernist and realist; author of poems and essays.

Obituary

N Y Times p19 S 3 '43

HAUSER, CONRAD AUGUSTINE, REV. May 17, 1872—Mar. 13, 1943 Secretary of the department of home and church and editor of religious publications of the Board of Christian Education of the Evangelical and Reformed Church; wrote religious works.

Obituary

N Y Times p14 Mr 15 '43

HAWKES, HERBERT E(DWIN) Dec. 6, 1872—May 4, 1943 Dean of the college at Columbia University; pioneer in personnel administration; champion of liberal arts education as against early specialization in study.

Obituary

N Y Times p27 My 5 '43 por

HAYASHI, SENJURO (sen-jü-rō hä-yä-shi) 1876—Feb. 4(?), 1943 Japanese general, known throughout the Far East for his part in the Manchurian conquest of 1931 to 1933; in 1937 ruled as the Japanese Premier for 118 days.

Obituary

N Y Times p21 F 5 '43

HAYS, WILL H(ARRISON) Nov. 5, 1879- Motion-picture executive; attorney

Address: b. 28 W. 44th St, New York City; h. Sullivan, Ind.

"When you make a woman cross her legs in the films, maybe you don't need to see how high she can cross them and stay within the law, but how low she can cross them and still be 'interesting.'" Thus spoke Will H. Hays to a motion-picture director in the early days when Hays had still to be named "czar of the movies." Despised by some moralists for being too liberal and despised by some liberals for being too moral, Hays, president of the Motion Picture Producers and Distributors of America, and virtual screen censor for the entire industry, holds possibly the most powerful and certainly the most criticized position in the film business. He is, remarked the late George Eastman, head of the Eastman Kodak Company, "the cat's whiskers of the motion-picture industry," in that "the industry relies on Hays to guide it through tight places and around dangerous corners the way a cat relies on its whiskers for approximately the same purposes." "The United States cinema industry," according to *Fortune* Magazine, "represents an investment of about $2,000,000,000, and does an estimated annual gross business at the box office of $1,000,000,000. It is an exceedingly fat cat, in other words, and by that token it requires luxuriant and highly sensitive whiskers."

Like his father, Hays is "an elder in the Presbyterian Church, a teetotaler, a non-smoker, and a small-town boy who [has] kept the common touch." Will Harrison Hays was born in Sullivan, Indiana, on November 5, 1879, the son of John T. and Mary (Cain) Hays. The elder Hays, a lawyer, came to Indiana from Ohio, and established one of the finest law firms in the state, of which his son is now senior member. Mrs. Hays was a descendant of Robert Peak Cain of the House of Hanover. Will attended Wabash College, Indiana, was graduated in 1900, and was admitted to the Bar in the same year. Four years later he received his Master's Degree from the same institution. As a member of the law firm of Hays and Hays, he practiced law successfully from 1900 until 1910. On November 18, 1902 he was married to Helen Louise Thomas. (They have one son, Will H., Jr., now a captain in the Army.) Hays entered politics early, for he was elected representative precinct committeeman before he was twenty-one. From 1904 until 1908 he served as chairman of the Republican Committee of Sullivan County and as a member of the Republican State Advisory Committee. From 1906 until 1908 he was also chairman of the speakers' bureau of the Republican State Committee.

WILL H. HAYS

In the year 1910 Hays became both district chairman of the Republican State Committee, 2nd District, Indiana, and city attorney for Sullivan County. He held the former position until 1914 and the latter until 1913. From 1914 until 1918 he was chairman of the Republican State Central Committee in Indiana. When the United States entered the World War in 1917 he became chairman of the Indiana State Council of Defense, and he remained in that post until the following year. By this time Hays was one of the foremost political figures in Indiana, but in February 1918 he was elevated to nationwide importance: he became chairman of the Republican National Committee. At the Republican Convention of 1920 he was "a sort of dark-horse Presidential possibility, [although] another dark horse [ran] ahead of him." Harding, the other "dark horse," was put into the White House, the first Republican President of the United States for eight years. It was said that Hays had spent over $1,200,000 above the Republican National Committee's receipts to win the Presidency for Harding.

On March 5, 1921 Hays received the customary reward for his services: Harding appointed him Postmaster General of the United

HAYS, WILL—*Continued*

States. Three months later Hays resigned his position as chairman of the Republican Party. A year, almost to the day, after he had accepted the Postmaster Generalship, Hays resigned to become head of the Motion Picture Producers and Distributors of America.

The reasons for the creation of such a position harked back to the early '20's, and sprang "from the peculiarly unedifying nature of the Hollywood film colony and its product at that time. A wide-open flush town where million-dollar profits could be rolled up in a few months on cash investments of a few thousand, but where bankers' money cost producers as much as fifteen per cent, Hollywood had a naturally raffish appearance that had been exploited to the utmost by the press. Hollywood life was one never-ending drunken orgy, according to the papers, and in the public mind the city had become the greatest fleshpot since Babylon." Furthermore, the films that Hollywood turned out, according to Leo C. Rosten,'42 "left little to the imagination and less to their credit." The series of scandals after the War culminating in the notorious Fatty Arbuckle case "detonated an explosion of public opinion, an organized remonstrance championed by women's clubs, church organizations, patriotic societies, youth movements, and assorted uplift and reform bodies of every kind." Since these groups ran to tens of millions and their influence extended to perhaps half the population of the United States, the motion-picture industry was, naturally enough, worried. In addition, "the attack on Hollywood's morals was," maintained Rosten, "deliberately abetted by European propaganda. . . Hollywood was the target of allegations initiated in European countries by European manufacturers, film producers, and government agencies. The motion-picture interests of Europe were eager to rebuild their own industry after the First World War, during which their production all but shut down, and they had to break the near-monopoly of American films in their own and the world market."

In order to combat all this pressure of public opinion at home and abroad, it occurred to the motion-picture industry that it needed an independent public relations counsel, "someone outside the industry who had the public's confidence, who could sell the legend of a cleaner Hollywood, who could head off the censorship legislation, who could stop the agitation against movies."

There were three choices for the "Man to Remake the Movies," after the field had narrowed down—Herbert Hoover '43, Hiram Johnson '41, and Will H. Hays. Hays was an "extraordinary publicity man, a man who had friends everywhere, especially among politicians who might be helpful in fighting censorship." He belonged to "practically every known oddfellow's and businessman's organization on Main Street" and stood high in the Presbyterian hierarchy. By treating newsreel men with unaccustomed respect during the campaign, Hays had ingratiated himself with the film industry, and, moreover, he was acquainted with several top-flight Hollywood executives. In December 1921 a committee called on Hays in Washington, offering him the job at a $100,000 annual salary. Hays requested time to think it over and finally accepted the post in March 1922, resigning his postmastership in order to undertake his new duties. Nothing was said about censorship in the official invitation extended to him by the great men of Hollywood. They merely stated that they "realized the necessity for attaining and maintaining the highest possible standard of motion-picture film production in this country and were striving to have the industry accorded the consideration and dignity to which it is justly entitled, and proper representation before the people of this country, so that its position, at all times, may be presented in an unbiased and unprejudiced manner." "To this day," wrote Gilbert Seldes, "the official position of the Hays Office is that it exercises no censorship." (The MPPDA was also organized as a board of arbitration, to which trade disputes were to be submitted.)

Hays established his office, consisting of a five-man staff and himself, in New York City. There it remains, far from the "Hollywood atmosphere," but close to the headquarters of the producing companies. At first the articles of incorporation of the Motion Picture Producers and Distributors of America (which at that time represented over eighty per cent of all motion-picture producers and still does) gave Hays no official power, "and in the beginning, his only weapons were his persuasiveness and the terror that gripped the industry and made its separate units, ordinarily hostile, amenable to cooperative action." In order to meet the threat of reformer-inspired censorship, Hays called together a meeting of representatives of, according to varying reports, from sixty-two to seventy-three of the most powerful of the national reform-minded agencies, ranging from the Boy Scouts of America to the National Council of Catholic Women. Hays pleaded with these delegates to "help the movie industry to purify itself," and urged them to abandon support of censorship bills until the film industry "had a chance to prove its good intentions." Impressed by Hays' seductive oratory, the delegates agreed, and formed a Public Relations Committee to act as intermediary between the reform organizations and the industry.

The committee system's functioning soon proved to be cumbersome, and a representative chosen by the Committee was installed in Hays' office, with a salary paid by the MPPDA. In 1926 this representative was transferred to Hollywood to continue his work there. The whole system, however, lost much of its value in 1924 when, following Hays' refusal to black-list "a well known actor of questioned moral status," a number of the organizations withdrew their members on the Committee. Some said that they withdrew merely because they "did not want to be engaged in such inconsequential work." Others, on the other hand, said that they withdrew because the Committee was a "smoke screen, an obvious camouflage, an approval stamp for the salacious films and for the questionable, if not criminal, conduct of the industry and its employees."

Out on the West Coast Hays' efforts were chiefly directed toward securing better publicity for Hollywood from "the great press to which we look as an elder brother." ("America," wrote Paul Rotha, "fights half her film battles with publicity campaigns.") Publicity men were advised "to cut out references to champagne baths, solid gold plumbing fixtures, $25,000 automobiles, and the rest of the cinema luxuries that plain people associated with immorality." "Relatively few first-rank actors, producers, or directors," says Rosten, "were discovered to be practicing vices different enough from those of the public at large to call for drastic measures." At a conservative estimate, about half a dozen important persons, "addicted to wild parties," disappeared from pictures. The names of "ladies of flexible virtue" were dropped from the rolls of the movie extras and "certain romances were translated into marriage under pressure from the producers." From this campaign eventually arose the famous "morality" clause in studio contracts, a stipulation that could be used to void agreements with actors and actresses who involved themselves in scandal. Hays accomplished all this through his persuasive personality, and succeeded so well that the press was soon demanding: "Is it not . . . time to stop heckling the movies about cleaning up?"

Hays' achievements brought him personally not only spiritual gains, but material ones as well, for in 1924 his original $100,000 a year was raised to $150,000 (since cut to the original sum), and his office became a permanent Hollywood fixture. There had been some attempts to force Federal regulation and supervision of the motion-picture industry in 1926, but they failed, since President Coolidge felt that the Hays system of voluntary censorship was sufficiently effective. It was not until 1927 that the association formed its first comprehensive list of specific rules as a guide for producers. In 1930, following the introduction of sound films, these "don'ts" and "be carefuls" were recast into "the Twelve Commandments of the Production Code." It was not until 1934 that the Code was implemented.

Even at that early date, Hays' efforts toward cleaning up films were unappreciated by those who regarded the motion picture as potentially an art rather than an industry. In *The Film Till Now* by Paul Rotha, published in 1930, the English author wrote: "The powers exercised by the Hays organization extend over a wide area, embracing the selection of movie subjects, general trading in films, international dealings with companies, the relations of the general public to the film industry, censorship, and taxation. Mr. Hays himself looks after the general interests of the cinema with loving kindness, by taking a hand in almost every affair, and a large salary."

Up until 1932 or 1933, when the nation hit the worst part of the depression, the major units in the industry "had been fairly conscientious in following the Hays Office edicts, even though they were still backed up by nothing but persuasion." The only type of film that the moral arbiters of the public's taste found objectionable was the gangster picture which, they alleged, showed youth the way down the primrose path. Hays' answer, which apparently satisfied them, was to publish statistics proving that motion pictures consistently emphasized the fact that crime does not pay.

In the early '30's film attendance began to fall off, and some producers "tried to reverse the trend with liberal applications of sex, this technique reaching its flower in the Mae West pictures that appeared in 1932 and 1933." The leaders of the motion-picture industry met in New York to reaffirm the Code, but immediately afterward the same reform organizations that had campaigned so fervently before Hays took office began to be active against the films once more, and "there was a new and formidable film-reform society" of Catholics who called themselves "the Legion of Decency." These last let it be known that they would review films and instruct all good Catholics to stay away from all the evil ones. The press would have been interested in seeing just how effective the Legion of Decency would have been, but its power was never put to the test, for, goaded to action, the MPPDA "put teeth into the Production Code through a resolution to levy $25,000 fines against recalcitrants."

All pictures, it was then established, must have the stamp of approval, the "Purity Seal" of the Hays Office, before they can be distributed through MPPDA affiliated theatres. The privilege of buying the stamp of approval was accorded to non-members also, who pay the same fees as members for the service. The reason that the outside and foreign companies submit to this censorship is that the MPPDA-affiliated theatres account for nearly thirty per cent of the gross box-office receipts of the motion-picture industry in the United States.

Film advertising had always been one of the chief reasons for public criticism of the industry, for even when films themselves had been cleaned up, posters, trailers, and other advertising had continued to be as lurid as they had been in the early days. An Advertising Code containing the general principles and many of the specific points of the Production Code was presented by the MPPDA in 1930, and became binding with a penalty in 1935. The producers authorized the MPPDA to pass on all advertising and provided fines ranging from $1,000 to $5,000 for failure to honor its decisions. Film advertising still, however, continues to be much more sensational than the films. Both advertising and film decisions can be appealed if it is felt that they are unfair, but such action is comparatively infrequent. It is not unusual for a film company to protest successfully against a provision of the Code that seems particularly unfair.

"Most of the actual work of 'servicing' films under the Production Code," according to *Fortune* Magazine, "takes place in the Hollywood office of the Hays organization. . . The Production Code Administration is the most publicly celebrated department of the MPPDA, but it represents only one phase of the organization's work, and possibly not the most important one." Other phases are the Community Service Department, headed by Carl E. Milliken, a former Governor of Maine, which deals mainly with the public—its "most specific work is the coordination of the civic, religious,

HAYS, WILL H.—*Continued*

educational, and other organizations"; the Title Registration Bureau, which arbitrates disputes over title infringements; The Conservation Department, which campaigns to eliminate fire hazards in the handling of film; the Foreign Department (also headed by Governor Milliken), which "has the twofold duty of trying to keep foreign distribution channels open for United States films, and of informing Hollywood about the idiosyncrasies of foreign censors"; and the Theatre Service Department, which "devotes itself to the study of trade relations, theatre operations, and various practices incidental to film distribution and exhibition."

Toward the end of the '30's the United States Government brought an unsuccessful anti-trust action against the MPPDA. "It is conceivable that through its . . . action, the Government may ultimately force Paramount, MGM, RKO, Warner Brothers, and Twentieth Century-Fox," said *Fortune*, "to divorce themselves from their theatres. That would have the effect of somewhat limiting the scope of the Hays Office, but it would have practically no effect on the standing of Will H. Hays. For . . . Hays has progressed from hired figurehead of the motion-picture industry to something like its master, and the industry might have to think a good many times before deposing him, even if it wanted to." In 1941 he was given a new five-year contract, and in 1942 and 1943 he was re-elected president of the MPPDA.

Something of the power of the MPPDA is indicated in the report of the Temporary National Economic Committee made public in 1941. It reads: "The Motion Picture Producers and Distributors of America, Inc., better known as the Hays organization from the political figure employed to be its head, is an illuminating example of the cooperation of large business units for self-protection.

"It was then (when formed), and it is today, supported exclusively by the large companies. It was conceived in fear of regulation of the industry by the public and dedicated to the proposition that outsiders should never dictate its policies. . . Through the many divisions and services of this organization, the major producer-distributor-exhibitors engage in many common activities, and present a united front against any influence which would tend to change the status quo. . . Today it is a regular function of the Hays organization to represent the larger companies before State and Federal legislative bodies. . ."

Early in 1941, before the United States entered the War, the motion-picture industry was accused by Senator Wheeler '40 of "carrying on a campaign intending to incite the American people to the point where they will become involved in war." This Hays categorically denied in a six-page letter to the Senator. Later in the year Hays discouraged film "propaganda," asserting that the function of the motion picture is to entertain, not to back any cause. After the United States entered the War he declared that the primary function of films in helping to shape a post-War world would be in "promoting mutual understanding and sympathy" among peoples of all creeds and nationalities. As an aid in defense he considered the motion picture merely a help to morale. He also declared that freedom of expression on the screen, as in the press and in speech, was "indispensable," but emphasized that this did not mean that the Production Code would be abridged. (Typical Hays orders: that the white hero of *China Girl* should not marry his Chinese sweetheart; that stills of a scene from *The Moon Is Down* showing a Nazi pinned to a wall by a Norwegian bayonet should not be published; that Paul Lukas '42 should not go scot-free after killing the Nazi agent in *Watch on the Rhine*; that Americans should not be shown with Fascist tendencies in *Brooklyn, U. S. A.*)

In the fall of 1943 there were still complaints of "propaganda," however—this time New Deal propaganda. Republican Congressmen, particularly irritated by *Mission to Moscow, This Is the Army, Keeper of the Flame*, and the newsreel shot of Mrs. Roosevelt '40 in the South Pacific, therefore had a conference with Hays, and a voluntary propaganda code was proposed. The MPPDA president promptly promised to take the matter up with heads of the motion-picture industry.

At present most of the procedure of the Hays Office is delegated to the department heads, while Hays primarily concerns himself "with the larger aspects of industry policy both in the United States and abroad." He works in a building within earshot of Times Square and ordinarily puts in at least a twelve-hour day on the job.

"To look at him," according to *Fortune*, "Will H. Hays might not impress you a great deal. He is . . . slightly graying and of no great physical stature." "Everything about him," wrote Allene Talmey, "is small . . . with the exception of . . . his ears. . . The ears are famous in the movies. Not matching, the right one spreads with a tendency futuristic and triangular, while the left has a conservative roundness." "His features [*Fortune*] lend themselves readily to caricature—at which Mr. Hays himself is the first to laugh. His voice normally is somewhat shrill, but when needed he can command the suave persuasion of a supersalesman or the frenzied roar of a Billy Sunday. His well-tended hands are synchronized with his words and voice. When the voice is persuading, the hands lie passively folded or point outspread toward the listener. But when Hays shouts every inch of him becomes part of his voice. He does not merely wave a forefinger; his whole arm describes a haymaker and deposits his fist on the desk with such a thump that it seems nearly to jerk him off the ground." He is, said Talmey, "jam full of quotations, of references to Plato, Juvenal, the Cynic, Shakespeare, Milton," and loves "long, rounded sentences." Hays sees practically all pictures and does much serious reading, especially along historical lines. He does not drink, swear, or smoke, and sleeps only about five hours a night. He can dictate to four stenographers at the same time. An extraordinarily busy man, he "never reaches a train until the conductor's hand is raised in a signal to start." Telephoning is his greatest passion. Hays was married for the second time on November 27, 1930 to Jessie Herron Stutsman.

Hays is "the greatest wirepuller in the country. Not that Will Hays would ever be so crude as to yank at a wire. He only twitches. Whatever is done has the finesse of a Machiavelli."

As "the defender of the eternal verities of American ideas," Hays takes his responsibilities very seriously. He is especially conscious of his responsibility toward what he terms "that sacred thing, the mind of a child, toward that clean and virgin thing, that unmarked slate." He is respected by the heads of the industry and by the masses of motion-picture addicts, although the "lay intelligentsia" and "a faction of Hollywood directors and writers" criticize him "for being an inartistic prude who stifles the cinema's creative impulse."

"Until now," wrote Theodore Strauss in the New York *Times,* "Mr. Hays, whatever his other shortcomings, has managed to limit the spread of censor boards to six states and a few cities. By the deletions of his office he has managed to forestall fairly effectively a cry for external censorship. . . Hays probably stands midway . . . between the bluenoses who charge him with having failed in his 'sacred trust' of making the movies safe for two-year-olds, and the other side—the writers, directors, and the 'high-hat' public, which says his heavy Presbyterian hand has made cadavers out of more than one living masterpiece. But Mr. Hays probably is not so interested in masterpieces. He is no cosmopolite or rube, he is a grassroots American with a distinctly Main Street outlook."

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HEFLIN, VAN Dec. 13, 1910- Film actor
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"High on anybody's list of discoveries made by Hollywood would be Van Heflin, former New York actor, who was disregarded by the film colony for many years only to come into prominence when MGM took him under its wing." Strangely enough, Van Heflin is an actor because he is so good at it that he just can't afford not to be—but by preference and instinct he is a wanderer. "He shipped out of Long Beach, California as a high school boy and followed the sea to many ports before he finally drifted back. As a successful Broadway stage star, he gravitated between New York and Hollywood. Now, having won acclaim in pictures that equals his high rating in the theatre, Heflin appears to have dropped anchor. But he continues to carry his ticket as a third mate."

Of French-Irish descent, the son of Emmet Evan Heflin, a dentist, and Fanny Bleeker (Shippey) Heflin, Van (whose full name is Emmet Evan Heflin, Jr.) began his checkered career on December 13, 1910 in Walters, Oklahoma. When the boy was a year old the Heflins moved to Oklahoma City, where Van attended school, reaching the seventh grade before they settled in Long Beach, California. It was there that young Heflin first saw and was fascinated by the ocean, and he decided to make seafaring his career. During the school year his worthy ambitions were thwarted by his family and he dutifully attended Long Beach Polytechnic High School. But vacations made him his own master, at least so far as family obligations were concerned, and three successive summers found him shipping on schooners bound for Mexico, Hawaii, and South America, respectively.

After receiving his diploma, when his classmates were planning post-graduation parties, our untrammeled hero was on his way to Liverpool in the fo'c's'le of a tramp steamer. He finally returned to register at the University of Oklahoma, but he remained there for only two years before "the call of the running tide" got him again, and he shipped on a coastwise cargo boat for New York via the Panama Canal. That the theatre (in the guise of a role in *Mr. Moneypenny*) intervened in his seafaring career at this point is certain, but the stories of just how it came about are varied. One version has it that upon arriving in New York, he decided to call upon some sedate relatives, rather colorfully attired in an outfit that included a sailor's kit on his back and a pair of cowboy boots dangling over one arm. He found himself in the midst of a "cocktail party of smart people going full blast. One of them, telling about a part he'd turned down that morning, eyed the greenhorn speculatively and spotted the makings of a gag. 'Why don't *you* try out for it?' It became a collective enterprise. They told him what to say and how to comport himself, they primed him with the names of plays in which he was to say he'd appeared. Only a Methuselah could have appeared in them all. Moreover, to ripen the joke, they slipped in three or four plays produced by the very man they were sending him to see. . . Van hied him down and rattled off his list of plays. As it happened, Channing Pollock, producer and author of *Mr. Moneypenny,* thought this very funny. He tried the fresh kid out," and the result, much to everyone's astonishment, was that Van got the part. Another version states that when Van met Richard Boleslavski by chance, the "strange mixture of college-bred gentleman and two-fisted sailor" intrigued the famous director, and that it was Boleslavski who cast him in his first stage role.

In any case, the show failed and, though Van got good notices, he didn't care very much. Van had always thought of the stage as a glamorous dream world, and he was completely disillusioned by the reality. "It's like Hawaii," he is quoted as saying. "You dream you can reach up and pick mangoes or beau-

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tiful babes out of the trees. You find it's just another place." Berths were plentiful, and he signed on a ship bound for the South Seas. In the next three years he sailed through the Orient, back to South America, and up to Alaska, finally rating a third mate's ticket. Parental pleas eventually brought him back to finish his course at the University of Oklahoma, after which he joined the Hedgerow Theatre outside Philadelphia. Deciding he needed additional training, or, as some reports have it, "in preparation for the dire possibility of a teaching career," he then left the stage for a year's course at the Yale Dramatic School, followed by a season of stock in Denver. His research into drama continued, with appearances in a "series of bad plays, short runs, and failures" from which, discouraging as they were, he gained valuable experience. He returned to Broadway as an understudy in *Sailor Beware,* a prophetic title, for he never did return to the sea. Instead Katharine Hepburn['42] saw him in Behrman's['43] *End of Summer* (in early 1936), the first hit he appeared in, and she got RKO to sign him for *A Woman Rebels* (1936), which was sad for them both.

"Sadder still for Heflin were the 'B's' that followed. [Van acted in *The Outcasts of Poker Flat, Flight from Glory, Annapolis Salute,* and *Saturday's Heroes* in 1937.] If he had to do bad roles, he preferred doing them on the stage. So he asked for, and was given, his release. 'What I thought of them,' he observes, 'is exactly what they thought of me.' He went back to New York at pretty low ebb. 'I felt like a failure and, come to think of it, I was.' Stay away from the stage a couple of seasons and you're dead. Van was dead to Broadway, but radio took the corpse in. He became a voice on soap opera three times a day," taking part in some 2,000 performances altogether until Philip Barry rescued him by writing *The Philadelphia Story* with Van in mind as the reporter.

Playing opposite Katharine Hepburn once again in 1939, Van Heflin took the part of "the sardonic and sudden journalist with Leftist leanings and a susceptible nature." Van Heflin almost didn't keep the role which started him once more on the road to fame, for "he went through one rehearsal and quit because he didn't like the way he was treated in the third act. 'Which gives you at a glance the measure of my brains,' he says." Nevertheless Barry persuaded him to stay, and the success of the play along with his own favorable notices brought him once more to the attention of Hollywood.

Van Heflin appeared in *Santa Fe Trail* for Warner Brothers in 1940 while on vacation from the play and was immediately told that "heavies" were obviously his métier and that he should never play anything else, "oblivious of the fact that for months he'd been mowing them down as a sex-appeal boy. 'Okay,' he said wearily, 'I shouldn't play anything but heavies!' He enjoyed the picture thoroughly. It was like playing cowboys and Indians, with a horse instead of a broom to ride on. Still he was glad to get back on the road with the play. Hollywood was a shell and a mockery. . ." He preferred the strenuous life in New York, where, to quote the *Daily News,* he was "probably the busiest actor in town. . . No sluggard, he. Up at seven for one radio commercial, back at noon for another, and to the theatre for matinees and night shows. And available for more radio work, too." At the same time he owned a percentage in another Broadway production, *Family Portrait.*

Heflin was not asked to act in the film version of *The Philadelphia Story,* which Hollywood had decided was a suitable vehicle for a comeback for Katharine Hepburn, who had once been accused of being "box-office poison." "To protect an allergic public," it was found necessary to bolster Miss Hepburn with two of Hollywood's most popular male stars, Cary Grant['41] and Jimmy Stewart['41] (who got Van's part). Heflin was nervous about seeing the film for fear of consciously or otherwise imitating Stewart's rendition and did not do so until the play had closed. When finally he did see it he was overwhelmed at finding it better than the play, and, deciding that he had misjudged Hollywood and the entire film world, he gave up a role in another play forthwith to try his fortunes on the screen.

"Thus chastened and cleansed of error, he betook himself again to Hollywood, resolved to break in like any novice. For the renegade of *Santa Fe Trail* that was hardly necessary. Clutching hands reached, bent on roping and branding him heavy. He thinks heavies are fine," as such roles make it "relatively easy to impress an audience." But Van Heflin decided that he wanted variety in his film career, and so phoned Billy Grady, casting director of Metro-Goldwyn-Mayer, and asked for a screen test. They tested him with Donna Reed, and, Van says: "It came out remarkable for her and good for me." Director Billy Grady felt that "It came out a 'piperoo' for them both." In any case it was apparently good enough so that Van Heflin has been able to draw substantial roles ever since. *The Feminine Touch* in 1941 was a "hackneyed husband and wife fracas," but showed both Rosalind Russell '43 and Van Heflin in top form, the latter taking the part of a will-o'-the-wisp male escaping from a lady with a torch (Kay Francis). In *H. M. Pulham, Esq.* (1941), a mild, sincere, but rather dull tale of a Boston Brahmin, Van Heflin played "a cynical advertising man with cynical emphasis."

In *Johnnie Eager* (1942) Van Heflin found a role which really tested his capacities in the part of Jeff Hartnett, who served as a drunken, Shakespeare-quoting conscience to the warped, sadistic criminal, Johnnie. Reviewers were enthusiastic over his performance. *Newsweek* stated that Van Heflin "steals any number of scenes, cast as Johnny's literate and liquor-sodden stooge—a sort of male Cassandra who alternately cries, 'Woe!' and 'Whoa!' to no avail." Robert W. Dana in the New York *Herald Tribune* congratulated Mervyn LeRoy on utilizing "to some extent the talent of Van Heflin, who portrays with insight and sincere feeling a boozy scholar of apparent good family from the Rocky Mountain country who is attached somehow to Eager's sadistic life and acts as his foil throughout the film. When these two are together on the screen *Johnny Eager* achieves a certain greatness." *Commonweal* praised Robert Taylor as convincing—"but as Johnny's Greek chorus, as his Boswell who explains his deeds and picks up the minutiae of this strange character, Van Heflin, never drawing a sober breath throughout the entire film, practically steals the picture. Perhaps his performance is too good. So strenuous, sincere, pathetic is the characterization he builds that one is concerned more over his abnormal life than Johnny's." The Academy of Motion Picture Arts and Sciences added its accolade to the chorus of praise by bestowing upon Van Heflin its award for the best supporting performance by an actor in 1942 for his work in this role. One curious result of so realistic a performance was that Van Heflin, who is really of a rather moody, retiring nature, is now hailed as a blood brother "by every genial soul who's downed a few."

As Gordan McKay in *Kid Glove Killer* (1942), a "B" picture, Van Heflin departed from misanthropic parts to take the role of a "listlessly likable young scientist." The *Times* reviewer complained that his wan smile and dry drawl had tended to type him, but sugarcoated it by adding that he "can create a character with intelligence." His fans admired his acting wholeheartedly, especially in the one scene in which he pantomimed the cooking of a fish. In *Seven Sweethearts* (1942), an unfortunate vehicle, Van Heflin played his first romantic lead. The producer, Joseph Pasternak, quieted his tremors about taking the role by saying: "Yes, yes, I know you're not handsome. I don't want a glamour boy. I want a human being, a guy a girl could fall in love with. I also want an actor." The impression left by *Seven Sweethearts* with one reviewer was that of "a confectioner's dream of a many-tiered wedding cake covered with pink icing with sugar figures." *Time* brooded bitterly over it, calling it "unconscionably quaint," and described Van Heflin's part as that of a wandering photo-reporter who gets "sucked into the cultural air pocket" of an inn run by an old Dutchman and his seven daughters, who are immediately after him "like a pack of soprano hounds. In the course of working out these difficulties *Seven Sweethearts* shrinks the talents of nearly everybody in it," presumably including Van Heflin. *Commonweal*, however, felt that he was adequate, "sufficiently annoyed and blasé about all this Dutch charm and cuteness."

In *Tennessee Johnson* (1943) Van Heflin found himself involved in a controversial film, but reviewers agreed on his admirable portrayal of the difficult role of Andrew Johnson. Bosley Crowther in the *Times* speaks of the "tremendous intensity" of Van Heflin's performance and, in discussing the difficulties of portraying history in the films, particularly the necessity of changing the characters of historical personages to conform with the idiosyncrasies of the stars, pays him a genuine compliment. "The dangerous necessity of shaping history to sit well on a particular star was sidestepped in this case by the casting of Van Heflin in the title role, Mr. Heflin being an actor who acts and doesn't just conform to type." In another *Times* review Van Heflin is said to have carried "the film through its more wordy scenes by the sheer sincerity and strength of his performance. Mr. Heflin, in a full-bodied, carefully delineated portrait of a passionate man, gives decisive proof that his talents have thus far been haphazardly used."

While this last film was still in the making, Director William Dieterle '43 (according to *Newsweek*) "was berated by the Negro press and the Communist *Daily Worker* 'for casting the allegedly Negro-hating Johnson as a homespun hero while excoriating his adversary, Thaddeus Stevens, who had belligerently espoused the Negro's rights.'" At length there were so many protests that Lowell Mellett '42 of the OWI motion-picture branch looked over the unedited film, then called *The Man on America's Conscience*, and advised that the heavy villain characterization of Stevens "not only did violence to history but might impair racial harmony." As a result various changes were made in the film by MGM "to present Stevens as a statesman who, however misguided, fought for principles in which he sincerely believed." Various groups were still unsatisfied with the results, but Mellett was obliged to inform them that he was not a censor and had done all he could.

Heflin's last picture before he went into the Army, *Presenting Lily Mars*, was a return to the all too familiar formula of a "typically maudlin motion-picture treatment of backstage life," with "MGM in the role of a doting Mama pushing Judy Garland '41 out front and telling her to knock them dead," scarcely giving Van Heflin a chance to distinguish himself. His casting troubles are over for the time being, however, as he is now a 2nd lieutenant in the Artillery. His wife is Frances Neal, film actress, whom he married on May 16, 1942, with Joseph Pasternak as best man. An earlier disastrous marriage which lasted just six months with a girl merely identified as "an

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actress named Esther" took place very early in Van's career.

The Heflins live (when he is at home) in Beverly Hills and spend their time when alone of an evening listening to records (both symphony and swing) or playing gin rummy. When they go out Van watches his wife dance with more nimble partners, for he has never been able to learn how. The sea has had to become just a memory in Van Heflin's life, his only contact with it of late having been occasional week ends on Errol Flynn's yacht—before the War and before his marriage. Of other sports he has none, being much too interested in acting, which is for him vocation, avocation, and hobby. Described as a sandy blond with gray eyes and a "face nobody could call handsome," he stands six feet one inch tall and weighs 150 pounds. He attributes his consistently fine performances to necessity, and to his observation of the varied human beings he met during his life as a sailor, for "I just don't have the looks—and if I don't do a good acting job, I look terrible."

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International Motion Picture Almanac 1941-42

HÉLION, JEAN (āl-yon') Apr. 21, 1904-
Artist; author

Address: b. c/o E. P. Dutton Co, 300 Fourth Ave, New York City

In January 1940 Jean Hélion was neither warrior nor best-selling author, but a non-objective painter of some reputation whose work was represented in the Museum of Modern Art and the Chrysler Collection, and a lecturer and expert writer on theory and technique in painting. Living in Virginia with his American wife, the former Jean Blair, he still did not want to feel that he had failed to play his part in the central event of our times, and so he returned to his country as a volunteer with the French Army. He was taken prisoner by the Germans only a few months later.

They Shall Not Have Me (1943), his narrative of what happened from the time of his capture until, as an escaped prisoner, he first set foot on the soil of unoccupied France, has been called by *Time* Magazine "one of the half-dozen most remarkable books of the Second World War." "Though he is telling his own story, he gives a picture of France in defeat, and it is," according to Malcolm Cowley, "curiously heartening. You feel that the French, humiliated and starving, have nevertheless survived a moral crisis; they have stumbled through a morass that we may still have to cross." Perhaps, after all, Hélion's part in the fight against Fascism (he has often wondered whether he actually killed so much as one Nazi) was not so small as he believed. One reviewer describes *They Shall Not Have Me* as "a document that no Goebbels '41 will be able to dispute; a weapon that shall help destroy Nazism."

Jean Hélion was born in Normandy at Couterne (Orne) on April 21, 1904, and began professional life as an architect's draftsman. His paintings were first exhibited in Paris in 1928 and 1929. According to one critic, he was at first a disciple of Mondriaan, but soon abandoned his master's tenets and about 1935 began to introduce into his paintings curved and broken lines. Still later paintings "illustrated a new trend toward angularity. The planes intersect at sharp angles instead of rounding off in a cylindrical shading of tones; the colors are brighter and more acrid. . . [There is a] movement toward space projection, first by round planes and then by forms. Hélion reflects influences from Picasso's '43 Bimorphism and from Léger's '43 machine esthetic."

Anatole Jakovski, who sees in Hélion's work an affinity for architecture, writes more analytically in the *Supplément au Dictionnaire Biographique des Artistes Contemporains* (1936). He says that Hélion's non-objective painting "was born through a process of abstraction both scientific and experimental. For a long time, with passion and obstinacy, he drew and painted lemons, heads, bottles. One day the bottles, the heads, and the lemons disappeared from the canvas, leaving behind in their places amazing rhythmical structures.

"The transition was, in Hélion's case, very logical, gradual, and almost without fits and starts. The last still lifes of 1929 in which one can still recognize likenesses are entirely constructed around the rapidity of the glances, the speeding-up of the perception of the painter, who omits details for the benefit of an exact condensation of the color and who releases the rhythm which was lurking in the object.

"The color-object thus created has a visible tendency to become an autonomous world. Going on from there, upheld by a voluntary integrity and inspired by a strong instinct, Hélion passes from the old quantity into a new quality, from the concrete world of resemblances to another sort of concrete world without either objects or abstractions from objects. . . His first researches into rhythm and space without objects have been carried out under the banner of that ornamental planimetry which is generally called Neo-plasticism. To that period belongs a beautiful series of pictures that would best be described as rhythmograms and spectograms. In them he sets and solves for himself difficult problems on the reciprocal opposition of colors, on the dialectic of the divisions of the surface.

"In his more recent works of 1931 and 1932 he maintains a kind of framework of black bars, into which is thrust and spread a frontal system of colors. From one picture to the next he varies the elasticity of that framework and the order, the position, the importance, and the rhythm of his color edifice."

Art News, however, commented rather unenthusiastically on an exhibition of Hélion's paintings in New York City in 1936: "Untitled, impersonal, they convey their significance obliquely. They add no warmth to the room—their contribution is their cool and esoteric presence. . . Like that of many of our young and recently seen Concretionists, Hélion's imagery seems poised in a limpid dehumanized stratosphere in which carefully painted shapes bear the burden of esthetic language, but unless one is initiated to the particular symbols of the painter's subconscious, the amount of enjoyment to be found in the work is limited."

Married to a girl from Virginia, before the outbreak of the Second World War, Hélion was living and painting on a farm in Rockbridge Baths, Virginia, and he had taken out his first citizenship papers. In January 1940 he left the United States, his wife, and their newborn son because he "could not resist going back to fight the Nazis," although he had few illusions about the sort of war that France was fighting. Early that same year an exhibition of his work was arranged with the approval of the French Minister of Education "to encourage cultural relations with France."

Hélion begins *They Shall Not Have Me* by observing bitterly, "I was not sent to war. It came to me in Mézières en Drouais, a charming village west of Paris, where, for months, I had crawled upon the hills, ducked under blank shots, dug model trenches, and absorbed soporific chapters from the infantry sergeant's handbook, very peacefully." After a few days of confused retreat carried on under the illusion that the Army would make a stand at the Somme, he and some 2,000 others were captured by Germans in armored cars shouting that the War was over and that prisoners would be sent home in a few days. Then began the first ordeal. The first day they were marched fifteen miles and given nothing to eat. The second day, still without food, they were marched twenty-five miles. The third day it was thirty miles, still without food; the fourth day, thirty-five miles, still foodless; the fifth day, forty-two selected miles, fortified with a tiny plate of soup; the sixth day, fifteen miles, but without the soup. On the sixth day, as the survivors staggered into the big prison camp at Orléans, they were presented with a little French tobacco wrapped in a thin brown paper, but many of them dropped as well-fed Nazi guards, mounted on motorcycles and shooting at their heels, gave the incredible order, "Run!" Throughout the hunger march the only thing that sustained Hélion and his comrades was the thought that their deaths would simplify matters for the Germans. "They shall not have me!" was the one thought that carried them on.

After seven weeks in the prison camp at Orléans, where further attempts were made to break the men's spirit, the prisoners were sent to the Stammlager IIB in Hammerstein, Pomerania, a great receiving camp. In August 1940 Hélion found himself a farm worker on a great feudal estate in Pomerania—where, incidentally, he and his fellow prisoners succeeded in making friends with the peasants, who realized "that we stood together on the same side of the castle: the slave quarters." But it is the many months on the prison ship *Nordenham,* an old banana boat moored in Stettin harbor, where he was transferred in the spring of 1941, that take up the greater part of his narrative.

On the *Nordenham* 750 French prisoners were confined in the stinking, lice-and-flea-infested hold, and were rented out to work in the daytime. The better part of their food (the absolute minimum necessary to keep them working) was taken by the overseers and kitchen help, and every week the civilian head of the camp held a great feast with what he stole from their rations. Their wages were seventy *pfennigs* a day, the prison-camp administration getting the rest of their pay; and Hélion estimates that the German Government actually made a net cash profit of more than 2,000,000 marks a day out of 1,300,000 French prisoners—a good enough reason for not sending them home.

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Yet even in these miserable conditions the men found ways to combat the Nazi sabotage of their morale. "One should not train an army for victory only," says Hélion; "instructions should be given for the reverse also. No one had any doctrine about what could be done in captivity by the captives for themselves and for their country." The forging of that doctrine was a part of the task that Hélion and others set themselves. The artist, after industriously polishing up his schoolboy German, had been appointed official interpreter to the *kommandoführer* and prisoner's representative aboard the *Nordenham,* and he was in a unique position to help his comrades. Classes were held; plays were given. A "Central Committee" of three met secretly to formulate plans for outwitting the Nazis and to compose striking slogans. Notes were kept of the movements of warships in Stettin harbor and the number of troop trains passing through Stettin to the Russian Front. Statistics were compiled through smuggled newspapers. Prisoners formed clubs to torment their jailers in all sorts of subtle small ways. And always there was a small group busy plotting escape, procuring clothes, forging papers.

In August 1941 Hélion himself had begun making preparations for his escape. On the black market he sold tins of the American coffee and tobacco sent him by his American wife and with the proceeds gradually managed to collect a civilian wardrobe, strange but complete. One man stole a passport for him; another forged the necessary police stamps; dozens furnished items of information on the

HÉLION, JEAN—*Continued*

technique of escape, learned painfully through the failures and successes of their fellow prisoners. On Friday, February 13, 1942, he was ready, and two volleyball teams staged a free-for-all fight near the gate so that he could slip past the guard.

But the most difficult part was ahead. How Hélion escaped from Stettin to Berlin and across Germany to Cologne, still masquerading successfully as a Flemish worker, is a story which, according to *Time*, "ranks with the escape of Casanova from the Leads, or Peter Kropotkin from the fortress of Peter and Paul." "Escaping is really all a matter of keeping your nerve, distracting attention at the crucial moment," Hélion says; but the help of more than one unknown friend encountered on the way was a factor at least equally important. It was with the help of many such friends that he finally reached Aachen and crossed the Belgian border to go on to Lille and Paris. There he found others to help him across the border into the unoccupied zone, where he reported to the Vichy police. Deloused, sent to a demobilization camp for escaped prisoners, given full pay for his twenty-one months of captivity, and presented with 2,000 francs by the French War Minister, he was finally given permission to leave France for the United States.

Upon his return to his Virginia farm, Hélion began writing the narrative of his prison experiences, parts of which were published in the *Yale Review* and the *Atlantic Monthly* before appearing in book form. He also continued his painting. "I have been able to start exactly where I left off," he said, "partly because my wife has kept my unfinished pictures on their easels just as they were when I went away." In February 1943 this artist, who has had twenty one-man shows since 1932 in the United States and abroad, had a retrospective showing at the Art of This Century Gallery in New York, which included thirty-five samples of his compositions. James J. Sweeney wrote the analysis of his work for the catalog preface, which read, in part: "Painting for Hélion is a language of relationships in which the artist embodies certain intimate sensations which cannot be expressed to the eye in other media. Such relationships could, of course, be expressed as well in the conventions of naturalistic representation as in less familiar forms. But today the facility with which we have come to read the symbols of naturalistic representation has a tendency to sweep our attention over the painted symbols to their external references at such a speed that the formal qualities of the symbols themselves and their interrelationships are completely lost sight of."

Of the works themselves, *Art Digest* commented: "More mechanical than literal, these works deal with intricate shifting patterns in brilliant flat surfaces which are combined with steel-gray cylindrical forms modeled in three-dimensional exactness. By their sureness of execution Hélion's machinal variations speak for themselves, being complete in their assembled patterns and thoughtfully chosen color passages. Too much similarity in design, however, tends toward monotony, but this the gallery has overcome by cleverly juxtaposing the pictures." The New York *World-Telegram* critic added that they were "painted with logic, sensibility, and taste," and characterized by "precise line, clear colors, massive shapes, animated design. The amazing thing is that they also have an indefinable lyric quality."

"Stocky, open-faced, likable," Hélion is "a little man with glasses, and a fixed expression of polite surprise. He might be taken for a modest schoolteacher were it not for a singular air of authority, an energy showing itself in every word and gesture, and a bush of hair which, when coaxed by its owner to help save his life by lying down flat, flatly refused to do so." If his book is evidence, he possesses "a native shrewdness, a wry humor, and a wisely tolerant, quite humanistic appreciation of man in all shapes and sizes", "a painter's eye for the people he meets," and "a painter's passion for accuracy" which prevents him from ever falsifying a situation to produce a political or dramatic effect. According to Orville Prescott, "if many more artists as resourceful, ingenious, courageous, gifted with such prowess of leadership as Jean Hélion could be found, it might be well for the world if they were entrusted with governments and armies."

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HENDERSON, SIR NEVILE (MEYRICK) June 10, 1882—Dec. 29, 1942 British diplomat; Ambassador to Berlin from 1937 to the outbreak of the War; see sketch 1940 Yearbook.

Obituary

N Y Times p15 D 31 '42 por

HENREID, PAUL (hen'rēd) Jan. 10, 1908- Film actor

Address: b. Warner Brothers' Pictures, Inc, Burbank, Calif; h. 255 Chadbourne Ave, Brentwood Park, Los Angeles, Calif.

In Paul Henreid Hollywood has an actor who, most of his admirers agree, manages to combine the charms of Charles Boyer '43 and the unswerving nobility of the better Christian martyrs without, somehow, alienating masculine audiences. This is an unusual if not impossible feat, and ever since his appearance in *Joan of Paris* (1942) Henreid has probably been the busiest leading man in Hollywood. In July 1943 the *Hollywood Reporter* announced: "Warners is launching a quarter of a million dollar exploitation campaign to clinch the *femme* rage (and stardom) for Paul Henreid."

His original name was Paul George Julius von Hernreid. He was born in Trieste (which was given to Italy after the First World War) on January 10, 1908, the son of Baron Carl Alphons and Maria-Luise (Lendecke) von Hernried. The Baron was a native of Sweden who for many years had been a prominent Viennese banker and who before the First World War was financial adviser to Emperor Franz Joseph. He died during the War, and by 1927, when his son was graduated from the exclusive Maria Theresianische Academie, there was very little of the family fortune left. Paul, who had acted quite creditably in some school plays, told his family that he wanted to become an actor, but he was shouted down. As Henreid tells it: "They protested: 'Dear Paul, there has never been an actor in our family, so you may not reach the top. Do you want to be a medium actor? Neither you, nor we, would like that.' So I went to the Graphische Academie of Vienna, where you can learn to become a publisher . . . the production end of the business—types, chemistry, printing, photography. Then I was four years with a book publishing house [A. G. Strobl] in Vienna."

Henreid joined A. G. Strobl, which put out the first German translation of Pearl Buck's *The Good Earth,* in 1929, and a year later became manager of the printing and bookbinding department. He saved, became independent, meanwhile attending the Dramatic Academie of the Neues Wiener Konservatorium from 6 to 10 p. m. to study acting. During one of the school's performances he was discovered by Otto Preminger, then the late Max Reinhardt's managing director—and from then on publishing was forgotten. Reinhardt gave him a contract in 1933.

The young actor's first role on the professional stage was that of the schoolboy in *Faust.* Next he played the role of Dr. Ferguson in the German translation of Sidney Kingsley's '43 *Men in White,* which ran for 135 performances in Vienna—almost a record. He then appeared in Franz Molnar's *The Unknown Girl.* But without any doubt his most successful Viennese role was in a play called *Mizzi,* in which the London manager of the Ritz Hotel's Cafe Chantant discovered him and gave him a contract with the London night club. He played for four months in London in 1936, then returned to fulfill a contract in Vienna. Perhaps there was another reason, too—on January 1, 1936 he had been married to Elizabeth Camilla Julia Gluck, an attractive young Viennese dress designer, and she was none too anxious to leave Vienna.

The Henreids did not stay in Vienna long. In 1937 Gilbert Miller, after seeing the actor in a play there, hired him to succeed Carl Esmond in the role of Prince Albert in *Victoria Regina,* then playing in London. Henreid played that role for eight months in London, then for five more in the provinces. One of his most terrible moments during those thirteen months was the time when Lady Jane coyly dropped her rose, and the theatre cat stalked on the stage and made a leap for it. To the great delight of the audience, Prince Albert had to race the cat! There were difficulties with timing, too: Henreid found that he had to pause longer for his "laughs" than he had been accustomed to in Vienna. Nor was the English language easy for him. Although the story went around that he knew it so well that he was receiving special speech lessons for the role of Albert, which demanded a Teutonic accent, this was "pure press-agent." And the British cooking! Why, these people seasoned their trout with anchovies so strongly that its original taste was unrecognizable!

PAUL HENREID

But none of these minor inconveniences meant anything to the Henreids when Hitler '42 marched into Vienna in 1938. Lisl (Henreid's name for his wife) flew back to Vienna on the first plane to collect her family, the dresses from her shop there, and several thousand dollars worth of jewels that friends wanted smuggled abroad. Detained for twenty-four hours by the Gestapo, she procured her release by persuading the Germans that it would be unwise for them to inflame British public opinion by mistreating the wife of such a popular actor.

It is doubtful, however, if Henreid could have procured his own release with such ease. He had been uncompromisingly anti-Nazi ever since 1934, when he had gone to Berlin to consider a UFA film offer. "For a German-speaking actor a UFA contract was the goal," he said later. "We were excited when UFA sent for me. But we had been in Berlin only two days when an old friend, a Jewish comedian, very successful, came to see me. He was crying. When I asked him why, he said he had just received a notice that he could no longer act. I couldn't believe that at first. So we drove around the Jewish quarter. When we arrived back at the hotel, I said to Lisl, 'Let's get back to Vienna at once.' She replied, 'That's what I hoped you would say.'" In 1936 Henreid helped Otto Wallburg, the Jewish comedian, to escape from Berlin to Austria, and he is quite correctly enrolled on the Nazi black list as "Paul, Baron von Hernried. Minorities sympathizer. . . Official designation, enemy of the Third Reich." His fortune of more than $100,000 in Austrian banks has been confiscated by the Nazis.

(Continued next page)

HENREID, PAUL—*Continued*

In spite of his hatred for the Third Reich, in England the Austrian actor seemed doomed to play German roles. In his first British motion picture, *Goodbye, Mr. Chips* (1939), he played the young German professor who accompanied Mr. Chips on his vacation. In *Madman of Europe* (1940), he was Victor Brandt, the Nazi officer. In Carol Reed's *Night Train* (1940), begun in December 1939, after the outbreak of the War, he was Karl Marsen, the young German who turned out to be a Gestapo agent. And in *The Jersey Lily* (1940), his first play after *Victoria Regina,* he had the role of Prince Louis of Battenberg. Only in the motion picture *Under Your Hat* (1940), with Nova Pilbeam, was he permitted to change nationality: his name was Boris.

Yet Henreid did not object. As he said later of his Nazi roles: "If I can show how really rotten they are, then I'll consider that I am doing my bit." He was "doing his bit" in other ways, too. In England in September 1939 he was given a "C" rating, meaning that he was classed as a "friendly alien," and he promptly became an air raid precautions warden. With the fall of France, however, even "C" aliens were restricted—obliged to be home at midnight, not permitted to own cameras, etc. "The little man who used to wash my car offered to sponsor me, to guarantee my integrity," Henreid says. "The people were kind to us. It was the Lords and Fascists themselves who started that propaganda against us. . . They did it to distract attention from the English Nazis and appeasers by interning the harmless and the helpless—those who can be used as targets."

Finally, in July 1940, the Henreids read the headline: "All aliens to be interned." There were three chances of escape: a commercial film contract, a job in a propaganda film, or an exemption order from Sir John Anderson '41. Unsuccessful in obtaining any one of the three, the actor attempted to get an Austrian visa for the United States. The Austrian quota was full. Then he was asked: Where were you born? It turned out that since Trieste, his birthplace, had been ceded to Italy after the First World War, he was eligible for an Italian visa—and the Italian quota was not full. Gilbert Miller offered to be financially "responsible" for him after he arrived in the United States, and so in the summer of 1940 Paul, Lisl, and their rather ancient Skye terrier, Maxi, sailed for New York.

The Henreids arrived in New York on the *Scythia* on August 12, 1940. No bands played. "Together," wrote Cecilia Ager in *PM*, "they had twenty pounds, and a lot of wealthy friends in town. The wealthy friends were very sorry they could lend them no money. Luckily, the Henreids had some poor friends here, too. The poor friends were very glad they could lend them $300." Just the same, their financial situation was not too good. Layoffs of six months between shows were required of actors of alien status, and for some time the highest guaranty Henreid could get was $3,000 on one play, which he expected to be a failure. He played the role of Prince Albert opposite Helen Hayes '42 in *Victoria and Albert* at the opening of her Radio Theatre in 1940, but the first good stage part that presented itself was in *Flight to the West,* which opened on December 30, 1940. Until then Lisl kept them eating. Well known as a dress designer, she had no difficulty in finding employment.

As the insufferable and bombastic Nazi consul in *Flight to the West* Henreid (still known as Hernreid) was an immediate success. "Brilliantly played," commented Richard Watts, Jr. "A player of strength, skill, and personal attractiveness, Mr. Hernreid is a welcome addition to the local stage." Early in 1941 Henreid joined the cast of Columbia network's *Joyce Jordan, Girl Interne,* a radio serial, playing the part of Steffan. And it was not long before Hollywood discovered him—through his work in *Night Train* as well as in *Flight to the West.* In 1941 RKO Radio Pictures gave him a contract, and Henreid felt that his judgment had been vindicated. He had refused to sign a Hollywood contract in London when he had had several offers, wanting to come to America "with enough reputation and a sufficient salary to command respect." This time, in order to accept the Hollywood contract, he had refused the lead opposite Helen Hayes in *Candle in the Wind.*

Hollywood apparently felt that Henreid had a sort of audience appeal that it was almost seditious to attribute to the Nazis. (After *Night Train,* for example, a woman in Dubuque, Iowa had written wanting to know who "that cute Nazi was"—in spite of Henreid's attempts "to show how deceitfully sinister the Nazis can be.") At any rate, in his first Hollywood picture, *Joan of Paris* (1942), Henreid played a heroic Free French R. A. F. pilot shot down near Paris with his bomber crew. The picture starred Michele Morgan, but it did not take the producers long to realize that in Henreid they had a property at least as valuable as Miss Morgan. That Henreid was an excellent actor had been obvious all along, but the exact extent to which feminine audiences would respond to his talents could hardly have been predicted.

The ease with which Henreid himself graduated from roles of villainy to those of practically unadulterated nobility showed his own feelings in the matter. When in 1942 he signed a contract with Warner Brothers there was a provision in the contract that he would not have to play any more German roles. "Now that the United States is in the War it is unnecessary to do more," he said. "Also, I am still Austrian, and we Austrians do not have much to do with Germans if we can help it, and as the War goes on I do not care to be thought of as German, even in a motion picture. Besides, one can't tell how the German will be portrayed, what sort of character he may have in a picture, so I would like to be clear of such roles altogether."

In *Now, Voyager* (1942), which *Time* Magazine called "Warner Brothers' solemn contribution to the study of the mother complex," Henreid played opposite Bette Davis '41—and almost stole the show from her. In *Casablanca* (1942), in which he played Victor Laszlo, "leader of the European underground, still breathing hard after three escapes from the Nazis," Humphrey Bogart '42 took the main masculine honors, but Henreid's fan mail continued to increase. In *Devotion* (1943) he played Arthur Nicholls, an Irish patriot, in a story about the Bronte sisters with Olivia de Haviland and Ida Lupino '43. And other pictures followed in rapid succession, among them *In Our Time*, the story of an English girl deprived of her memory during the German Blitz of London of 1940; *China Sky*; *Outward Bound* (in which he played Henry, the concert pianist); and *Mrs. Skeffington* with Bette Davis. Henreid was even scheduled to do what he calls a "zoot-suit dance" in the revue *Thank Your Lucky Stars*, but this didn't come off. "I got the words even when they went something like 'zogaree zo zo,'" he says. "But I couldn't get the steps. I could have got them, you know, with weeks of practice. I don't dance when people just dance."

Henreid is six feet three, weighs 182 pounds, and has "soulful blue eyes" and light brown, wavy hair. In Howard Sharpe's words, he "has the physique of a college track star and the face of a sophisticate, with two deep lines that have etched their way to the corners of his mouth and which feminine admirers consider 'interesting.' They disappear when he is bored and when he is eating Vienna schnitzel at Chasens, where the dish is made with thin slices of meat, as it is in Vienna. The lines are deepest, on the other hand, when he is at odds with a director over the method of playing a scene, or when he's angry at his studio over some fancied injury."

His continental manners and charm (lady interviewers in Hollywood can look forward to having their hands kissed) may make him the ideal screen lover in the eyes of many of his admirers, but Henreid himself is neutral on the question of continental versus American technique. "The difference between the continental and the American screen lover is that the American is faster and more direct than the European," he has been quoted. "He does not go in so much for the niceties. The timing makes all the difference. Someone like Clark Gable, for instance, grabs the girl and kisses her. Charles Boyer, on the other hand, pauses slightly between the grab and the kiss. He waits a few seconds for the girl to catch up to him." Which technique is the proper one depends entirely on the girl, Henreid says.

And in private life he is concerned with only two girls, his wife, Lisl, and his daughter, Monica. In private life the Austrian actor is, as a matter of fact, thoroughly domesticated. The Henreids live in Brentwood, Los Angeles in a pleasant colonial bungalow—"not too large, not too small"—which was "practically a gift" from the Henry Fondas. Their household includes Maxi (the eleven-year-old Skye terrier); Lucie, an elderly nurse who has cared for Lisl since childhood, and who knows no English; Willie Mae Lee, a Negro cook from the South who graciously consented to learn German; and a sophisticated young male secretary (Austrian). It is Paul Henreid, however, who paints the furniture, paints the fence around the place, and tries unsuccessfully to mend the ping-pong table. He and his wife are seldom seen at the gay night spots around town, and the actor's hobbies—food, glass table bells, music, books, swimming, tennis, and horseback riding—are indicative of the kind of life they lead. In March 1941 Paul Henreid received his first American citizenship papers, and he promptly dropped his title. As a contribution to the war effort in 1943 he participated in a bond-selling tour throughout the United States during which over one million dollars' worth of bonds were sold.

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HERLIN, EMIL Jan. 28, 1904—Jan. 6, 1943 Cartographer of the New York *Times*; author of several books of maps.

Obituary

N Y Times p19 Ja 7 '43 por

HERTZOG, JAMES BARRY MUNNIK (her'tsōH) Apr. 3, 1866—Nov. 21, 1942 Prime Minister of the Union of South Africa from 1924 to 1939 when he resigned in opposition to his country's entry into the War; favored concessions to Hitler '42.

Obituary

N Y Times p52 N 22 '42 por

HESS, MYRA Feb. 25, 1890- Concert pianist

Address: b. c/o Annie Friedberg Concert Management, 251 W. 57th St, New York City; h. 48 Wildwood Rd, London N. W. 11, England

The statement "She is not merely a great woman pianist: she is a great pianist without limitation" is about the best concise description to be found of the accomplishment of Dame Myra Hess. After beginning her formal musical training at the age of five Myra Hess walked off with all sorts of prizes and scholarships available to English music students, and she has been receiving honors from the entire music-loving world ever since. For over thirty years Dame Myra has gained the enthusiastic approval of audiences throughout the world for her interpretations of Bach, Mozart, Beethoven, and the moderns. Since the outbreak of the War Miss Hess has been bolstering British courage by organizing and generously participating in the daily benefit concerts at London's National Gallery.

Myra Hess was born in Hampstead, near London, on February 25, 1890. She was the youngest of four children, whose parents carefully observed the Orthodox Jewish faith. Miss Hess recalls that her father taught Hebrew to his youngsters and familiarized them with the traditional melodies of the Sabbath service.

Myra Hess' musical education was not undertaken for the ordinary social reasons which

DAME MYRA HESS

prompt mothers to grind their daughters through the music mill. Rather, her parents observed that she displayed an unusual musical aptitude at a very early age: when Miss Hess was only about five years old she was able to play bits of tunes at the piano, improvising her own accompaniment, although she had never studied piano.

A local music teacher then began to give the eager youngster a weekly lesson in the rudiments of music and of piano. Before long both teacher and parents were impressed with her progress and love of music. Daily practice became a joy rather than a chore, and within two years the pupil had noticeably surpassed the teacher. When Miss Hess was seven she was sent, "a dark, earnest little girl with glossy braids," to the Guildhall School of Music. There she continued her studies under Julian Pascal and Robert Orlando Morgan. Meanwhile she had taken and passed with outstanding success the entrance examinations at Trinity College, London. At Guildhall she was awarded a gold medal for her pianistic proficiency.

In 1902 Miss Hess won a scholarship at the Royal Academy of Music, where she worked under Tobias Matthay for five years. Miss Hess responded immediately to the influence of her great teacher. She says: "The turning point in my career . . . came at the age of thirteen when I began lessons with Tobias Matthay, whom I consider the greatest inspirational teacher I know of. I immediately discovered that I had merely touched the fringe of musical art. I had a startling awakening to all the beauties of music of which I had not even dreamed. This association proved the most wonderful influence on my piano work and on my ideas concerning art. Matthay stressed, ever and always, the musical ideal as the only basis upon which to build a successful career. He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." A few years ago when it was claimed that Miss Hess had studied with instructors other than Matthay, Miss Hess quickly denied the rumor: "I like to remind people that I never have studied with any one else, rumors to the contrary notwithstanding." On graduation from the Royal Academy Miss Hess was made an Associate and Fellow.

Miss Hess made her debut in November 1907 when she appeared at Queen's Hall, London, as soloist in the Beethoven G Major Piano Concerto, played with the Philharmonic Orchestra under Sir Thomas Beecham '41. Critics acclaimed her at once. To quote one: "A new star has arisen in the musical world, whose light should burn brilliantly for many a year to come. . . I restrict myself to a consideration of her work judged by comparison with that of those who are now occupying a prominet position as executants. . . By that standard, Miss Hess must be placed in the front rank of the pianists of today. . . Miss Hess has the divine gift of music in her soul. . . To sound its [Beethoven Concerto in G Major] uttermost meaning is the gift of a few, and in that select circle Miss Myra Hess takes her stand."

Several engagements with other symphony orchestras followed but helped little in gaining for her the recognition which was her just due. There followed a period of study and incessant practice before recognition finally came. Miss Hess returned to the recital hall and awakened a hitherto lethargic audience into "discovering" her. Her complete success was confirmed by many recitals and engagements to appear with the chief London orchestras and chamber music groups.

Since then Miss Hess has made extensive concert tours in England and on the continent. She made her American debut in 1922, when she was acclaimed for her magnificent musicianship. On that occasion it is reported that the veteran critics, Henry Edward Krehbiel and Richard Aldrich, "sat with heads together from the opening number to the last encore, growling to each other in whispers." On the following day, however, favorable reviews appeared. Her playing has been described by one reviewer as "the absolute and indispensable superiority of true pianistic art over mere virtuosity." Some years later Lawrence Gilman proclaimed: "It is a pleasure and a privilege of an extraordinary kind that Miss Hess' playing affords. . . She was always a poet, sensitive and exquisite, finely touched and richly gifted, an interpreter of the sacerdotal kind—dedicated and absorbed and self-effacing. But she has ripened from a lyric poet to an epical one. There are splendors and immensities in her playing that were not evident before."

Although she possesses a superb technical equipment, the musicianship of Myra Hess is grounded upon a meticulous taste and an unerring artistic discrimination which never permit virtuosity to obtrude itself upon the unfailing distinction of her interpretations. She is especially noted for the excellence with which she plays the music of Bach, Mozart, Scarlatti, Beethoven, and Brahms. It has been said that Miss Hess introduced Bach as a composer of delightful music: "Bach, in Miss Hess' hands, is not a forbidding academician. . . His music sings with warmth and tenderness and gusto; here is lyricism whose discipline makes it more direct and cogent."

A short time before his death in 1936 King George V awarded Miss Hess the rank of Commander in the Order of the British Empire. The order, open to both men and women, was designed to honor civilians for outstanding war services. Although conductors, composers, and singers have, in the past, been thus royally honored, Miss Hess is the first instrumentalist to have received this distinction. Miss Hess received a still greater mark of royal favor in 1941 when she was made Dame Commander by King George VI '42 Her rank is now equivalent to the male Knight Commander and next to the top rank of Dame Grand Cross. The title was bestowed upon Miss Hess as a reward for her founding and organizing popular lunchtime concerts held in London's National Gallery. These concerts were begun to benefit British morale and to raise funds for needy musicians through the agency of the Musicians' Benevolent Association. At these concerts, to which admission is only a shilling, well known artists donate their services so that younger and lesser known musicians may be paid. Since the inauguration of the series Miss Hess has devoted both time and talents to the cause, appearing in a recital each week. On July 23, 1943 Miss Hess appeared in the one-thousandth concert in this series. On that occasion Miss Hess was personally congratulated for her "wonderful work" by the Queen of England. The music critic of the *Daily Telegraph* said of that occasion: "These National Gallery concerts have done much to familiarize the public with Mozart's chamber music. Moreover, no composer except perhaps Schumann makes so intimate an appeal as Miss Hess. The outcome was a celebration worthy of the great occasion."

In 1942 the gold medal of the Royal Philharmonic Society was awarded to Dame Myra. It was the second time in 130 years of the society's existence that a woman pianist had been so highly honored.

Unlike many of her colleagues who care more for easy popularity than artistic integrity, Dame Myra is keenly aware of the performer's responsibility to his audience. "Many people, on both sides of the Atlantic," she states, "think that the bulk of the concert-going public likes only so-called popular music and that success can only be won by playing programs which make a quick appeal, but my experience is entirely to the contrary. It is the great classics that are most appreciated and enjoyed everywhere. It is we artists who train the public. My experience here and abroad has convinced me that music is appreciated everywhere. Concert givers are to blame for whatever mediocre public tastes exist. The public puts its trust in the artist. He owes it to his audience to respect this trust."

Completely unassuming, Dame Myra is "a handsome, reposeful woman, with dark blue eyes." In normal times Dame Myra spends most of the year touring the world, but she spends summers at home, often at her cottage in Devonshire, swimming, driving, playing tennis, studying: "I do so love the quiet of the country, long walks, and motor trips. And my tennis, I love that most of all!" Though she is not superstitious in the least, she admitted, on the occasion of her thirteenth and "artistically happiest" tour of the United States, that thirteen has always been her lucky number.

For the most part Dame Myra dislikes jazz, terming it "just a lot of noise generally. Only once did I hear a jazz orchestra which I could listen to with some interest, and that was in Havana."

Apropos of Havana, Dame Myra remembers an amusing incident which she hopes will help disprove the naïve faith in the power of music over the "savage beast". "I was scheduled to appear at the *Gran Teatro Payret*, when I encountered a new sort of experience. The theatre is the only one available for concerts and shows, and when I came for rehearsal I was confronted by a cage of lions, who had just performed in a circus the night before and were awaiting removal. They were evidently anything but pleased with my music, if I was to judge by their continuous roaring, which was answered by other lions housed in the basement of the theatre. I have never played for such an ungrateful audience."

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HEWARD, LESLIE H(AYS) Dec. 8, 1897—May 3, 1943 British musician and composer; for thirteen years conductor of the Birmingham Civic Orchestra.

Obituary

N Y Times p23 My 4 '43

HEWART, GORDON, 1ST VISCOUNT HEWART OF BURY Jan. 7, 1870—May 5, 1943 Lord Chief Justice of England for eighteen years; author of *New Despotism* (1930) and *Not Without Prejudice* (1937); Liberal M. P. from 1913 to 1922; created Baron Hewart of Bury in 1922 and Viscount Hewart in 1940.

Obituary

N Y Times p19 My 6 '43 por

HEWART OF BURY, GORDON HEWART, 1ST VISCOUNT *See* Hewart, G., 1st Viscount Hewart of Bury

HEWITT, HENRY K(ENT) Feb. 11, 1887- United States Naval officer

Address: b. c/o Navy Department, Washington, D. C.; h. Hackensack, N. J.

When the United States invaded North Africa (November 1942) heavy Naval resistance was expected on the Atlantic coast off Casablanca. In charge of American Naval forces was Rear Admiral Henry K. Hewitt, who at once put his warships and dive bombers into action there and, in a violent and decisive battle, destroyed strong forces of the French Navy. When the French battleship *Jean Bart* in Casablanca harbor was also put out of action, the way was cleared for the entry of American land forces. For his victory at Casablanca, Hewitt was promoted by President Roosevelt '42 to the temporary rank of vice-admiral on November 20, 1942. Next, as commander of all the American Naval forces in the Mediterranean, he was in charge of Naval operations during the Allied landings in Sicily in July 1943 and at Salerno in September. All in all, he has made the most use of tank- and infantry-bearing ships, which are really an American innovation.

U. S. Navy

VICE-ADMIRAL HENRY K. HEWITT

Born in Hackensack, New Jersey (where he still makes his home) on February 11, 1887, Henry Kent Hewitt is the son of Robert Anderson and Mary (Kent) Hewitt. He was appointed to the Naval Academy from New Jersey in 1903. After his graduation (1906) Hewitt first saw service on the U. S. S. *Missouri* (1906-10), the U. S. S. *Connecticut* (1910-11), the U. S. S. *Flusser*, a destroyer (1911-12), and the U. S. S. *Florida* (1912-13) as watch and deck officer. From 1913 to 1916 he was an instructor in mathematics at the Naval Academy. His first command was on the U. S. S. *Eagle* (1916), a converted yacht employed on survey duty in the Atlantic. The following year he was transferred to the command of another converted yacht, the U. S. S. *Dorothea*.

Hewitt was married to Floride Louise Hunt of San Francisco, California on August 23, 1913. There are two daughters: Floride Hunt, who is married to Lieutenant LeRoy T. Taylor of the Navy, and Mary Kent Hewitt.

During the First World War Hewitt was in command of the destroyer U. S. S. *Cummings*, engaged in patrolling waters infested with enemy submarines and mines, and in escorting important convoys of troops and supplies through the war zone. For this command he was awarded the Navy Cross for distinguished service. Early in 1918 he was transferred to the command of the destroyer U. S. S. *Ludlow*.

He then went to the Naval Academy at Annapolis for duty in the Department of Electrical Engineering and Physics, during this time also serving as secretary-treasurer of the United States Naval Institute. From 1921 to 1923 he served as gunnery officer on the U. S. S. *Pennsylvania*, and he was then ordered to the Navy Department for duty in the Fleet Training Division. In 1926 he was appointed fleet gunnery officer and aide on the staff, Battleship Divisions, Battle Fleet; and the following year he had similar duties on the staff of the Commander of the Battle Fleet.

After completing the Naval War College course in 1929 Hewitt served for two years on its staff. He was commander of Destroyer Division Twelve, Battle Force, during 1931, and in 1932 he was appointed force operations officer on the staff of the commander of the Battle Force. From 1933 to 1936 he was head of the Department of Mathematics at the Naval Academy, Annapolis, Maryland.

He was then made commanding officer of the U. S. S. *Indianapolis*, and he served as such during President Roosevelt's cruise in her to South America in 1936. The following year he was ordered to duty as aide and chief of staff, Commander Cruisers Scouting Force. From July 1938 to June 1940 he was inspector of ordnance in charge of the Naval Ammunition Depot at Puget Sound, Washington, and he was commander of the Special Service Squadron on duty at the Canal Zone from July 1940 to October of that year, when he became commander of Cruiser Division Eight. On April 28, 1942, he took command of the Amphibious Forces in the Atlantic Fleet, and in July he was given the job of planning the Moroccan landings. It was he who designed the armored force landings, organized the transport divisions, trained 3,000 amphibious boat crews, and sent the huge force across the Atlantic to invade North Africa.

According to Admiral Hewitt's report, naval operations off Casablanca began early in the morning of November 7, 1942 when American forces came close to their landing sites. "Four destroyers moved in close to the shore, under orders not to fire until fired upon. Support boats were ordered to shoot at the shore searchlights if they were turned on, and that was the first thing that happened when batteries on both sides of the beaches were warned and started shooting." Hewitt's cruisers and destroyers were busy for some time trying to silence the French batteries, including those in the turret of the 35,000-ton *Jean Bart*. The

French destroyers moved out to the attack, but the American fleet opened fire and drove them back. By the time daylight came American dive bombers were active on both sides of Casablanca and Fedala.

"We lost all track of actual days through continuous fighting Sunday, Monday, and Tuesday," said Admiral Hewitt. The French came out again to attack, and again were driven back. French submarines were bombed in Casablanca Harbor. On Tuesday at noon two American destroyers engaged two French destroyers in combat, sinking one and badly damaging the other. "The *Jean Bart*, which was reported burned, opened up, shooting entirely too close for comfort, so we were forced to zigzag for safety." Thursday night Hewitt planned a grand assault, with both aerial and naval bombardment of the port at daybreak. But just before the order to fire was to be given, official word was received that an armistice was expected. Hewitt had special praise for the crews of the destroyers which conducted operations against Safi, where landings were difficult because of the lack of beaches beneath the cliffs.

In January 1943 Hewitt was back in the United States conferring with Secretary of the Navy Knox '40 and the President, who presented him with a Distinguished Service Medal. Then returning to duty, in June 1943 the Vice-Admiral accompanied Britain's King George VI '42 on his inspection tour of the combined British and American Fleet in the Mediterranean.

Never in all history had there been an amphibious operation like the one that took the Americans to Sicily the next month under Hewitt's command. A thousand ships were in the American western task force; the British, off to the east, had just about the same number; and all had set out from different ports, at different speeds, on different courses. (On the eve of the Sicilian invasion a forty-knot westerly gale had been so bad that Hewitt had considered ordering the landing craft to stay offshore, but then the storm abated enough to let every one of his ships reach the "transport area" just before the crucial hour.) The Naval force used to carry American troops ashore in the Allied invasion of Italy that followed in September was almost as spectacular; and again it was Hewitt who directed operations of the huge fleet. Working hand in hand with General Mark Clark '42 of the American 5th Army, he has helped to illustrate how dependent the Army is on the Navy.

In September 1943 Vice-Admiral Hewitt received a gold star in place of a second Distinguished Service Medal. "Chunky and sharp-featured," he is "'Navy' of the old school," noted for "a dignified reserve verging on pompousness." He insists that his poundage went up even while he was directing the historic African convoy.

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Who's Who in America 1942-43

HEYM, STEFAN (hīm) Apr. 10, 1913
Author

Address: b. c/o G. P. Putnam's Sons, 2 W. 45th St, New York City

"To the distinguished company of German writers in exile who maintain the nobler traditions of their nation and continue the good fight against those who are so horribly debasing all things German," Orville Prescott wrote, "a new name must be added. The name is that of Stefan Heym; and the book with which he makes his first appearance is *Hostages*, a book that unquestionably will be ranked with the finest novels of 1942, if not of a much longer period."

Goska

STEFAN HEYM

Stefan Heym was born in Chemnitz, Germany on April 10, 1913. He attended the Staats Gymnasium in Chemnitz, the Heinrich Schliemann Schule in Berlin, and the University of Berlin. Before the Nazi advent to power he had done some writing on liberal themes and had studied science, taking part of his work under Karl von Ossietsky, who later received the Nobel Peace Prize while he was in a Nazi concentration camp.

In 1933, when Hitler became Reichschancellor, Heym was still in school. It is reported, however, that his reputation as an anti-Nazi had already marked him for Nazi displeasure, and he found it necessary to leave the country. He returned to his birthplace, Chemnitz, and from there crossed the mountain, skiing part of the way, into Czechoslovakia. It is said that his father, a textile manufacturer, was held in Germany as hostage for a time and that he committed suicide upon his release.

From 1933 to 1935 Heym lived in Prague, earning a meager living through writing and

HEYM, STEFAN—*Continued*

odd jobs. In the latter year the University of Chicago offered graduate scholarships to two brilliant students whose education had been interrupted by the coming of National Socialism to Germany. Heym won one of these, but for a time it seemed that he would not be able to take advantage of it because he did not have the money for passage to the United States. Finally a group of Czech writers and journalists pooled their resources and amassed enough cash to get Heym to Chicago.

In 1936 Heym received his M. A. from the University of Chicago and in the next year he accepted the editorship of a small German anti-Nazi weekly (*Deutsches Volksecho*, published in New York) at a salary of $20 a week. Heym's duties ranged from those of chief editor to those of office boy; he wrote, gathered material, took care of all the technical details, and at times set the type himself. Even so, the publication failed after two years' existence, but not before Heym had a chance to aid in an exposé of the activities of the Nazi Bund in America. Heym's publishers report that his was the first paper to report Fritz Kuhn's embezzlement of his organization's funds. His findings were brought together in a pamphlet, *Nazis in the U. S. A.*, published in 1938. The year before, a dramatized version of Mark Twain's *Tom Sawyer,* in which Heym had collaborated with Hans Burger, had been produced in Vienna and Prague.

From 1939 until the publication of *Hostages* in 1942 Heym worked as a printing salesman, writing only in his leisure moments. Although he had not known English before coming to America in 1935, by this time he was sufficiently competent in his control of the language to write a book-length novel with considerable dialogue in fluent, idomatic English, praised for its literary style as well as for its content.

Hostages is a story of the Nazi occupation of Prague in terms of the experiences of a group of hostages who are to be shot for the death of a Nazi which was publicized as a murder but which the Nazi officials know to have been a suicide. The reviewers agreed on the whole that the book was hair-raising and a "terrifyingly effective narrative." A few of them felt that the characters did not emerge clearly; that the writing was uneven; and that it did not measure up to the standard of Koestler's '43 *Darkness at Noon,* which handled a similar situation. *Hostages* was found by them to have "the suspense and narrowing sense of pursuit of a top-notch detective story" and to be strongest on atmosphere. Although Diana Trilling, writing in *The Nation,* found the book for the most part "only a grand scale thriller," the New York *Times* reviewer, Orville Prescott, called it the best novel he had seen about life under the Nazis. "Compared with it," he writes, "most other novels about similar material seem like mere romantic thrillers or overly optimistic examples of wishful thinking. Even Anna Seghers' '42 *The Seventh Cross* . . . gives no better picture of the warped and twisted psychology of the Nazi tyrants or of the unswerving heroism of their victims; and as a work of fiction and as an example of storytelling, *Hostages* is vastly superior, tense, tautly constructed, swift, and terrible."

When the editors of G. P. Putnam's Sons read the manuscript of *Hostages* they recognized immediately its potentialities as a best seller, and the first printing was 25,000 copies, the largest printing the firm had ever made of a first novel. The story was sold to Paramount Pictures and was produced in the fall of 1943. It was also brought out in Yiddish, Portuguese, Spanish, and Swedish translations, and the Army purchased 50,000 copies of it for distribution to soldiers overseas.

In 1943 Heym was working on a second book, this time with an American background. Since the success of his book he has been in great demand for lectures, both because of his firsthand knowledge of the conditions he describes and because of his engaging personality. Heym speaks English fluently and with ease, although there is still a slight trace of a German accent. He is five feet nine inches tall, with receding blond hair, blue eyes, and sharply cut features. He is unmarried. In early March 1943 he entered the United States Army as a private.

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HEYMANN, LIDA GUSTAVA (hā'mon lē'də) Mar. 15, 1868—Aug. (?), 1943 Noted feminist and leader in peace movements; one of the founders of the German female suffrage movement; organized progressive schools in Germany; recently engaged in refugee welfare work; died in Zurich, Switzerland.

Obituary

N Y Times p36 Ag 8 '43 por

HIBBARD, EDNA 1895(?)—Dec. 26, 1942 "Sharp-tongued comedienne" who appeared on the stage since 1907; "shared honors" with June Walker in *Gentlemen Prefer Blondes*; last seen on the New York stage in 1932.

Obituary

N Y Times p34 D 27 '42 por

HIBBARD, FREDERICK P(OMEROY) July 25, 1894—Aug. (?), 1943 State Department official; former United States chargé d'affaires in Liberia; held diplomatic posts in Poland, Bolivia, and Czechoslovakia.

Obituary

N Y Times p19 Ag 25 '43

HIGGINS, ANDREW J(ACKSON) Aug. 28, 1886- Shipbuilder

Address: b. 521 City Park Ave, New Orleans, La; h. 3105 Prytania St, New Orleans, La.

Andrew J. Higgins has been called a "shipyard Bunyan" and America's "number one boatbuilder, money-maker, and 'hoopla artist.'" Donald M. Nelson '41 has publicly expressed himself as wishing that the United States had "more men of the Higgins type participating to a greater extent in our production," and

Rear Admiral Land '41 has permitted himself "unreserved enthusiasm" in talking of the work of Higgins Industries. Writing in the *American Magazine,* Don Eddy confides that "many folks in New Orleans are serenely confident that Andrew Jackson Higgins is going to win the War. They are matter-of-fact about it. They consider it inevitable. Mr. Higgins will do it, they say, with boats—boats to carry tanks and planes and guns where the shooting is to be done." Higgins claims to be the world's largest manufacturer of motorboats, including power landing barges and PT's (fifty-knot patrol torpedo boats), and it was his landing boats and barges which spearheaded the assault on North Africa and Italy.

Andrew Jackson Higgins was born in Columbus, Nebraska on August 28, 1886, the son of John Gonigle and Anna Long (O'Connor) Higgins. The two sons and four daughters of Judge Higgins, a famous jurist and close friend of Grover Cleveland, Herman Deutsch relates, "have all achieved distinction in literature, medicine, dramatics, or engineering." Andrew was a shrewd businessman at the age of nine, legend has it, when he owned seven lawn mowers and ran the town's lawn-mowing business. His chief interest from the very earliest days, however, was in boats. He designed and built his first craft in the basement of his home when he was twelve; he built it larger than any window or door leading out of the basement, so that he had to knock out the bricks between two windows in order to get the boat out and then had to re-lay them.

Higgins attended the local elementary and high schools and then enrolled in Creighton University, where he studied from 1903 to 1906. Although he left college without taking his degree, one observer relates that "he can still recite passages of the *Anabasis* in the original Greek, and occasionally, when bringing a difficult task to a successful close, actually does so."

It was Higgins' interest in boats which led him into the lumber business. Until 1915 he worked for various lumber companies, and he owned and operated lumber mills in Alabama and in Mississippi. Then he moved to New Orleans (because his namesake Andrew Jackson is the local hero, he says), where he set himself up in business as a lumber broker and exporter. In 1922 he organized the Higgins Lumber and Export Company, of which he was the president, to export pine and rare woods of all kinds. "Within three years," according to *Fortune,* "he owned one of the largest fleets of sailing ships in the American registry." But his big schooner *Jacksonville* foundered in the hurricane of 1926, and the export-import business fell upon evil days. In 1930, therefore, he organized Higgins Industries, Inc. to build motorboats, tugs, and barges.

Higgins first began building boats for his lumber business: three- and four-masted schooners and five-masted brigantines to carry his Louisiana pine to South America and to bring back hard woods. Soon, too, he was making boats to sell: motorized work boats for oil drillers and for farmers who needed specially designed craft that could be used in shallow water and in swamps. Higgins had begun designing such boats because of navigation problems of his own involving the moving of logs in shallow waterways. These "tunnel boats" have propellers in a tunnel which is recessed into the hull.

ANDREW J. HIGGINS

Higgins built racing boats which broke the New Orleans to St. Louis record; he built boats that could "jump over logs and even small spits of land without injuring propeller or other vital organs." It is said that during prohibition days some of Higgins fast boats were bought by rum runners, but he outwitted them by designing faster boats for the Coast Guard. By 1935 his boat business was bigger than his lumber business. The *Eureka,* "a thirty-six-foot motorboat with a spoon-bill bow, a V midship section, and a semi-tunnel protest in the propeller so sturdy that it can rush right up on a beach without hurting itself," was favored by the Navies of the United States, Great Britain, and Finland. (Higgins was made Finland's New Orleans' consul for "services rendered.")

When American defense activity was quickened after War broke out in Europe in 1939, Higgins sold numerous small craft and gadgets to the Army and Navy. He made motor torpedo boats, landing boats, Coast Guard patrol boats, anti-submarine boats, tank carriers, and a special amphibious craft known as the *Crocodile.* The Higgins Industries also produced torpedo tubes, power gun turrets, sound communicating devices, mechanical steering devices, and other items along the same lines. The Higgins Industries has been awarded the Army and Navy "E" for distinguished industrial service.

As his orders increased, Higgins developed an assembly line method of building boats. Like automobiles, the boats move in a procession while each of 80,000 workers does one small task as the ship passes him. The assembly line passes down one of New Orleans' residential streets to the horror of some of the residents, but Higgins had the cooperation of the municipal authorities.

(Continued next page)

HIGGINS, ANDREW J.—*Continued*

As early as 1935 Higgins had designed a tank landing boat (or lighter), and early in 1941 the Navy, after seeing a working model which had been converted from another ship in two days and two nights, ordered fifty of them. They were finished at record speed and delivered, but despite their satisfactory performance the Navy later decided to buy a large number of modified Bureau of Ships lighters, giving Higgins a contract for only a few more. When a major program was announced in the spring of 1942 he was entirely ignored, and this time he insisted on having competitive tests made. "Thenceforth Higgins' design has been the basic design for all tank lighters," and the Truman '42 Committee has condemned the "negligence or willful misconduct on the part of the officers of the Bureau of Ships." General Eisenhower '42 sent a telegram to Higgins after the North African invasion saying: "Thank God for Higgins Industries' labor and management, which has given us landing boats with which to conduct our North African campaign. More power to you."

In May 1942 it was announced that Higgins' assembly line for boats was going to be enlarged to build 10,500-ton Liberty ships. The initial order, issued late in March 1942 by the Maritime Commission, was for 200 ships which were to start coming off the assembly line in November 1942 and to proceed at the rate of one a day. The shipyard where this large order was to be filled was still a swamp, and Higgins got busy immediately building the yards. By July the yard was still in the pile-driving stage, and the Maritime Commission called a halt to the building operations and canceled the contract for Liberty ships on the grounds that the steel necessary to complete the yard and to build the ships the next year was needed for that year's cannon. When the cancellation order came through Higgins immediately charged discrimination, and a Congressional investigation was ordered. Several members of the committee did issue a statement to the effect that there would have been enough steel if it had been properly divided between the existing yards and the proposed Higgins project at New Orleans, but the committee as a whole accepted the Maritime Commission's original explanation of the order. All Higgins protests and efforts to convince that Commission that the shortage of steel was due to a "black market" and that the A. F. of L. would finance the building of the yard if the Commission would allow him to go ahead failed to get the contract back. The A. F. of L., after investigation, has concluded that Eastern industrialists were instrumental in canceling the contract because they feared Higgins' post-War competition. The Truman Committee also investigated the affair, but for some reason its report was never published.

Higgins did not allow his failure with the Maritime Commission completely to discourage him, however. He announced that he would continue with his plan to canalize the Amazon and Orinoco River basins with special river boats, thus helping to open up a vast and hitherto inaccessible rubber supply. He also announced that if he could not build Liberty ships he would like to build cargo planes. In October 1942 President Roosevelt '42, on his tour of the United States war plants, spent more than an hour in the Higgins yards and was sufficiently impressed to direct the WPB, the Maritime Commission, and the Army to make some use of the abandoned shipyard in which ten million dollars and considerable steel had already been invested. As a result Higgins landed one of the biggest plane contracts in American history, one calling for the construction of 1,200 Curtis C-46 commando cargo planes. Higgins had brought to Washington a design for a monster cargo plane, a ten-engined, 150-ton, land-based air freighter, but the Army told him they would rather he made known and tested models. The planes he is making are two-engined transport planes, large enough to carry four jeeps and field artillery. Higgins formed a new corporation, the Higgins Aircraft Corporation, after the contract.

The new contract which Higgins signed with the Defense Plant Corporation totaled more than $200,000,000. Under terms of the lease Higgins was to pay the DPC $1 a year rental for the New Orleans property. (The original title was held by the Maritime Commission, which transferred it to the DPC.) Higgins said he would have no problem in assembling the 50,000 to 60,000 new workers he would need at the peak of his new construction project. He announced that he would hire eighty per cent women and forty per cent Negroes. "And that won't raise any race problem, as some people, even in New Orleans, have suggested," he added. "Negroes always have worked for Andrew J. Higgins and at the same rate of pay that white workers get for the same work. We are going to provide the same kind of housing for them that we will for the white workers, but the two groups will be separated, just as they are in the plants."

Under date of January 11, 1943 another $40,000,000 contract was awarded to Higgins Industries for the construction of a hundred new-type steel cargo ships, all required plant facilities being provided without government subsidy. ("We pledge to build these ships faster, better, and cheaper than previously conceived to be possible," promised Higgins and his workers. "Let this war be fought on foreign shores!") Furthermore, in August 1943 Higgins announced his expansion into the field of helicopter production. His total sales for that year promised to be well over $120,000,000, although in 1935 they had been only $400,000. Before the War, he says, "I was like a flower, more or less blushing unseen. I wasted a lot of my talents on the desert air."

Andrew J. Higgins was married on October 16, 1908 to Angéle Colsson. They have six children, four sons who are all executives in the Higgins firm (Edmond C., Andrew J., Frank O., and Roland C.) and two daughters, Angéle (Mrs. Charles S. Dana) and Dawn. Higgins has been described as a "big barrel-chested, slim-hipped, square faced, curly gray-haired, foghorn voiced" individual who "exercises a genius for picturesque profanity." He wears dark, tailored gabardine shirts, drinks bourbon almost exclusively, and "radiates belligerent authority. When President Roosevelt told Higgins he wanted to talk to him Higgins is said to have rapped back, 'That won't do at all, Mr. President. I want to talk to *you*.'"

According to *Fortune* Magazine, his "talents might be described with considerable accuracy as a cross between those of Huey Long and the industrial propensities of Henry Ford." He knows all his foremen personally, pretends to know every one of his thousands of workers, and talks to them frequently over a loudspeaker system. "Whenever there are some of these emergency calls asking for apparently the impossible," Higgins says, ". . . I have a loudspeaker system and the labor bands get up and play a few stirring pieces, including the *Star Spangled Banner*, and somebody gets up and makes a speech. When the tears are running down their eyes then I have a silver-tongued labor leader tell them what's expected of them. Then I ask them how they are going to do it . . . and we get along fine." "Don't relax," Higgins says to everybody—and they don't. Strict discipline is maintained, but there are also generous rewards for superior work, and Higgins himself works twice as hard as any of his men.

"The Boss," as his men call him, has always maintained a large research staff which in 1943 numbers around a hundred men and costs him nearly $1,000,000 a year. "They're nuts, they're geniuses," Higgins says of this staff. It has developed Higgins smoke generators, Higgins water purifiers, Higgins high-capacity turbine pumps, "Higite" ("the most powerful explosive of all time," whose formula has been turned over to the Chinese); and in June 1943 an amphibian bridge was patented by Higgins.

The end of the War will not depress Higgins at all. "It is my obligation and particular pleasure to see that these vast plants do not become barracks for bats," he says. He plans to manufacture planes, houses, transportation systems, packaged power. "There will even be a cure for dandruff," he says. "We will make everything from yo-yos to houses that can be bought a room at a time—verminproof, weatherproof; only thing you'll have to do is tie them down." Higgins and the Chinese Government have already negotiated a corporation to develop his transportation system on Chinese rivers.

Nor do prospects of greater government control depress him. "Suppose the national debt goes up to 400 billion dollars, so what? . . . With the trained people and technology of the United States we could build wonderful homes for the Negroes of the South, for the denizens of the East Side. Everybody could own a Higgins helicopter." "There's too much talk about a balanced budget," he goes on; "what we need is a balanced economy. . . And the day will come when people will be paid to get an education—and that would be a damn good investment. That last one outdoes Henry Wallace '40, eh?"

Higgins used to be anti-union, but that was long ago. Now the A. F. of L. has a closed shop in Higgins Industries, and Higgins expounds on the rights of labor publicly, was photographed with Mrs. Roosevelt '40 at the liberal Southern Conference for Human Welfare, and has plumped for a fourth term for the President. Whatever the future holds, he is not afraid of it. Although in 1942 Higgins' profits before taxes were around $8,000,000, he pays himself a salary of only $25,000 a year. It is, on the whole, easy to understand why he is not so popular with everyone as he is with his employees.

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HIGGINSON, WILLIAM 1867(?)—Aug. 4, 1943 Architect and engineer; designed the first reinforced concrete structure in America in 1900; also designer of industrial plants.

Obituary

N Y Times p15 Ag 6 '43

HILL, LISTER Dec. 29, 1894- United States Senator

Address: b. Senate Office Bldg, Washington, D. C.; h. 106 Gilmer Ave, Montgomery, Ala.

"The United States alone cannot prevent war. The United States must recognize that peace can be maintained only through a collective security system of nations, backed by armed forces. We would form a world organization of the United Nations strong enough to enforce order and righteous enough to administer justice among nations. We would build an enduring framework against aggression." So spoke Alabama's Senator Lister Hill, in explanation and defense of the Ball '43-Burton-Hatch-Hill resolution (dubbed B2H2 by Washington reporters), a post-War policy statement which in 1943 stirred up a minor tempest in Congress and in the press. Known as a non-political, sincere, and earnest effort (Senators Ball and Burton are Republicans; Hatch and Hill, Democrats) and widely hailed in many quarters as a good first step toward winning the peace, it was attacked by others as controversial and therefore detrimental to national unity, tending to divert attention from the vital current task of winning the War. The work of the four Senators nevertheless helped to pave the way for the revised Connally '41 resolution, passed by the Senate in November, which endorsed the principles of the Moscow Declaration.

Twice elected Democratic whip of the Senate, an office for which "tact, patience, good humor, and unfailing courtesy are required," Lister Hill's political course has been an unbelligerent one on the whole. In a sense he was born to his career, for his wealthy and numerous family "pretty well ran city politics" in Montgomery, Alabama. His father, however, is Dr. Luther Leonidas Hill, noted surgeon, still practicing and holding regular office hours in Montgomery at the age of eighty-one. Before the birth of his son on

LISTER HILL

December 29, 1894 he had studied in England under the great Lord Joseph Lister, and was shortly to become famous for performing the first successful suture of the heart in the United States' medical history. Small wonder, then, that he hoped to have his son follow in his footsteps, and signified his desire to make his boy a doctor by naming him Lister. "Unfortunately for Dr. Hill's plans, young Lister when he was thirteen went to the hospital to see his father remove a patient's jawbone. The operation was so ghastly that young Lister grew pale, ran out of the room and promptly became ill. After that, he had no desire to study medicine." (The other children of Dr. and Lilly [Lyons] Hill were apparently not so squeamish—two daughters are married to doctors, and Lister's younger brother, Luther Leonidas, Jr., practices surgery next door to his father on Perry Street in Montgomery.)

Though Lister did not inherit his father's love of medicine, he was a true Hill in academic brilliance. Educated at the Stark University School in Montgomery, from which he was graduated in 1911, he entered the University of Alabama at the age of sixteen. "In four years he had a Phi Beta Kappa key and his B. A. [1914] and Bachelor of Law [1915] degrees which normally require six years' study. It was an all-time record for the University." According to Malcolm Logan in the New York *Post*, "The law was his own idea, and his decision to enter politics grew out of an experience in his senior year at Alabama. The students decided to establish a student government association while he was there, and he became interested and helped draft the constitution. Then he determined to be the first president of the body. In those days before the First World War, women's suffrage was being hotly debated on the campuses. Hill decided that if he could get the vote of Alabama's coeds he would be elected, so during his campaign he came out for equal rights for women. He was elected by such a resounding majority that the university president, Dr. George H. Denny, advised him to go into politics when he left the campus, and Hill took his advice." Before putting his ideas into practice, however, he spent the summer of 1915 taking special courses at the University of Michigan, and then enrolled at Columbia University Law School. "In those days credits from Southern universities were superciliously regarded at Columbia, but Hill was such a brilliant student that, instead of being required to take the full course, he got a second L.L. B. in a year and a half [1916]."

Not a man to let the grass grow under his feet, Lister Hill hied himself to his native heath immediately upon his graduation and hung out his shingle in October 1916. In early 1917 he broke another record by being appointed president of the Montgomery Board of Education at the age of twenty-two, and he continued in that position until 1922. A year after he had begun practicing law, in August 1917, he enlisted as a private with the 17th United States Infantry, but he found the War almost over when he got to France. Although his formal military career ended in January 1919, at which time he was a 1st lieutenant in the 71st Infantry, he has always been deeply interested in military affairs.

Upon his return from France, Lister Hill picked up the threads of civilian life and practiced law for four years in Montgomery before his chance came to enter national politics. On August 14, 1923 he was elected to the Sixty-Eighth Congress (1923-25) as Representative from the 2nd Alabama district, to fill out the unexpired term of John R. Tyson, who had died. From that time on he held his office with extraordinary ease, being renominated and re-elected without opposition to the Sixty-Ninth through the Seventy-Fifth Congresses. It was during his third term as Representative, on February 20, 1928, that he was married to Henrietta Fontaine McCormick at Columbus, Georgia. The Hills have two children, Henrietta Fontaine and Lister Luther.

During his fourteen years in the House, Lister Hill's activities were hardly headline news. With years of campaigning and speaking in Congress he developed into "quite an orator in the somewhat ornate Southern style." This gift, along with his championship of TVA as chairman of the House Military Affairs Committee and his early reputation for being a bitter-end New Dealer, were his chief claims to fame.

It was in 1937, when Lister Hill announced his candidacy for the Democratic nomination for the Senate seat vacated by Justice Hugo Black '41, in opposition to Thomas Heflin, sixty-eight-year-old veteran politician, that he first became good copy. The nomination "meant a seven-year job because it tacitly carried with it a good chance for the nomination for the full term [the] next year." (Democratic nomination is equivalent to election in Alabama.) According to *Newsweek*, "Beneath the . . . hurly-burly lay two nationally significant social and political questions: whether the Ku Klux Klan's recent growth had progressed sufficiently to return Heflin—avowed spokesman of Klan policies—to the Senate;

and whether—despite the business recession and the administration's frequent setbacks since the Supreme Court plan's failure—the New Deal retained sufficient Southern strength to promote an ambitious disciple from the House."

The campaign was stormy, colorful, and marked by Southern oratory studded with invective on both sides. Hill was reputedly the candidate of Governor Bibb Graves' machine. (The Governor's wife, Dixie Graves, was keeping the Senate seat warm until the election decided things.) His chief liability was his "New Deal enthusiasm" which had led him to break with his Southern colleagues over wages and hours legislation, opposed by Southern industrialists because it would destroy the South's favorable wage differential and by Southern farmers because politicians had persuaded them that it would increase hired hands' pay and would cause sharp increases in the cost of manufactured commodities. "Consequently, Hill has found his greatest strength in President Roosevelt's '42 endorsement and in the rank and file of the industrial districts; his stiffest opposition in Alabama's agricultural counties. To oppose Hill on this basic question Birmingham 'big mules'—politico-industrial powers—turned reluctantly to Heflin." Nevertheless, "early in the election drive, the two Democratic factions assumed an odd alignment: neither side liked its own candidate—and the campaign became a contest to decide which man was least disliked." Toward the end of the campaign Heflin was struck a double blow—he was bogged down with lobar pneumonia and could not continue his campaign, and the Birmingham *News* and *Age-Herald*, which had at first ignored the fight, came out reluctantly for Hill: "It is with some regret that [we] feel obliged by duty . . . to oppose so pleasant a man as Tom Heflin. These newspapers would not have chosen Mr. Hill, but even had they liked him far less than they do, when the choice is limited to Hill and Heflin, God helping them, they could do no other than appeal to the voters not to cast lasting shame upon Alabama by choosing Heflin."

The voters must have heeded the warning, for Hill soon swelled the New Deal bloc in the Senate chamber, taking his seat in January 1938. (He polled 88,000 votes to Heflin's 48,000.) True to the prognostications of the Alabama crystal-gazers he was unopposed for renomination in May of that year and was elected for the Senate term, 1939 to 1945.

Lister Hill's role of "consistent New Dealer" did not change at once with his switch to the Senate, as demonstrated by the fact that it was he who nominated Roosevelt for a third term in 1940. (In September 1938 he had suggested Representative Bankhead '40 as the Democratic Presidential nominee.) During his early years in the Senate he concerned himself chiefly with the TVA, and in 1939 introduced a bill for a Federal business loan agency. His interest in military affairs manifested itself in January 1940 when he presented a bill for Army reserve injury benefits, and in August of that year when he backed the Burke '40-Wadsworth '43 draft bill.

In January 1941 Hill's popularity was shown by his election as Democratic whip, in which office, according to the late Senator Ham Lewis of Illinois, first Democratic whip, the incumbent "is not supposed to introduce bills lest they may divert attention from his floor duties." No such scruples deter Senator Hill, who has taken a very active part in initiating and supporting legislation. In various speeches on the floor of the Senate and to outside groups in 1941 he advocated speedy passage of the Lend-Lease Bill, stressed the danger of Western Hemisphere invasion, spoke for the defense program, urged the establishment of United States convoys and the repeal of the Neutrality Act, and defended the United States' role in the Finnish-U. S. S. R. war. In July 1941 he offered a military service extension bill to the Senate. After the United States' entrance into the War, in May 1942, he suggested that United Nations representatives be included in the proposed British Parliament-United States Congress conference. Malcolm Logan in the New York *Post* wrote the next year: "Not only has he introduced bills instead of merely rounding up the boys to vote for the Administration's measures, but he has been several jumps ahead of the Administration recently in matters pertaining to the conduct of the War. More than a year ago [1942], for example, he advocated a war strategy board headed by a single commander in chief of the Army and Navy, an idea which is still in advance of any Administration thought on the subject of unified command. Last September [1942], on his own account, he introduced the first comprehensive national service act in Congress [a manpower mobilization amendment to the draft act]. But President Roosevelt thought it was premature, and it died in committee."

In 1943 Hill sponsored, together with Senator Elbert D. Thomas '42, Democrat, of Utah, legislation to authorize $300,000,000 Federal aid to education annually: $200,000,000 to the states on a school attendance basis for payment of increased teachers' salaries and other unusual expenses during the War, and $100,000,000 as a permanent fund for allocation to states on a basis of financial need to equalize teachers' salaries and strengthen the school systems of the poorer states. *Time* points out that in spite of the widely recognized educational crisis, "observers held out little hope for the bill." Among others, "voices from richer states (California, Connecticut, Delaware, New York, Nevada)" opposed the bill. Also opposed were states' rights diehards, in spite of the fact that distribution of Federal funds was left to state authorities and Federal control of schools forbidden. According to *PM*, Hill's bill "would be particularly beneficial to Negroes of the South, where educational standards are lowest, because of a provision that children of racial minorities must receive their pro rata share of the Federal aid." In October Hill himself helped to put it out of the running indefinitely after an anti-discrimination amendment had been appended to it by its opponents.

In 1943 Lister Hill continued to support many of the Administration policies. He defended David Ginsburg, OPA general counsel, from the charge of draft-dodging, led the Administration fight for the National Resources Planning Board, opposed the compromise Ruml '43 tax collection plan, objected to the McKellar bill requiring Senate approval

HILL, LISTER—*Continued*

of virtually all Federal employees making $4,500 or more. He voted for continuing the loan powers of the Farm Security Administration, for $100,000,000 for soil conservation, for another appropriation for crop insurance, for money for the National Youth Administration, for extending the reciprocal trade agreements; against the prohibition of Commodity Credit Corporation funds to keep prices down and of Federal funds for a price rollback, against the abolition of the domestic branch of the OWI, against dismissing Watson, Dodd, and Lovett '43, and against the Taft and Wheeler bills to defer pre-War fathers. He also defended subsidies for farmers.

On the other hand, like his colleague, Senator Bankhead '43, whose voting record in 1943 was virtually identical with his, he voted against the Administration on many important issues. He voted for the Bankhead bill to defer farm workers from the draft; he voted for the Smith '41-Connally '41 anti-strike bill and, while in the position of acting majority leader, he voted for overriding the President's veto of the same bill; he voted for including farm-labor costs in parity; he opposed the $25,000 limit on salaries; and, perhaps most important of all, he voted with the Southern poll tax bloc to kill Federal soldier-vote legislation. He had previously ranged himself with the conservative Southern bloc in the Senate at least once: in November 1942, for example, he voted against limiting debate on the anti-poll tax bill. Yet in May 1943 when Negro President Edwin J. Barclay of Liberia visited the Senate he was escorted by Alabama's Lister Hill, while most Southern Senators were conspicuously absent from their seats.

The Ball-Burton-Hill-Hatch resolution, according to the *Herald Tribune*, "is a proposal obviously carefully and thoughtfully considered. . . The resolution would merely record the Senate as 'advising' that the 'United States take the initiative' in calling together representatives of our Allies 'for the purpose of forming an organization of the United Nations.' The kind of organization which the Senate would thus indorse would have 'specific and limited authority' to do five things only. These are: To 'assist in coordinating' all resources for the prosecution of the War; to establish temporary administrations for territories freed from the Axis; to administer relief and 'assistance in economic rehabilitation' where such may be needed; to 'establish procedures and machinery for peaceful settlement of disputes between nations,' and to 'provide for the assembly and maintenance of a United Nations' military force and to suppress by immediate use of such force any future attempt at military aggression.' That is all. There is no commitment to any specific plan or system. There is no commitment to anything except these very general objectives." Opposition to the measure came from several quarters, though largely from former isolationists. President Roosevelt "agreed with its principles but wouldn't want 'the *i*'s dotted and the *t*'s crossed' on any precise program now." Wendell Willkie '40 stole a march on the President by telegraphing congratulations to the four sponsors, adding, "Let me know if there is anything I can do to help." The President later gave his support to the bill.

In July 1943 Senators Hill, Ball, and Burton gave notice to the Senate that they would insist on prompt action on their proposal after the Congressional summer recess. "Senator Hill noted that many members of Congress held that we should wait for a time to set up machinery for settling international disputes. 'Wait for what?' he asked. 'For war weariness and disillusionment, economic rivalry, nationalistic feelings, and pressing domestic problems to make impossible the formation of an association of nations to secure an enduring peace? Wait for the return of that isolationism which allowed us to be swept into two terrible wars?' "

By October 1943 a post-War peace resolution (the Connally resolution) had actually been introduced in the Senate, drafted by a Foreign Relations subcommittee after the House passed the Fulbright '43 resolution; but Hill and his colleagues did not feel that this resolution was either strong or clear enough. Their fight for "strengthening and clarifying" amendments delayed the vote on the bill until after the Moscow Conference, when a modified Connally resolution with which the B2H2 group announced themselves satisfied was passed by a vote of eighty-five to five. The work of supporters of the Ball-Burton-Hill-Hatch resolution had not been wasted.

Senator Hill has been described as a man whose "air of dignity seems a bit self-conscious and [whose] collars are stiff, too." A hard worker, he gets to his office about 9:30 a. m., is always on the Senate floor when it is in session and usually leaves for home around 7 or 7:30 in the evening. Every letter that comes into his office must be answered before the day is over. Senator Hill is a Methodist and a member of the American Legion, and in 1941 he was elected Knight Commander of the Masonic Court of Honor.

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EDWARDS, WALDO B(ERRY) Nov. 30, 1905- Physician

Address: b. and h. United States Marine Hospital, Stapleton, Staten Island, New York City

SOUTHWORTH, JAMES L(ARRY) July 11, 1913- Physician

Address: b. and h. United States Marine Hospital, Stapleton, Staten Island, New York City

One of the greatest advances in modern medical science, the discovery of a safe and painless method of childbirth, has been achieved by two young officers of the United States Public Health Service, Doctors Robert A. Hingson and Waldo B. Edwards. The announcement was made in the January 23, 1943 issue of the *Journal of the American Medical Association* after two years of experimentation during which it had been applied in nineteen medical schools and teaching hospitals in the United States, and had been endorsed by leading obstetricians of the country. The new method, called continuous caudal analgesia, is sensational and dramatic in its effect.

In an article in *Hygeia*, Dr. Morris Fishbein['40], former president of the American Medical Association, says: "During 1942, in more than a score of hospitals in the United States, 589 women gave birth to babies with none of the labor pangs or suffering traditionally associated with childbirth. These mothers rested comfortably in their beds, reading, sleeping, or receiving visitors until their time came. Then their babies were delivered normally, safely, but without travail. . . In the shortest confinement reported the baby was born within thirty-five minutes of the first injection. In the longest case, a mother having her first baby, the method was continued for thirty hours without the slightest pain to the mother, and without any danger to either mother or child."

Dr. Fishbein's *Hygeia* article tells us that continuous caudal analgesia is "a logical development based on step-by-step progress in medicine. The first step was the development of local anesthesia. Surgeons found that cocaine and drugs derived from it, injected around the nerves, would block pain impulses from reaching the brain, hence prevent their being felt. Then came spinal anesthesia, which was proved to be safe when properly applied by those trained in the method. Local anesthesia and spinal anesthesia induced among obstetricians the idea that the nerves leading from the uterus (in which the child grows before birth) could be blocked similarly.

"These nerves originate in the lowest portion of the spinal cord. In 1912 German doctors successfully used a local anesthetic in that region. Many American doctors took up the technique and developed it further. . . This method of 'single-blocking' only reduced the pangs of childbirth; it did not eliminate them. The prospective mother passed through a considerable number of hours of preliminary pains before the single-nerve-blocking injection was attempted toward the end of the labor period."

The next step toward the discovery of a safe and painless childbirth was made by Doctors Hingson and Southworth while they were working in general surgery at the Staten Island Marine Hospital. Combining the ideas of spinal anesthesia and caudal analgesia (which had been successfully used in surgery for forty years), Southworth and Hingson made a simple but radical and important step forward in the use of anesthetics in an operation for varicose veins on a Scottish merchant seaman. Hooking a tube on the needle, instead of removing the needle after the injection, as was the established procedure, they left the needle in, and so originated continuous caudal analgesia.

DR. ROBERT A. HINGSON

Dr. Hingson describes the discovery of painless childbirth as a combination of an idea, a technique, and an instrument. While continuing to work with Dr. Southworth in general surgery with the new anodyne, Hingson studied its potentialities as a painkiller in childbirth with Dr. Waldo B. Edwards, chief obstetrician in the Staten Island Hospital. "They made an exhaustive anatomical study of the caudal (the very base of the spine) region to determine where the needle should be inserted in order to block the nerves concerned in childbirth without placing the anesthetic in the spinal fluid or the spinal cord itself."

In January 1942 a "life and death" case impelled them to carry their studies into practice. The wife of a Coast Guardsman entered the hospital as a maternity case. Since she suffered from rheumatic heart disease, it was the opinion of medical men that the patient would not survive the pains of labor and that her heart condition would not permit an anesthesia for a Cesarian operation. The only hope of saving her life lay in the use of the new anodyne to free her from pain during the entire labor period. On January 6, 1942 the experiment was made by Doctors Hingson and Edwards. The mother lived, and a live baby was delivered. A safe and painless method of childbirth had been discovered.

"However," says Dr. Hingson, conscientiously wishing to give credit where it is due, "we never would have had the success we've had if the perfect instrument had not been designed." One of the dangers of the method during the experimental period was that of needle breakage. The need for a special needle was requested by the doctors (but without specifications on how it should be made) to several firms dealing in that line. The perfect instrument was designed by Oscar Schwidetzky['43], a Pole, working as an instrument-maker with the firm of Becton, Dickinson, and Company. Doctors Hingson and Edwards have had no breakage with this type of needle in over 400

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cases. Special training in giving the new anodyne is required of anesthetists.

The combination of "idea, technique, and instrument" was complete. Prospective mothers the world over owe gratitude to the work of the four men responsible—Hingson, Edwards, Southworth, and the Pole, Schwidetzky. Hingson, the prime man in the discovery, was born in Anniston, Alabama, the son of Robert Andrew and Elloree Elizabeth (Haynes) Hingson. Of Scotch-Irish-English extraction, his family has lived in the South for more than 200 years; nine members saw service in the American Revolution and two in the Civil War. He became fascinated with the career of a physician at the age of five because of his reverence for the family physician, a "pillar-of-the-community" type of man. Their friendship began with young Robert holding the buggy reins while the doctor made his sick calls. During his boyhood his ambition was crystallized through the reading of biographies of eminent physicians given him by his doctor-friend.

"I had a tough job getting an education," says Dr. Hingson. "If it hadn't been for a scholarship I won on my graduation from the Calhoun County High School I could not have entered college." The scholarship gave him $100 in cash and the privilege of borrowing $1,000 from the Foundation. Entering the University of Alabama, he supported himself by waiting on table for his food, firing the furnace for his room, and doing secretarial work for his tuition. There was little time left for study but in 1935 he received his B. A. degree. Entering the University's School of Medicine, he won a two-year diploma in May 1936; his degree in medicine was obtained from Emory University's School of Medicine in 1938.

While at medical school he had supported himself by working as an orderly, as an X-Ray technician, and as a dietetics assistant. On visits to his Alabama home his old friend, the doctor, promoted the young medical student from the buggy reins to a position as observer in the sick rooms. "Watching him deliver little colored babies" aroused Hingson's interest in obstetrics, but opportunity for special training in anesthesia at the Mayo Clinic (1940-41) led to his specializing in that branch of his profession. He served his internship at the United States Marine Hospital on Staten Island, New York (1938-39) and he was commissioned assistant surgeon in the United States Public Health Service in June 1939. He saw service as a medical officer on the United States Coast Guard cutter *Campbell* on North Atlantic patrol in 1939.

Special training in anesthesia at the Mayo Clinic followed. In 1942 Hingson was commissioned a passed assistant surgeon and assigned to the Marine Hospital in Staten Island, where he was appointed in 1943 to the post of chief of anesthesia and gastroscopy. All experimental work in continuous caudal analgesia and its application to obstetrics has been conducted at the Marine Hospital.

Possessing a warm and sympathetic personality with the simplicity and charm of the Southerner, Hingson is adept in the art of his profession, more popularly called "the bedside manner." As an example, there is the story of his treatment of an old seaman who required a blood transfusion. The transfusion was made, and then the seaman was introduced to the donor, a beautiful young woman. Hingson explained in his soft Southern voice that the blood of one so young and beautiful would surely make him well again. "The psychological effect," said the observer, "probably had as much therapeutic value as the actual blood infusion." His associates at the hospital say that Hingson is a tireless and conscientious worker who possesses vision, courage, and a high degree of intelligence. It is not surprising that he has made his mark in the profession.

Hingson has light brown wavy hair, hazel eyes, is five feet ten, and weighs 180 pounds. His hobby is gardening, and for recreation he enjoys tennis, horseback riding, and football, the latter as "a fan now." While working at the Mayo Clinic he married (March 2, 1940) Gussie Dickson, the niece of his professor in pediatrics at medical school. At the time she was doing postgraduate work in dietetics at the Roanoke (Virginia) Hospital. Their son (born on May 28, 1942) is a "continuous-caudal-analgesia" baby. He was named Dickson James, the James for Dr. Hingson's brother, an Annapolis man now serving as a submarine captain in the Pacific. The Hingsons live in a two-story private house on the hospital grounds, government property.

Dr. Hingson is a member of the Baptist Church and a fellow of the Gorgas Medical Fraternity, University of Alabama (1935). His commission of passed assistant surgeon in the United States Public Health Service ranks with that of a 1st officer in the Navy and rates the same in pay. His published articles include: "Continuous Caudal Anesthesia in Obstetrics," *American Journal of Surgery* (September 1942); "Continuous Caudal Anesthesia," *American Journal of Sur-*

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Dr. Waldo B. Edwards, co-discoverer with Hingson of the use of continuous caudal analgesia in obstetrics, was born on November 30, 1905 (Thanksgiving Day) in St. Louis, Missouri, the son of Dr. Thomas Burton and Nellie (Moorman) Edwards. On both sides of his family he is from old American stock of English-Scotch-Irish and Norman French ancestry. "An Edwards has served in every American war," says the Doctor. His great-grandfather migrated to the West. During his boyhood he lived in St. Louis, where his father practiced medicine. After graduation from a St. Louis high school he attended Washington University in the same city for one and one-half terms.

Edwards then entered Westminster College (Fulton, Missouri), where he obtained his B. A. degree in 1929. His degree in medicine was received from the University of Arkansas School of Medicine in 1934. "It was my Dad's wish," says Dr. Edwards, "that I should train as an obstetrician." To encourage him to work his father promised to give him as much as he earned until he was twenty-one—after that he was to be on his own. During his college days Edwards worked in machine shops, gravel pits, with construction gangs in road building, and on farms breaking in horses and harvesting crops. After graduation from medical school he interned at the Baptist Hospital in St. Louis.

In 1935 he entered the United States Public Health Service at El Reno, Oklahoma, at the United States Southwest Reformatory, as a second-year intern. In 1936 he was commissioned an assistant surgeon and assigned to the United States Marine Hospital, Louisville. In 1939 he rose to the rank of passed assistant surgeon and he was assigned to the United States Quarantine Station, Angel Island, California. Later he served as a medical officer in the patrol force in the Bering Sea, his station being Una, Alaska. The United States Marine Hospital at Pittsburgh was his next assignment. In 1940 he was appointed chief obstetrician in the Staten Island Marine Hospital.

Prior to Dr. Edward's connection, the Marine Hospital had had no more than four maternity cases a year. During 1942 the number increased to 300 cases. Though the hospital is open to the Mercantile Marine men and the Coast Guard, only the Coast Guardsmen's wives and the wives of staff physicians are admitted as maternity cases. At present Dr. Edwards has only two assistants in obstetrics, but the hospital is planning to increase his staff. The discoverers have not received any advancement in rank nor any financial or honorary award for their important contribution to medical science. And in addition to doing the added work that their discovery has made for them in the Marine Hospital they have traveled to distant parts of the United States to teach the technique to different hospitals and medical schools. The following are among those visited: Mayo Clinic, Rochester, Minnesota; Brook General Hospital, Fort Sam Houston, Texas; Walter Reed Hospital, Washington, D. C.; the Philadelphia Lying-In Hospital; and the Syracuse (New York) University College of Medicine.

The discoverers are almost the antitheses of one another. In contrast to the slow manner and sympathetically appealing personality of Hingson is Edwards' Midwestern breeziness and gusto. Though he denies vehemently having any regard for the humane aspects of the profession, Edwards admits he likes obstetrics because "I get great satisfaction from delivering a vigorous and normal child and in seeing a mother happy and not injured through the delivery." Then he quickly adds, lest you think him sentimental: "All of which is very satisfying to my ego." He is five feet, nine inches tall and weighs 195 pounds. His eyes are blue, and his silver gray hair (gray since his twenty-fifth year) emphasizes his florid complexion.

On Thanksgiving Day, November 26, 1931 Edwards was married to Lucille Koch, also from Missouri. They have three daughters: Starlin Ann, born in St. Louis on June 18, 1935; Patricia Lucille, born in Staten Island on June 18, 1940; and Joan Ellen, born in Staten Island on August 9, 1942. The new anodyne was used in the delivery of the youngest child. In speaking of the difference between the new technique and the old method, Mrs. Edwards says: "It was the difference between pain and suffering and no discomfort at all." The Edwards live in a private house on the hospital grounds.

Dr. Edwards' hobby is farming, and he hopes some day to retire to a farm he owns in Missouri. For recreation he plays bridge, poker, and softball—softball on the hospital grounds. He is a member of Kappa Alpha. Dr. Edwards shares credit as a collaborator with Dr. Hingson in all published works on the subject of their discovery. Further research in continuous caudal analgesia and in obstetrics are included in his plans for the future.

Dr. James L. Southworth, co-discoverer with Hingson of continuous caudal analgesia, though not connected with its application in childbirth, was born on July 11, 1913 in Siloam Springs, Arkansas. He is the son of J. W. and Beulah Ray (Stites) Southworth. On the advice of his professor in chemistry Southworth chose medicine for his career. From the University of Oklahoma he obtained a B. S. degree (1936) and in 1938 he received his M. D. from the same University. His internship was served with the Emergency Hospital in Washington, D. C. (1938-39). As a second-year intern he entered the United States Marine Hospital, Staten Island, and he was commissioned an assistant surgeon in the United States Public Health Service in June 1940. Twice he has seen service as a medical officer on a Coast Guard cutter: his first assignment came in January 1941 and the second shortly after Pearl Harbor.

Since his first experiment with Hingson in the use of continuous caudal analgesia in general surgery (April 1941), many more cases have been similarly treated. The Marine Hospital is extending use of the method for

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surgery of the lower extremities and is particularly interested in it as a method for cutting down war casualties. "It would seem," Dr. Southworth stated, "that this method is adaptable for use in the treatment of casualties both in civilian and military practice where it would be desirable to have a safe, prolonged analgesia (absence of sensibility to pain) during the transportation and the physical and roentgenologic examinations of the injured."

One anesthetist with several trained corpsmen or medical attendants could handle a large number of patients at one time, Dr. Southworth points out. It might be possible to give this anesthetic to some of the war wounded on the field and to transport them painlessly to a base for treatment, thus perhaps reducing the instances of shock. Southworth also emphasizes that the method might be valuable in preventing the delayed shock condition usually referred to as "crush syndrome." In the new method, "a needle is inserted in the lower portion of the spinal column. The physician is able to give injections of a painkilling chemical at thirty- or forty-minute intervals. The drug temporarily blocks the nerve pathways for pain below the level of the umbilicus but does not cause loss of muscular control or consciousness."

Dr. Southworth explains that the application of continuous caudal analgesia in child delivery is a more spectacular and dramatic discovery, and at the same time more valuable, because there is no other method known that can be successfully used to completely eliminate labor pains, while in general surgery there are many substitutes. In some instances in general surgery, however, it "has proved to be the anesthetic of choice" because of several advantages: "It is a safe procedure, the normal physiologic processes of the patient are little disturbed, and it can be prolonged as long as necessary."

Dr. Southworth is the serious type, less articulate than his co-workers, Hingson and Edwards. One would never guess from his quiet manner that his hobby is "hot music." (Not as a dancer, but as a collector of records.) Before the War curtailed their production Southworth had collected 500 records of "boogie woogie," swing, and other forms of "hot music." His favorite sport is tennis. He belongs to the Democratic Party and is a Protestant. He is five feet, nine inches tall and weighs 175 pounds. His hair is blond and wavy, his eyes blue. On February 29, 1936 he was married to Lois Ellen Gill. They have no children.

The Southworths live in a five-room apartment on the hospital grounds. Dr. Southworth's rank as an assistant surgeon rates with that of a 2nd lieutenant of the United States Navy, and the uniform of the United States Public Health Service officer which he wears consists of a navy blue blouse and trousers with the traditional brass buttons and gold braid. In collaboration with Dr. Hingson, Southworth has written "Continuous Caudal Analgesia," *Journal of Surgery* (October 1942) and "Continuous Caudal Analgesia in Surgery," *Annals of Surgery* (March 1943).

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HINSLEY, ARTHUR, CARDINAL Aug. 25, 1865—Mar. 17, 1943 Archbishop of Westminster and primate of the Roman Catholic Church in Great Britain since 1935; after the Second World War broke he expressed his personal renunciation of "neutrality of heart" in the "great conflict between the light and darkness"; created a cardinal in 1937, first British prelate elevated to the purple in twenty-seven years.

Obituary

N Y Times p19 Mr 18 '43 por

HIRSHFIELD, MORRIS Apr. 10, 1872- Artist

Address: h. 147 Bay 29th St, Brooklyn, N. Y.

One of the largest manufacturers of boudoir slippers in the United States until his retirement, Morris Hirshfield, at the age of sixty-five, became a painter. Although he is entirely self-taught, Hirshfield has achieved a retrospective exhibition at the Museum of Modern Art in New York City as a modern "primitive." Hirshfield never painted before 1937, but in his youth, in the small town in Russia-Poland where he was born on April 10, 1872, the son of Philip and Lena (Sarnet) Hirshfield, he began carving Biblical characters in wood at the age of twelve. Conspicuous among these was a noise-maker to be used in the Jewish *Purim* festivals at the synagogue. It was carved all over with figures, and the furor that this unique toy created, says Hirshfield, "was so great that the rabbi of that congregation was compelled to go to my father pleading that he hide my work of art in order that prayers could be rendered." At fourteen Hirshfield carved for the local synagogue a six-foot prayer-stand with two huge lions holding the Ten Commandments between them—the whole covered with gilt and paint. "Unless destroyed by the ravages of recent warfare," commented its creator, "it still holds its place of honor in the synagogue, for I have been told by kinfolk recently arrived from my home town that when they left it was still standing."

In 1890 the young man came to the United States where he began his career at eighteen as a worker in a woman's coat factory in New York City. He lived the normal life of a clothing worker, rose to be a dress manufacturer, and finally became a highly prosperous slipper manufacturer, owning the largest plant of its kind in New York City. In the course of the years he married (in 1897), and he and his wife, Henrietta Hirshfield, have three children, Kenneth, Hannah, and June—two of whom are married and have children themselves. "During all these years," says Hirshfield, "although busy manufacturing, I never quite stifled my strong urge to produce artistically . . . although I never quite actually managed to settle down to work on anything. I did turn out several inventions, however, patented in Washington."

Then in 1935 ill health forced Hirshfield's retirement from the slipper business. He was still active, however, and, "determined not to become a crotchety ward of his family," he turned once more to art—this time painting. In 1937 he bought colors and brushes, but, instead of buying canvases, he painted his first two pictures, *The Beach Girl* and *Angora Cat*, on top of paintings from his own walls, leaving one detail from each of the original paintings in his pictures. He worked in his bedroom, using his bureau as an easel—and still does. At the time, he told Sidney Janis later, he received little encouragement from his family. After two years of struggling with his art he was enabled "to reach the mark he had set for himself: to achieve a result he believed entirely literal, a precision 'better than the camera can do.' "

In 1939 Hirshfield took his first work for critical appraisal to the curator of paintings at the Brooklyn Museum, who sent him to a Manhattan gallery. It was there that Sidney Janis, a collector of modern paintings, an author of articles on modern art and a book on American primitive painting, and, most significant, a member of the Advisory Committee of the Museum of Modern Art, saw one of Hirshfield's paintings. At the moment Janis was on the hunt for artists to be included in the Museum's exhibition, *Unknown Americans,* which was under his auspices. He became interested in Hirshfield's work immediately and included his first two oils in the exhibition, which was held in 1939. Hirshfield was very happy, says Janis, that his pictures were shown in "such a grand place." In 1941 the Museum bought two of his paintings, *Girl in a Mirror* and *Tiger*. His work was shown at the San Francisco Museum of Art in 1941, at the Los Angeles Stendahl Galleries in the same year, and at New York's Marie Harriman Gallery in 1942. Some collectors began to buy his paintings. In 1943 the Museum of Modern Art held a retrospective exhibition of thirty of his pictures, his entire work to date. Janis provided comment on the paintings accompanied by, wrote Howard Devree, "photographs and criss-crossing threads leading from the text to the photographs to explain the simplicity of this primitive painting, in a highly complicated manner." Typical of Janis' comments are:

Hirschfield Exhibition
Museum of Modern Art

MORRIS HIRSHFIELD

"Contributing to the singular quality in Hirshfield's art are many extraordinary elements. Among them his occupational and racial backgrounds unconsciously play a vital role. In his paintings, for example, he may without intention represent the profile of a female figure in terms of a dressmaker's dummy or, reverting to the technique of the cutting room, draw the outlines of his main forms on separate papers and then fit and trace them, pattern-like, upon his canvas. Racial reminiscences are sometimes to be seen in the nature of his color, which corresponds to that of colors used in ceremonial objects, and in various motifs that are in effect transmuted Hebraic symbols.

"Hirshfield paints realism; not the realism of outer representation but that of the inner life of the individual. The memory-image and his fancy are persistent enough to infuse his pictures with a magical quality whereby they look real only to himself. The fascination for the observer lies elsewhere: in the very distance between the newly created world and that of everyday reality. Hirshfield believes passionately in his work."

Critics called all this "the hunting down of butterflies with the aid of caterpillar tractors." Emily Genauer in the New York *World-Telegram* found the pictures "the utterly untutored expressions of an apparently gentle soul with possibly more deeply felt artistic

HIRSHFIELD, MORRIS—*Continued*

aspirations than many of us, but with little gift for expressing them more than an instinctive (or occupationally developed) sense of design, and with less taste. In some of them, notably the landscapes, there are evident an ingratiating development of pattern and a rhythmic linear flow. In most of the others, principally nudes, there are chiefly a cast-iron rigidity of outline and a hard and ungracious use of color." Most critics found the show "interesting."

Hirshfield is a short, stocky man, "spry of step and with hair still a reddish blond." He has no recreation but painting—he draws from 9:00 in the morning until 7:00 or 8:00 at night. After each of his pictures is framed he takes it to the Brooklyn Museum where his friend, the curator, has it photographed. The Museum has a complete photographic record of Hirshfield's work to date with the exception of his first three pictures. Although his painting has been classified as "modern art," he believes it to be realistic and representational and thinks "modern art" is "crazy." Hirshfield's choice of subjects is varied, but animals and nude women predominate. He has never used a model. "How can I?" he asks. "If I paint a tiger, can I have a tiger pose for me? And I couldn't very well bring a nude woman in and paint her. It wouldn't look right."

References

Cue 12:9 Jl 3 '43 por
N Y Post p18 Je 30 '43 il por
Janis, S. They Taught Themselves 1942

HIRST, HUGO HIRST, 1ST BARON Nov. 26, 1863—Jan. 22, 1943 Britain's "electricity king," founder and chairman of General Electric Company, Ltd., and president of Radio Manufacturers Association; served on many government committees as an authority on international trade; famous sportsman and race horse owner; see sketch 1941 Yearbook.

Obituary

N Y Times p13 Ja 23 '43 por

HODSON, WILLIAM Apr. 25, 1891—Jan. 15, 1943 New York City commissioner of public welfare since 1934, on leave to join the staff of former Governor Herbert Lehman '43 in North Africa as administrator of relief when killed in a plane accident; dealt efficiently with the most gigantic relief problem in the history of New York City.

Obituary

N Y Times p1+ Ja 21 '43 por

HOOVER, HERBERT (CLARK) Aug. 10, 1874- Former President of the United States; engineer

Address: h. 623 Mirado Rd, Palo Alto, Calif.

Herbert Clark Hoover, thirty-first president of the United States, was born in West Branch, Iowa on August 10, 1874, the second son of Jesse Clark and Huldah Randall (Minthorn) Hoover, both Quakers. His father died when he was six, and when four years later his mother died it was financially impossible for the children to remain together. Sent to his uncle Allan Hoover, young Herbert lived on a farm in Iowa until he was eleven, when another uncle, Dr. John Minthorn, who was managing the business of a Quaker colony's land company in Newberg, Oregon, sent for him. For three years Hoover worked as a choreboy in Newberg. Then, taking advantage of a land boom, Minthorn merged the Quaker development with the Oregon Land Company and moved to Salem to take charge of the company's offices there. His nephew went along as office boy.

When he was sixteen young Hoover determined to become a mining engineer and to supplement the rather sketchy education he had received at the Quaker academy he began to study mathematics at night. He failed the entrance examinations for Leland Stanford, a new university which was to be opened at Palo Alto, California in the fall of 1891, but was given the opportunity to get special coaching there before it opened and to try again. This time he passed in everything but English composition—a subject in which he was "conditioned" until the very eve of graduation. He did particularly well in mathematics.

The seventeen-year-old boy had to earn all of his own expenses at college, but he had been working nearly all of his life and had a good head for business. At Leland Stanford he worked as a clerk; he handled and delivered the San Francisco papers on campus until he could hire another boy to do the legwork while he managed the enterprise and kept the books; he operated a laundry agency; and during the second semester of his freshman year his geology professor made him his part-time secretary, keeping him as his assistant the next summer while making a survey and typographical map of Arkansas. Soon the enterprising young student became one of the leaders of the "barbs" (the nonfraternity men), and in his junior year, after a summer spent working for the United States Geological Survey, he instituted a new system of student affairs management as treasurer of the student body. The next year, following a second profitable summer with the Survey, he took over the management of the Tuesday evening lectures and concerts as a money-making proposition.

At the end of May 1895 Hoover received his engineering degree from Leland Stanford. Though highly recommended by his professors in the Engineering Department he was unsuccessful in getting a mining engineer's job in Nevada City, and he worked there as a laborer until 1896, when he made his way to San Francisco to ask the famous Louis Janin for a position. Janin soon recognized the ability of the youngster whom he had hired as an office boy, and before the year was out Hoover was assistant to the superintendent of Janin's southwestern properties. When in 1897 a British firm with international interests asked his employer to send them an expert engineer who could introduce Californian methods into their Western Australian properties, Janin immediately thought of Hoover.

In Australia, too, Hoover's ability was quickly recognized, and he was soon appointed to the management of a new mine purchased on his recommendation. He had already passed from technical to highly administrative work, and his next opportunity offered an even larger scope for his organizational talents: he accepted a position as director of the Chinese department of mines and railways. Before going to China, however, Hoover returned to California to marry Lou Henry, who had been a fellow student at Stanford. The date was February 10, 1899—the very day his boat for China was sailing. The new Mrs. Hoover was in for a little excitement. They had not been in China long when the Boxer Rebellion broke out, and for weeks they were in besieged Tientsin—weeks during which Hoover helped to plan the defense of the city and also organized food and water supplies.

The Boxer Rebellion and the foreign occupation, in northeastern China killed the imperial Department of Mines, for which Hoover had been looking into the prospects of iron, copper, and lead, and the young engineer therefore accepted another job: getting the European bondholders in a Chinese mining enterprise to refinance the company. Successful, in December 1900 he was given the position of chief engineer for the reorganized company, with 25,000 workers under him. After the company had fallen under Belgian control he resigned, however, and became a partner in the important firm of Bewick, Moreing, and Company, consulting and managing engineers in London. By 1908 one of the best known consulting engineers in the world, "Boy Hoover" severed this connection, too, surrounded himself with a staff of young engineers, and began accepting commissions to reorganize and rehabilitate sick mining properties in almost every considerable mining field in the world. Soon his name could be found on the doors of office suites in San Francisco, New York, London, Melbourne, Shanghai, St. Petersburg, and Mandalay. By 1914 he was the managing director or chief consulting engineer in a score of mining companies, and a heavy investor of many of them. He was the author of *Principles of Mining* (1909) and, with his wife, of a translation of Agricola's mining treatise, *De Re Metallica* (1912). Not yet forty, the Quaker orphan was famous, respected, the father of two sons, Herbert, Jr., and Allan Henry, and already wealthy enough to retire.

But it was about time for his career to take a new turn. In the spring of 1914 he was in Europe to arrange for the participation of the various European Governments in the Panama-Pacific Exposition of 1915. By the time war was declared he was in London. Intending to remain in Europe until September, doing what he could to save his own European enterprises, he was asked by the American Ambassador to take over the organization of the frantic American exodus from Europe. So quietly and efficiently did he do this job that Page immediately thought of him in connection with the problem of the thousands of noncombatants in occupied areas, many of them homeless and nearly all of them hungry, and offered him the tremendous task of administering relief in these areas. After three days of indecision Hoover accepted, and immediately resigned from all his executive positions with industrial concerns. For the next five years he was to pay his own expenses, accepting no salary or fee from any source, although many of the mines in which he had invested his fortune were to prosper during the War.

Genthe

HERBERT HOOVER

As chairman of the Commission for Relief in Belgium from 1915 to 1919 Hoover fed 10,000,000 people in Belgium and northern France, which had been overrun by the German Armies. "Here," as Hoover himself puts it, "was a service that by common consent was a sort of semi-official state. It covered not alone food, but the economic life of these people. It operated within the lines of a hostile Army and moved through the blockade of a hostile Navy. In that service I moved constantly in and out behind the trenches on both sides of the conflict. . . My duties required that I meet constantly with high military and civil officials in England, Germany, France, and the neutral countries in contact with the invisible forces behind the War." It required great diplomacy. Many of the British, including Winston Churchill '42, believed that feeding people in the areas occupied by Germany hurt the Allied cause, and the Germans frequently arrested the members of Hoover's organization as spies. Lars Moën '41, writing in 1940, said that scores of Belgians told him that "perhaps the major" share of food sent from the United States to Belgium during the First World War had been diverted to feed the Germans, but this opinion is not generally shared.

By March 1917 Hoover realized that he would have to close up all American supervision over the work of the Relief Commission. He managed to get his Americans out of Belgium, and then, after the American declaration of war, returned to Washington to report on the food shortages of the Allied countries and to outline the fundamental measures which he believed necessary for securing a supply. In June Hoover became United States Food Administrator as well as a member of President Wilson's War Council, and the Food Administration—a kind of public company

HOOVER, HERBERT—*Continued*

authorized to buy crops, borrow money, and sell its purchases—was set up. An exponent of voluntary methods to get the public to avoid waste, he offered the people the motto "Food will win the War!" Soon a new verb, "to hooverize," came into the American vocabulary, and when the Armistice came in November 1918 the hooverized United States, prepared for a longer war, had a great food surplus.

Even after the Armistice the Allied blockade was kept tight around Germany. Hoover, in Europe again, devoted his efforts to getting it relaxed, partially because the American farmer would suffer if the surpluses of wheat and pork were not disposed of, and he was eventually successful. Made administrator of the economic restoration of Europe at the Peace Conference, he became, in the words of one writer, "what the poor little Russian Czar was reputed to be, what the vain and futile Kaiser imagined himself to be": an all-powerful dictator. He was fighting not only famine and plague, but "anarchy and bolshevism," while distributing some 20,000,000 tons of food to some 300,000,000 people, running a fleet of overseas ships, directing the railways and coal mines of Central Europe, reopening ports, canals, and other communications closed by war.

As an American member of the Supreme Economic Council, Hoover was also frequently consulted by the late President Wilson on other matters. He was one of those who strongly advised against recognition of the new Russian Government—recognition which he opposes to this day. He had counseled against Wilson's going to Europe and personally leading the American peace delegation, and as peace negotiations dragged on he became more and more disillusioned. In April 1919 he wrote the American President: ". . . if the Allies cannot be brought to adopt peace on the strength of the fourteen points, we should retire from Europe lock, stock, and barrel, and we should lend to the whole world our economic and moral strength, or the world will swim in a sea of misery and disaster worse than the dark ages." Lloyd George wrote later: "Mr. Hoover . . . ruffled French sensibilities. . . He had a surliness of mien and a peremptoriness of speech which provoked a negative answer to any request he made. . . Mr. Hoover has many great qualities, but tact is not one of them." Yet, according to John Maynard Keynes '41, "this complex personality . . . with his habitual air of a weary Titan . . . imported into the Councils of Paris . . . precisely that atmosphere of reality, knowledge, magnanimity, and disinterestedness which, if they had been found in other quarters as well, would have given us the Good Peace."

The final signing of the Versailles Treaty was on June 28, 1919, and in August of that same year, although the Inter-allied Economic Supreme Council was still in London discussing economic and financial cooperation between the Allies and the associates, Hoover departed for California and a rest. (Meanwhile the books of the Belgian Relief Commission had been closed, and the surplus of several million dollars used to establish the "C. R. B. Foundation," of which Hoover is director. One of the first things done through the Foundation was to rebuild Belgian universities.) By the time he arrived in the United States his prestige was such that it looked as though either the Democrats or Republicans would have to accept him as a Presidential candidate in the coming election. Hoover, who had at first implied that he supported principles rather than any political party and who had then flirted with the Democrats, announced shortly before the party conventions of 1920 that he had always been a Republican. This was probably a blunder, for the Republicans, relieved of the fear that their candidate might have to run against Hoover, promptly nominated Harding. Hoover had to be content with the post of Secretary of Commerce, formerly as inconspicuous as any in the Cabinet.

He set out to make an inconspicuous post important, and he did it. Reappointed by the late President Coolidge, in seven years he completely took over the Bureau of Mines and of Patents, the All-American High Commission, and the Radio Division. He worked closely with chambers of commerce, boards of trade, and trade associations, calling conferences that resulted in agreements for the reduction of varieties of manufactured articles and for the adoption of new standards.

Holding the theory that business should control itself with a minimum of governmental interference and a maximum of government assistance, he even called in representatives of the munitions industries to confer before the Geneva Disarmament Conference of 1925 so that the American representative to the conference might "be able to safeguard their interests." He strove particularly to assist the export trade, quarreling with the Romanians over oil, with the British over the rubber restriction question, with Brazil over her "coffee defense" policy. He sternly upheld the rights of American creditors. He clashed often with Secretary of Agriculture Wallace (Hoover opposed the McNary '40-Haugen plan, testified against the Norris plan for emergency farm relief) and had his finger in so many departmental pies that he was jokingly called "Secretary of Commerce and assistant secretary of every other department in the Government." Nor did he lose his reputation as the "great humanitarian." During the Russian famine of 1922 to 1923 he organized and directed the distribution of more than $75,000,000 worth of American food, and he administered relief again after the Mississippi flood of 1927. Never involved in any of the oil scandals of the Harding Administration, known as tireless, hard-working, and an organizer, he was the Republicans' obvious candidate for the Presidency by the time the 1928 convention rolled around. "Engineer, scientist, minister of mercy to the hungry, administrator, executive, statesman, beneficent American, kindly neighbor, wholesome human being"—that is what John L. McNab called him at the Kansas City Convention. The Republicans raised $9,433,604 for his Presidential campaign.

Quotes from Hoover's 1928 Presidential campaign were to ring unpleasantly in his ears long afterward, but they rang pleasantly and convincingly in the ears of the American people at the time. "The outlook of the world today is for the greatest era of commercial expansion in history." "We shall soon with the help of God be within sight of the day when poverty will be banished from this nation." "Were it not for sound governmental policies and wise leadership, employment conditions in America today would be similar to those existing in many other parts of the world." The author of *American Individualism* (1923) accused Al Smith, the Democratic candidate, of socialistic tendencies, and announced that the "fundamental contribution" of the Republican Party was resistance "to every attempt to inject the Government into business in competition with its citizens." He was elected President by the greatest majority in any national election up to that time and began his term on March 4, 1929 with a Congress overwhelmingly Republican in both branches. Twenty months later, the Congressional elections placed control of the legislature in the hands of his opponents.

What happened was, of course, the depression. But that was not all. It was generally agreed that the "Hoover honeymoon" with Congress was over by May 1929. The Federal Farm Board, which revised agricultural tariff rates upward and which was criticized on all sides, was one of the Administration's main troubles. The Hawley-Smoot tariff bill, opposed by nearly every leading economist in the country and described by Hoover himself only a few days before he signed it as vicious, extortionate, and obnoxious, was another. There was prohibition, too. Even before the crash there had been vague mumblings that perhaps the Great Engineer had been "oversold," that perhaps government in a democracy was not a cold science after all. And with the stock market collapse there were many to point out that when the Federal Reserve Bank of New York had attempted to stop the financial hysteria that brought it on, the Bank's efforts had been vetoed from Washington by a board on which Hoover's Secretary of the Treasury sat.

The real storm did not break until later, however. Hoover was reassuring, and at first many were ready to be assured. "The fundamental business of the country, that is, production and distribution of commodities, is on a sound and prosperous basis," he announced on October 25, 1929, and soon a series of conferences of labor, agricultural, and industrial leaders were being held at the White House to discuss "continued business progress." Important industrialists authorized the President to state "that they will not initiate movements for any wage reduction"; labor was pledged to negotiate for no wage increases. On December 14 Hoover declared that the volume of shopping reported to him indicated that the business of the country was "back to normal"; by January 22, 1930 he was sure that the "trend" of employment had changed upward; on March 8 he assured America that the crisis would be over in "sixty days"; and he had enough faith in this prophecy to confide to a group of businessmen who called on him that summer to do something drastic to relieve unemployment: "Gentlemen, you are six weeks too late. The crisis is over."

These statements were all, presumably, part of a campaign to "restore confidence." More concrete were a national unemployment commission set up to "coordinate" employment activities; the new Reconstruction Finance Corporation, which was given command of enormous funds for the support of existing corporations and industrial concerns; a $5,000,000 extra subsidy for the Merchant Marine to stimulate shipbuilding; a $118,000,000 appropriation for an emergency construction fund.

But such measures, which Hoover believed would eventually help relieve unemployment, hardly consoled the growing army of unemployed. The President vetoed the establishment of a national employment exchange system, although he had previously associated himself with a very similar recommendation, notably when he had been chairman of a conference on unemployment in 1921. In early 1931, still fearing any interference with the "normal process of recovery," he came out in opposition to governmental relief for famine sufferers in Arkansas, insisting that for a government to provide food and direct relief for human beings was a "dole," was "playing politics with human misery." The Red Cross should take care of the human beings, he insisted; governmental funds should go only for seeds and stock feed. He also opposed Federal grants-in-aid to the state governments for relief of the unemployed, although he finally signed a bill passed by Congress which urged the States to apply to the Federal Treasury only under compulsion of necessity. The Army's rout of the ragged Bonus Expeditionary Force in Washington in the summer of 1932 did not increase the President's popularity with most Americans, either. Perhaps the only act of Hoover's Administration almost universally praised was the action taken in June 1931, when the President reversed his policy toward America's debtors and announced a one-year moratorium on German reparations and Allied war debts. "Only tough old John Quincy Adams had gone out of the Presidency so thoroughly unpopular," *Time* Magazine remarks.

Franklin Delano Roosevelt '42 was overwhelmingly elected in November 1932, in spite of Hoover's prophecy that "grass will grow in the streets." In the spring of 1933 Hoover, back in private life, settled down in his California home, bitter that Roosevelt had abandoned the Economic Conference which he had called in London. Five months after leaving the White House he told a reporter: "What do I do all day? I get up fairly early and take a look from the Palo Alto place into the Santa Clara Valley. It's very pleasant. Then I have breakfast and a walk. Then I get my mail and read the newspapers. Then I take another look down the valley, thanking Providence I'm in California." He also fished, took long motor trips, helped to raise money for Stanford University (of which he is a trustee), and spent a great deal of time building up a library of 175,000 books and pamphlets which, now known as the Hoover Library of War, Revolution, and Peace, he presented to his Alma Mater. But he had not forgotten politics. In 1934 his *Challenge to Liberty* appeared, an attack on the New Deal in which he prophesied that "the penetration of Socialist methods even to a partial degree will demoralize the eco-

HOOVER, HERBERT—*Continued*

nomic system, the legislative bodies, and in fact the whole system of ordered Liberty. . . In the United States the reaction from such chaos will not be more Socialism but will be toward Fascism." In October 1935 George Creel wrote that the ex-President "regards himself as the titular head of the [Republican] Party, and under no circumstance will he consent to have himself pushed aside or minimized." In the 1936 Presidential campaign Hoover supported Alfred Landon.

Early in 1938 Hoover visited Europe—Belgium, France, Switzerland, Austria, Czechoslovakia, Germany, Poland, Finland, Estonia, Sweden. In Berlin he had a forty-minute talk with Hitler '42, luncheon with Göring '41 at Karin Hall. After his return to the United States there were a great number of speeches in which the ex-President spoke against collective security or attempts to enforce peace through measures that might lead us into war. "The face of Germany is turned more east [toward Russia] than toward Western Europe. The face of Japan is turned west into Asia," he assured people, and he remained just as reassuring after the outbreak of the Second World War. "The Allies can defend their empire," he told Roy Howard '40. "I do not see any possibility of their defeat. They will control the seas, and sit there until their enemies are exhausted." At that time he advocated that the American embargo be lifted only on "defensive" weapons, and that the Allies be denied "bombing planes or their ammunition." In 1939 he organized the Finnish Relief Fund to aid Finland, whose fight he felt was "a star illuminating the No Man's Land of civilization."

By the time of the 1940 Republican Convention Hoover controlled a block of delegates, and, according to David Lawrence '43, "the betting inside the New Deal [was] that an isolationist platform may well mean a Hoover-Lindbergh '41 ticket." In his speech at the Convention Hoover once again talked of "mismanagement" of government and of national defense, and blamed the "totalitarian liberals" of the New Deal for "stabilizing depression." It was reported that in private conversation about this time he was saying that he expected "peace" before November 1940. But, as he said in September 1940: "Free men can compete with any forced system if they will organize their intelligence. . . We could produce probably two-thirds of our present imports if we have to."

Early in 1941 Hoover participated in a conference at the home of William R. Castle, his close friend and his former Under-Secretary of State, on Congressional strategy against the Lend-Lease Bill. In May 1941, however, he announced that if we stayed out of the War we could give Britain more tools and take more risks in parting with them, whereas if we decided to invade Hitler's Europe it would take us "ten years" to build the ships and to train and equip the 5,000,000 men that we would need in addition to the British Army. He painted an even blacker picture of the results of intervention after Germany invaded Russia. In September 1941, announcing that "the dangers of ultimate totalitarian success are very much less than even ten weeks ago" because Germany and Russia were destroying one another, he asked: "What happens to the millions of enslaved people of Russia and to all Europe and to our own freedoms if we send our sons to win this war for Communism?" In November he stated his conviction that Hitler "cannot be overcome by armies, by starvation, or by air power," that we could not land an invasion force in Europe even after we spent the necessary time preparing it (five years or more), but that internal pressures would be sure to spell the doom of Nazism sooner or later, and he hinted that if we were reasonable and stayed out of the War "we might summon the whole world to reason."

Along with his pleas for non-intervention in the War, in the spring of 1940 Hoover also had begun making pleas for feeding starving Europe, and by August of that year the European Food Distribution Commission which he heads was conducting negotiations with Great Britain and Germany in an effort to supply food under American control to the conquered Netherlands, Belgium, Poland, and Norway. (The feeding would be financed by funds those nations had on deposit in America and guaranteed by Germany against German diversion.) Some food was supplied to Poland and later to Greece, but the British Government refused to countenance even a test feeding of 1,000,000 adults and 2,000,000 children in Belgium from soup kitchens under neutral supervision. It was noted that Belgium was being used by the Nazis as one of the most important bases for attack on Britain, that the Belgians were working under German direction, that the official German radio had warm words for the plan, and that "none of the statesmen of the little democracies who have escaped from Hitler's slavery are in favor of the Hoover plan." General Pershing, W. H. Chamberlin, and many others endorsed it, however, and Hoover's European representative announced that history would hold us responsible for the deaths of millions of innocent children.

About a month after Pearl Harbor Hoover's *America's First Crusade* was published. An historical critique of America's role at the Paris Peace Conference, it was not well received by most critics. Walter Millis' comment was typical: "Shallow criticism and singularly slipshod history . . . a repetition of the hackneyed and ill-sustained thesis that a selfless and idealistic America went to Paris in President Wilson's person, only to have the great principle of world reconstruction he had announced debased and defeated by the narrow-minded politicians of France and Britain, who had pretended to accept them . . . invaluable to the sleepless enemy generals of the psychological war."

The Problems of Lasting Peace, written with Hugh Gibson and published later in 1942, was much better received. Singling out the seven dynamic forces which in their opinion make for peace or wars, in this book the authors trace the influence of those forces down to 1914, apply them to the War and to the post-War periods, and from this foundation make general conclusions about the nature of a lasting peace. "Victory without vengeance," the nurturing of representative government and "economic freedom," the restoration of international trade to "free enterprise," total dissolution of the military establishments of enemy nations, extensive and instant relief to friend and foe alike—these were some of their prerequisites. They particularly advocated dividing peacemaking into two or three stages, first settling problems that won't brook delay, then allowing a time for "the rebuilding of political life and economic recovery," the victorious powers maintaining order in the world by military force until some final form of international cooperation is worked out.

The Problems of Lasting Peace was highly praised by commentators like George Sokolsky '41, Mark Sullivan, ex-Vice-President Dawes, and Arthur Krock '43, but Rebecca West, writing in the *Atlantic Monthly* in June 1943, created a major controversy among *Atlantic* readers by her caustic attack on it. "Doubtless as a compliment to the dove of peace, the book is written chiefly in pidgin English. . . If a Channel fog wrote history, it would have much the same attitude to time and the sequence of events. . . We have been bitten by the hand that fed us," she quipped, adding that "By a wholesale sacrifice of the exact truth [Hoover] tells the story of the last twenty years in Europe and the rise of Nazism and Fascism in such a way as to suggest that nobody is really deserving of blame. . ." The ex-President's good friend William Castle promptly answered, in a letter-to-the-editor: ". . . we should have been ashamed . . . of any American who wrote of Chamberlain in the terms she has used in writing of Mr. Hoover. . . Miss West makes it hard for the friends of England in America." At the same time writers like Dorothy Thompson '40, Herbert Agar, and Walter D. Edmonds '42 leaped to Miss West's defense; and in the ensuing melée Hoover's and Gibson's proposals got knocked around a bit more.

This free-for-all probably only brought Hoover and Gibson more readers for their series of articles published in *Collier's* in the fall of 1943, "New Approaches to a Lasting Peace," in which they developed the same ideas in further detail. During the "conditional peace" which they advocate the Axis nations would surrender their arms, demobilize their armies, return loot, repatriate prisoners. (They would, however, be given the right to resume trade and shipping, and pre-War commercial treaties would be restored!) Only afterward would Axis leaders be punished, reparations and debts settled, and final boundaries determined; and only after the complete disarmament of the Axis nations would any sort of permanent world institution be set up. In December 1943 Hoover added a foot-note to his peace plans in a newspaper interview in which he announced that the United States must obtain outright possession (or at least 999-year leases) on the military bases she had built all around the world.

But since Pearl Harbor the ex-President has been giving America advice on many other problems than those of the peace to come. He has continued to plead that the still-neutral countries be allowed to feed occupied Europe, continued to criticize the Roosevelt Administration, although in May 1942 he advocated giving Roosevelt "dictatorial economic powers." (He claims that "the economic measures necessary to win total war are just plain Fascist economics.") At the National Association of Manufacturers' convention in December 1942, where he was introduced with the comment that it was "a national calamity" that "his judgment and experience have not been made available to the nation in this emergency," and where he received more applause than any other speaker, he advocated single-headed administration of the war effort, the securing of maximum production by bringing the "high cost producer" into action and by doing away with "rules of labor that restrict or retard effort or output beyond those that safeguard health."

In January 1943 he wrote a series of articles "appraising the situation on the belligerent, occupied, and home fronts" which at his request was sent out to newspapers all over the country by the three major news services. In these he gave it as his opinion that the War would be one of "aggressive attrition and the creation of conditions favorable for major combat blows" for "some time to come," that the Axis Armies, "behind their control of the whole European seaboard and with their interior lines, greatly exceed any land force that the United Nations could bring to bear in 1943," and he suggested postponing "decisive blows against their central citadels." He also said that ships and manpower were both major bottlenecks and that our "excessive drafts of manpower from agriculture" were endangering food supplies to ourselves and our Allies. On February 8, 1943, testifying before the Senate Appropriations Subcommittee investigating manpower facilities, he once more emphasized these points, announcing that "time runs in our favor in this war" and "the knockout blow to Germany can be delivered more certainly in 1944 than in 1943," and suggesting that it was "doubtful wisdom" to enroll 11,000,000 men and women in the armed forces in the face of home front demands both in agriculture and in the oil and metal fields. The next day Senator Wheeler '40 urged that Hoover be appointed Food Administrator "to inspire more confidence in the Government," and Hoover's views received support from other quarters. According to the Democratic Floor Leader in the House of Representatives, however, " . . . for anyone to take the position 'time is our ally' is to take a position in favor of a negotiated peace—of unadulterated appeasement." Vice-President Wallace '40 and Senator Green charged that in October 1917 Hoover had also been urging "that we send to Europe food and munitions, but that we avoid dislocating our civilian life at home by sending men. His advice, if it had been followed, would have allowed Germany to win that war in the summer of 1918." Hoover claimed indignantly that the memorandum referred to had really been written in February 1917, two months before the United States entered the First World War, but Green checked his facts and replied that there were two such memoranda, this one dated October 27.

Hoover favored the Bankhead '43 bill to defer farm workers from the draft which was passed in February 1943, and in March he repeated his plea that the Army furlough men to help plant and harvest essential crops during the

HOOVER, HERBERT—*Continued*

summer. In other gloomy speeches on the food situation he advocated a policy of "controlled inflation": increases in prices to the farmer; the abolition of retail and wholesale price ceilings; the abandonment of government subsidies to either farmers, trades, or consumers; the exemption from rationing of nonessential foods. A single food administrator should also be appointed, he said. Continuing to picture the War as "a race of exhaustion between nations," with the ultimate victory going to the group that can outlast the other on the home front, on July 4 he announced that it would be best to assume that the War would last a minimum of four years more.

As an adviser of the Republican Post-War Advisory Council, Hoover has joined his voice to the chorus of those who praise "nationalism" and oppose not only any military alliance but any post-War international organization to enforce peace that involves the surrender of the slightest portion of America's "sovereignty." "The primary safety of America will always rest on our strong right arm," he has announced, and in an attempt to show that "nationalism" does not necessarily mean "isolationism" points out that even in our nationalist days we fought a war with Mexico (to "free" Texas and California), a war with Spain (to "free" Cuba and the Philippines), and the First World War (to establish the independence of nine new countries in Europe). "We are told that we have had no foreign policy. Perhaps future historians will say that America had the most powerful of foreign policies. That is, helping other nations to gain freedom and independence, and protecting those who have secured it." The ex-President says he approves of the Moscow Pact, however, "inasmuch as it adopts the transition period and other principles which I have advocated for the past eighteen months." In December 1943, when Alf Landon announced that it "would be disastrous for the country if the Republican Party endorsed the Moscow political arrangement," Hoover came to the rescue with the flat statement that Landon had not taken a position "in opposition to the Moscow Pact" any more than he himself had—that both of them were simply opposed to committing the Republican Party to advance pledges on peace settlements.

The ex-President was described by *Time* Magazine in 1939 as looking younger than when he left the White House. "He is red-faced, cherubic, and still wears the high collars, high shoes, the slightly pained and embarrassed smile that have always made him an easy target for cartoonists. His only political characteristic is that he smokes cigars. But he hates to be photographed doing it. He sometimes drinks a cocktail. . . He cannot tell a joke, seldom even laughs at a good one." He is a great reader of detective stories. Usually silent and incapable of small talk, "he can be, if he cares to arouse himself, a charming monologist and autocrat of the table. . . He can be quite a raconteur." Even his enemies agree that he has an encyclopedic memory, thinks with amazing rapidity on financial matters, has an "extraordinary talent for publicity," and that he does admirably a specific job where attention to detail is required—organizing standardized production, for example, or "inquiring into a specific problem whose contours have been defined." In 1943 his prestige—among non-Willkie '40 Republicans and even some Right-wing Democrats—is perhaps greater than at any time since he left the White House, described in press stories as a "broken man."

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HOROWITZ, VLADIMIR Oct. 1, 1904-

Concert pianist

Address: b. Annie Friedberg Concert Management, 251 W. 57th St, New York City; h. Beverly Hills, Calif.

Were Vladimir Horowitz living in the Middle Ages he would have been suspected of being "possessed" by some extraordinary power, if not actually by the devil, for only a demon could have inspired such a combination of limitless technique, flawless finish, and serious musical understanding. When he made his New York debut in 1928 everyone in the audience rubbed his eyes and wondered if what he had heard was a reality.

Perhaps the most talked of pianist anywhere (his fame is in no way diminished by his being the son-in-law of Toscanini '42), Vladimir Horowitz began his study of music when he was six years old. He was spared the life of a child prodigy by the intelligent direction of his father. When he did begin his public career it was in revolution-torn Russia, where his art was appreciated but not often paid for, at least not with rubles. Sometimes his devoted but destitute countrymen paid him with flour and butter. By contrast, in 1943 Toscanini and Horowitz together broke all records by raising over $10,000,000 in United States War Bonds at a single concert.

Vladimir Horowitz (Gorowiz is the Russian spelling) was born on October 1, 1904

VLADIMIR HOROWITZ

in Kiev, Russia—on Musikalnyi Pereulok (Music Street). His father, Simeon Gorowiz, was a successful electrical engineer who provided his family with all the traditional comforts of a well-to-do Russian household. His mother, an excellent pianist, was a Conservatory graduate. It was probably from her that young Vladimir derived his initial interest in music, for as a child he manifested promise of great musical ability. He received his first lessons from his mother when he was six years old. When his rapid progress made necessary more specialized training than his mother alone could give him, he was sent to the Kiev Conservatory, where he studied piano with Felix Blumenfeld, who had been a pupil of Anton Rubinstein. At seventeen Horowitz was graduated from the Conservatory with very high honors.

Vladimir's father wisely opposed all attempts to exploit his son as a child prodigy; though he had intended Vladimir's formal education to last until he was twenty-four, the revolution prevented the fulfillment of his plans, for the family lost their home and money. Vladimir was even forced to part with his favorite companion, his piano.

In 1922 an uncle of Horowitz who was a music critic arranged for his nephew's first public appearance, which brought him immediate fame in his native land. During the next season he gave seventy concerts in Russia, twenty-three of them in Leningrad alone. In 1924 he opened his first European concert tour with an appearance at Berlin which was followed by concerts in Holland, Italy, France, Spain, Belgium, England. He appeared as soloist with the important orchestras in practically all the capitals of Europe, playing under nearly every great conductor—Wilhelm Furtwängler, Karl Muck '40, Bernardino Molinari, Pierre Monteux, Bruno Walter '42, and others. He gave command performances for many crowned heads and was received by the King and Queen of Belgium and by the royal family of Italy. Everywhere he went he created a sensation. Even the most jaded listeners sat up and took notice. In Berlin he was hailed as Busoni's successor. The noted French critic, Henri Prunières, stated: "He has all the technical gifts in addition to exquisite musical sensitiveness. He excels in the interpretation of Bach and Liszt, but he can play Ravel and Debussy to perfection . . . one can only compare him to Busoni and Paderewski. Those who heard Anton Rubinstein think they have rediscovered the Russian pianist in Horowitz."

After enjoying several seasons of uniformly successful European tours Horowitz decided to go to the United States. He made his American debut at Carnegie Hall in January 1928 when he played the Tschaikowsky B-Flat Minor Concerto with the New York Philharmonic, under Sir Thomas Beecham '41. On that occasion the slim, dark-eyed Russian electrified the audience with his phenomenal technique: he smashed out chords and spun filigree trills, played runs so rapidly that the eye could not perceive the movements of his fingers. The instrument was made to growl and purr, always under his command. Olin Downes '43 immediately proclaimed: "It has been years since a pianist created such a furor with an audience in this city. . . His treatment of the work was a whirlwind of virtuoso interpretation. Mr. Horowitz has amazing strength, irresistible youth, and temperament."

Within a short time the story of his success became almost commonplace: capacity audiences, ovations, "rave notices" are the invariables for him. The astonishing fact is that his very unusual achievement is not the result of drudgery. The "ninety-nine per cent perspiration" factor of genius does not apply at all to Horowitz: he rarely practices more than three or four hours a day, although he will *play* endlessly for his own enjoyment. "It is literally true," wrote an interviewer, "that he has not played an exercise, scale, or arpeggio since he was fifteen. Nature is the only source." When he is tour he does not practice at all. "When I practice I get worse", says Horowitz.

During the 1932 season in New York, Toscanini was presenting his now historic cycle of Beethoven concerts. The series was concluded with the *Emperor* concerto, for which Toscanini selected Horowitz as soloist. In order to rehearse the work with the Maestro, Horowitz went many times to Toscanini's hotel suite. Before long he became a great favorite of the Toscanini family and was invited to visit them the following summer, on their island villa on Lake Maggiore in Italy. One year later Horowitz was married to Wanda Toscanini, the younger daughter of the Maestro. The Horowitzes are the parents of Sonia, who mischievously mimics her famous grandfather, and who early displayed the signs of musical promise that one would naturally hope for in a child of her heritage.

In 1936, quite unexpectedly, Horowitz retired from public life, secluding himself in Switzerland and Paris for nearly two years. It is reported that he did not touch the keyboard during that time and gave no recitals until 1938, when he played at Zurich. Meanwhile, his protracted absence had given rise to ru-

HOROWITZ, VLADIMIR—*Continued*

mors that he had retired permanently. The official explanation of the absence was that it was necessitated by a delayed recovery from an appendectomy; but the rumors persisted until the moment the virtuoso himself resumed his recitals at Paris in 1939. The long period of inactivity had apparently no ill effect on his playing, for he returned a greater pianist than he had been before: new depths and a more comprehensive scope were discernible in his style.

When Horowitz returned to the United States in January 1940 after a five-year absence he was described by a New York *Sun* reporter as "a very different person from the too thin, hot-eyed young man" he had been previously. "Although he is still far from overweight, his face has lost the drawn and tired look . . . and he has obviously discovered how to be a reasonably happy human being while continuing to meet the demands imposed upon him by his gifts."

Horowitz admitted that his vacation was the first one he had had since he was eighteen. Of his long "intermission," Horowitz stated, "I think I really began to live then. For years I had been playing constantly. I gave nearly a hundred recitals on my last tour, you know. Actually, I played certain works so often that I couldn't hear them any more, even while my fingers were performing them." He said that throughout his convalescence he "had nothing to do except concentrate on music—music itself. . . I think I grew as an artist. At any rate, I think I have found new things in my music. I know that I have learned more than I could possibly have learned if I had been continuing the exhausting round of practicing, rushing for trains, and giving concerts month after month."

The loud and joyous reception with which he was welcomed at Carnegie Hall on January 31, 1940 threatened to last almost as long as the recital itself. The review of Samuel Chotzinoff '40 was typical of many. He stated: "It was apparent early in the evening that the art of the eminent pianist had undergone an important change since he was last heard here. Mr. Horowitz returns to us as extraordinary a virtuoso as he ever was, but a far greater artist. He is still a dazzling player with a command of the piano and a mastery of its resources that are uncanny even in these days of technical prowess. But he is now bent solely on expression, at whose service he has placed his prodigious pianistic equipment." Olin Downes remarked that he had "never heard two of the Chopin mazurkas played as subtly and poetically as they were played by Vladimir Horowitz."

The almost solitary example of adverse criticism is afforded by Virgil Thomson '40 who wrote recently: "If one had never heard before the works Mr. Horowitz played . . . one might easily have been convinced that Sebastian Bach was a musician of the Leopold Stokowski '41 type, that Brahms was a sort of flippant Gershwin who had worked in a high-class night club, and that Chopin was a gypsy violinist." Thomson claimed that Horowitz "is out to wow the public, and wow it he does. He makes a false accent or phrasing anywhere he thinks it will attract attention and every brilliant or rapid passage is executed with a huge crescendo or with a die-away effect." But at another time Thomson himself credited Horowitz with "speed, accuracy, power, control, and flamelike musicality" which, "applied to music of sober mien", "often overreach themselves and fall short of ultimate distinction," but, "vehicled in romantic works of passionate *envergure*", "go places."

Horowitz is a composer as well as a pianist. He has written many works—sonatas, quartets, ballads, études, waltzes, and songs. The songs include settings of poems by the well known Russian poets, Anna Achmatova and Alexander Bloch. None of his original works has been published as yet. Some time ago when he was asked for a reason for withholding his compositions from the public, he replied, "I am not yet satisfied with myself as a composer." In recent years, however, he has introduced to his listeners his *Fantasy* of themes from *Carmen*, a sparkling tour-de-force, and his own arrangement of the Saint-Saëns-Liszt *Danse Macabre*. The latter, according to the New York *Herald Tribune*, "is in every way the berries."

A pen portrait of the "Maestro's son-in-law" in *Esquire* presents him picturesquely, if somewhat informally. "His only fetish is a picture of Liszt. . . It is always beside his bed at night and on a table in the artist's room during every concert. Saturday night was always play night for him during his bachelor days: when in a capital, he would rush with friends from hot spot to hot spot of a Saturday evening, remaining only a few minutes in each, grinning with delight, never dancing, never drinking. . . His favorite diversion is going to the movies; he will go to any movie no matter how terrible it is, and sit contentedly through it." He enjoys mountain climbing, motoring, and swimming. "I could live very happily in the water," he claims, "provided I had a piano." His tastes run to the gaudy: he likes loud ties, luxurious bathrobes, bright-hued automobiles.

For several years after 1940 Horowitz, who is in the process of becoming an American citizen, made his home at Fieldston, New York, not far from the Riverdale stronghold of Toscanini. In 1943 his permanent home is in Beverly Hills, California. According to a recent article in *Newsweek*, Horowitz has become a confirmed hypochondriac who dislikes going out in public. The fact is that he is most at ease when in the company of a few close friends, one of whom was the late Sergei V. Rachmaninoff, whose death was a deep personal loss to Horowitz. Elsa Maxwell '43 states that "he has a wonderful sense of humor, is frank and simple, and, oddly enough, never wears his piano on his sleeve." Horowitz owns a large collection of snuff boxes assembled from all over the world, which he keeps neatly arranged in green silk-lined drawers.

Probably the most awkward moment in the public life of Horowitz occurred during a recital in Pompeilona, Spain. He relates: "When I arose after my first group the chair rose with me. My cutaway had caught in it. There was tremendous applause and laughter. When I realized what had happened I sat down, released my cutaway and then rose again, but, to my disappointment, the applause had stopped."

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HOUGH, HENRY HUGHES (huf) Jan. 8, 1871—Sept. 9, 1943 Rear admiral in the United States Navy; Governor of the Virgin Islands from 1922 to 1923; commandant of the 1st Naval District from 1933 to 1935; veteran of the Spanish-American War; former attaché in the Office of Naval Intelligence.

Obituary

N Y Times p23 S 10 '43 por

HOVICK, ROSE LOUISE. *See* Lee, G. R.

HOWARD, LESLIE Apr. 3, 1893—May (?), 1943 British actor, motion-picture director, and producer; declared missing since enemy aircraft attacked transport in which he was traveling from Lisbon to England; real name Leslie Stainer; began career as bank clerk and switched to acting after the First World War; one of his favorite roles that of Alan Squier in *The Petrified Forest* (1935), both on the stage and on the screen; also distinguished himself in the motion pictures *The Scarlet Pimpernel* (1935) and *Of Human Bondage* (1934), and in numerous other films and plays.

Obituary

N Y Times p1, 4 Je 3 '43 por

HOWE, HARRISON E(STELL) Dec 15, 1881—Dec. 10, 1942 Editor of *Industrial and Engineering Chemistry*, a publication of the American Chemical Society; author of numerous works on chemistry; took leading part in the movement to reduce hours of labor in industry.

Obituary

N Y Times p15 D 12 '42 por

HOWE, JAMES WONG 1899(?)- Motion-picture cameraman

Address: b. c/o Warner Brothers' Pictures, Inc, Burbank, Calif.

At one time a professional fighter, ace Hollywood cameraman James Wong Howe has been fighting one way or another all of his life. As a member of a racial minority, he has had to cope with more difficulties than the average American, and his success today is therefore all the more amazing. Now, according to report, the highest paid cameraman in Hollywood, he says of his application of the prize-fighting technique to life: "You've got to duck. You've got to move fast. You've got to use your noodle." Using his "noodle," ducking, and moving fast are exactly what "Jimmy" (as all Hollywood knows him) has been doing ever since he was born shortly before the turn of the century in Kwangtun, China.

Mac Julian

JAMES WONG HOWE

At an early age, James Wong Howe was brought to Pasco, Washington, by his father, who had opened a successful restaurant there. The boy's name was originally Wong (his family name) Tung Jim, but a teacher with a passion for anglicization combined it with his father's name, Wong Howe, and evolved James Howe. Later, as a successful cameraman, Howe reinserted the Wong, in the middle, to give his name distinction.

The only Chinese boy in school, Jimmy thought the American children were grotesque, and they thought him laughable. He managed, however, to get along fairly well with the others, especially after they had learned that he was adept with his fists. In order to keep in good with them he even took to stealing things out of his father's grocery store (at the height of his affluence the elder Wong owned two restaurants, four hog ranches, a grocery store, a hardware store, and a great deal of real estate) and "in general running a bit wild." As a consequence, the boy was shipped off to a farm belonging to a family friend (formerly Mayor of Pasco) in Oregon, and he stayed there four years. He returned to Pasco upon learning that his father was dying.

Young Howe did not care much for the restaurant business, and he was so successful with his fists that he decided to make fighting his profession. He took boxing lessons in earnest when he was sixteen and developed

HOWE, JAMES WONG—*Continued*

into a moderately good fighter, fast on his feet and quick to avoid blows. For several years he fought throughout his native Northwest at from $10 to $100 a fight—whatever he could get. As the only Chinese pugilist in the United States he gained a certain amount of popularity. In 1916, however, he came to Southern California already tiring of the fighting racket. He had forgotten to duck a few times, and there had been other times when the other fellow had been just a little bit faster on his feet than the diminutive Chinese. Finally Howe quit the ring and got a job as bellhop at the Beverly Hills Hotel —a job that lasted just two weeks. He was fired for "smacking a Korean whose looks didn't appear quite right."

Out of a job and out of funds, Howe was wandering around the Plaza in Los Angeles one day when he happened on the making of a Mack Sennett comedy in a downtown park. The business interested him. A friend of his, an old-time fighter, who had obtained a job at the studios, urged young Howe to become a cameraman. He painted the picture of a cameraman's life in glowing terms and added his clinching argument: "And the pay is terrific. I only work twelve hours a day and I get ten bucks a week." This convinced Howe, and he decided to take up photography.

Howe's early struggles to establish himself in Hollywood as a cameraman were tremendous. His first step was to obtain a job with a commercial photographer. His next step was to hit the studios. He pulled some strings, annoyed many people, and finally got a job at Lasky's. Entitled a "camera assistant," he had the duty, primarily, of picking up the camera and moving it from place to place. Soon he was promoted to be assistant to Alvin Wyckoff, "one of the great cameramen of all time," at a $5 increase in salary.

Young Howe was curious and wanted to know what was inside the object he was carrying all over the lots. Besides, he cagily noted that the man who turned the crank of the apparatus made much more money than the one who carted it about. Howe promptly decided to get himself a camera and started to accumulate some savings by living on rice, scrimping on recreation, and generally pinching pennies. Meanwhile his trouble was living. His home was in Los Angeles, miles from the studio. Wyckoff was Cecil B. De Mille's '42 cameraman, and De Mille, according to Kyle Crichton in *Collier's*, "had no idea what short hours meant. They would shoot until eight at night, and then it was the work of the assistant cameraman to reload the cameras for the next day, clean them, fix up the still cameras, get the extra cameras in shape, and do a little dusting about the set. By this time it would be after midnight, and he would have missed the last car. De Mille was featuring Gloria Swanson in those days and he usually had a bedroom set which had come straight down from Marie Antoinette or Madame Pompadour. It was summertime, the weather was mild, and Jimmy slept every night in Gloria Swanson's bed."

Howe finally saved up enough money, bought himself a camera, and experimented with it. He played with lights, studied lenses and films, and finally reached the stage where he thought he was ready to get into big time. The then famous Mary Miles Minter was associated with his studios. The young cameraman walked up to her one day and asked her to pose for him. She graciously consented. When she saw the prints she was astounded; she had never been photographed so magnificently before. Upon finding out that Howe could do the same thing with a motion-picture camera as with a still camera, she immediately demanded that he be made her cameraman.

At the end of three years Howe was a full-fledged expert, since the camera at that time was much simpler than it is now. "They used the split screen and the double exposure, but otherwise there were not many tricks." Because there were reflections from the white shirt fronts of the leading men, they wore blue shirts which photographed white. The vogue has never died.

The greatest obstacle in Howe's pathway was racial discrimination. Because he was Chinese "he was supposed to stick in the background and accept a certain number of insults." He was also given the worst equipment on the lot. When, however, the producers saw what miracles he could work with his wreck of a camera, they gave him a contract. After that Howe was practically able to write his own ticket in the motion-picture industry.

Occasionally, however, there have been setbacks in Howe's professional career. The biggest of these occurred shortly after 1929, on Howe's return from a visit to his native China. During his absence sound had come into pictures—a whole new camera technique had developed around it, and Howe was out! He was unemployed for a year, spending the time in making a sound film for the Japanese market. "He put his own money into it, raised other money, and found when it was finished there was no place to show it. . . "Only two theatres in Japan were wired for sound." Meanwhile William Howard, a Fox director, was also in a difficult position. He was a good director, but out of favor with his company. They were paying him a large salary, but giving him no opportunity to do anything, and he seemed to be heading fast toward oblivion. Howard and the Chinese cameraman met and decided to combine their talents in experimenting with new techniques. Howard tried some new directorial methods. Howe "monkeyed around" with new lenses and new types of film. They produced a picture, *Transatlantic* (1931), which was a smash hit and put the two back "on top of the heap," where they have remained ever since.

Howe's job has not been an easy one. Working in a field notorious for the quantity and variety of its temperaments, he has occasionally been put in some very ticklish situations. From a technical standpoint alone motion pictures present difficulties which overwhelm lesser men. The photographer's task is "to make old stars young, plump stars thin, ordinary faces beautiful, and to convert terrible defects into gorgeous assets," and his work can either make or break the person he is photographing. So far Howe's work has "made" them. "Every woman," says Howe, "has irregular features. It's just a matter of trickery with lights, shadows, and the right accent of make-up to make them right. Full lips and expressive eyes, these are the all-important features. Nose, ears, chin, cheek bones, forehead, necks, shoulders, these do not matter so much." Each actress does, however, present an individual problem: in one it is freckles, in another a good or bad side of the face, or a nose which is difficult to photograph well.

In addition to coping with these technical problems, the cameraman must have the tact of an international diplomat. Howe has on occasion been fought over by two "prima donnas" of the screen, each wanting him to be her cameraman. At times like these Howe wisely practices Oriental inscrutability and keeps his mouth shut. He lets the producer make the choice, and then accepts whatever assignment is made. In this way he avoids arousing an antagonism which might lead to unpleasant results.

A situation of this sort presented itself just as Howe was preparing to leave for England to work with William Howard on *Fire over England* (1937). Marlene Dietrich was appearing in a Technicolor film, and photographers were having difficulty in getting good results. She asked Howe to see what he could do. Although he told her that he had a previous commitment, she asked him to try anyway, just for experimental purposes. Howe went over to the lots and made some test pictures of her which turned out to be excellent. Dietrich asked him to remain as head cameraman, but, as he had already told her, he was assigned to another picture. The next day, however, when he went to the station to entrain for the East, he found three thugs waiting to escort him. Certain they were kidnapping him, he made no resistance, but accompanied them silently. He was relieved when they escorted him to his train. William Howard had heard of his success with the Dietrich shots, and, wishing to avoid any possibility of Howe's being shanghaied into the job, had hired him a bodyguard!

Howe is not only supposed to be the highest-paid cameraman on the lots, he is also generally considered among the ten best. Some critics have even called him the finest cameraman in the world. He has not earned this distinction without hard work. As head cameraman, he no longer handles the camera personally, but acts as director of photography, supervising lighting and technical details of developing and printing. In order to maintain his status he is constantly on his toes; every time there is some new discovery in motion-picture photography Howe is the first to try it out. In addition, he himself has made several technical advances in the camera: he has invented a counter which accurately determines the number of feet of film exposed, and he has invented a silencer.

Among the screen beauties, present-day and past, who have passed in front of Howe's lens have been Marlene Dietrich, Vera Zorina '41, Myrna Loy, the Lane Sisters, Norma Shearer, Clara Bow, Estelle Taylor, Bessie Love, Merle Oberon '41, Colleen Moore, Pola Negri, Gloria Swanson, Joan Crawford, and Loretta Young. He has worked on a large number of pictures, including *Laugh Clown Laugh* (1928); *The Thin Man* (1934); *The Trail of the Lonesome Pine* (1936); *Algiers* (1938); *Dr. Ehrlich's Magic Bullet* and *Saturday's Children* (1940); and *The Strawberry Blonde* (1941). In the fall of 1943 his work as cameraman for *North Star* won him a great deal of favorable critical comment.

Disappointed at not being chosen to photograph *The Good Earth* (1937), Howe hopes some day to photograph and direct a documentary film of his own about the Chinese people. In February 1943 it was reported that he was returning to China to film the progress of the war against Japan for the Chinese and American Governments, but this project apparently did not come off.

Not quite five feet in height, Howe has straight dark hair and dark eyes. His strength of character makes up for his diminutive stature; affable, he nevertheless will take no joking about his work. "Hollywood's only Chinese cameraman," as he is inevitably known, has worked hard to reach the position he occupies and he is determined to stay there. As a raincheck, however, he owns a Hollywood restaurant called Ching Howe that is supposed to serve the best Chinese food in its locality.

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HOYT, (EDWIN) PALMER Mar. 10, 1897- Former United States Government official; publisher

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When Palmer Hoyt, publisher-on-leave of the Portland *Oregonian*, arrived in Washington on June 20, 1943 to take over his new duties as director of the domestic branch of the OWI, he found to his nervous bewilderment that his job had been "half shot out from under him" while he was en route from the Pacific Coast. (The House of Representatives had voted only two days previously to abolish all OWI domestic operations. Senate action had not yet been taken.) Accustomed as wartime Washington is to the administrative tangles, red tape, and accumulated ill will which many a businessman has had to face in taking over a difficult and controversial government post, observers agreed that Hoyt's position was a new high in awkwardness. Ignoring as best he could both the controversy over whether he was to have a job or not and the complete demoralization of the 1,500 members of his office personnel, many of whom were out looking for new positions, he girded up his loins and called a press conference immediately, stating decisively what he thought the domestic policies of the OWI ought to be. "I didn't come down to take a job. I came down to do one, and if that isn't indicated, then I'll go back. But there's a job to be done, and somebody is going to

Photo-Art

PALMER HOYT

do it." The job remained open, but five months later the OWI was forced to announce the new director's resignation, effective January 1, 1944. Hoyt had come East on a six months' leave from his newspaper to fill the OWI post; and, despite efforts of government officials to retain him, the proprietors of the *Oregonian* refused to extend his leave. The post was filled by George W. Healy, managing editor of the New Orleans *Times-Picayune.*

Edwin Palmer Hoyt was born on March 10, 1897 in Roseville, Illinois, the son of Edwin Palmer and Annie Marie (Tendler) Hoyt. A member of the First World War generation, as a lad of twenty he was sent to France with the American Expeditionary Force, advancing from private to corporal, sergeant, and finally sergeant major. Upon his discharge in 1919 he returned to America and married Cecile de Vore on May 18, 1921 in Vancouver, Washington. In taking up the threads of civilian life again he decided to resume the formal education which had been interrupted by the War, and matriculated at the University of Oregon. He received his B. A. in 1923, the same year his first child, Edwin Palmer Hoyt, III, was born (August 5, 1923). In that year, too, he made his first connection with the newspaper field, for he became telegraph and sports editor of the *East Oregonian* in the town of Pendleton, Oregon. His chance at a big city paper came in 1926 when he started as a copy reader on the Portland *Oregonian,* working his way slowly up the ladder of success through the ranks of reporter (1928-29); drama editor (1929-31); night city editor (1931-32); executive news editor (1932-33); managing editor (1933-38); and, finally, publisher (1938). His second son, Charles Richard Hoyt, was born on January 17, 1928.

When Elmer Davis '40 announced on May 14, 1943 that Palmer Hoyt was to take over the position vacated by the resignation of Gardner Cowles, Jr. '43 (who left to "give attention to his several publications"—the Des Moines *Register* and *Tribune, Look* Magazine, the Minneapolis *Star-Journal*—as well as the Iowa Broadcasting Company) he expressed his pleasure at Hoyt's acceptance. "Mr. Hoyt is a competent, experienced newspaperman who enjoys the respect of newspapermen throughout the country. He knows particularly well the problems and point of view of the West, which should be helpful to all of us here in Washington." Gardner Cowles stated on the same occasion that the appointment of Hoyt "strengthens OWI and will be applauded by newspapermen everywhere."

As a matter of fact, Elmer Davis and the policies of the OWI had been under fire for some time before Palmer Hoyt appeared on the scene. Criticism of the OWI on the home front centered on the fear that the agency's "coordination" of government news "actually meant controlling the news output of the Government, to some degree controlling what the press, radio, and motion-picture companies do with it." Statements were made by Republicans and anti-New Deal Democrats that the OWI "mixed New Deal propaganda with the facts" in its releases on such controversial subjects as the Ruml '43 plan. Moreover it was alleged that the OWI had appointed some incompetent and possibly disloyal persons, paying them needlessly high salaries, and that Davis' offices had been used as a haven for draft dodgers. Elmer Davis replied to these charges by citing figures to prove that most of the OWI "draft dodgers" were deferred because of dependency; that most of the employees in question would have had a better chance of being declared essential in the positions they had dropped on newspapers and radio stations to do "jobs that somebody has to do in promotion of the war effort"; that the key men's salaries were much below their former incomes (his own had dropped from "about $53,000" with CBS to $12,000). Admitting "culpable negligence" in one instance of meddling with partisan domestic issues, Davis stated emphatically that such was neither the policy nor the common practice of the OWI.

Criticism of the efficiency of the organization was more widespread than any of the other accusations leveled against it. Prominent newspapermen (including Palmer Hoyt) and government leaders attacked OWI vigorously for its failure to coordinate news, for incomplete and inaccurate reporting, for occasional rash and ill-advised statements. The tremendous difficulties inherent in the job of working with seventeen different government agencies were not overlooked by all commentators, however, for when the House voted to abolish the domestic branch of the OWI, various individuals and groups (Dorothy Thompson '40, the New York *Times, PM,* the C. I. O., the War Agencies Correspondents' Association, etc.) sprang to its defense. OWI head Elmer Davis, who had been called a "Goebbels" by Representative Joe Starnes, emphatically denied this, stating that on the contrary he had no coercive powers and for this reason could not prevent conflicting and contradictory reports from percolating out to the press from various government agencies. The OWI has no authority to force administrators to agree on policies which have not been determined by a higher authority, nor can it influence what officials say personally to reporters. The New York *Times'* comment on the issue was typical: "This domestic organization, if it has made mistakes, has also done much useful work. It has succeeded in making available to the public much more information, much more promptly, about the activities of the military and naval services than was available before Mr. Davis went to work. It has eliminated a good deal of the duplication and confusion which formerly prevailed in the public announcements of the Government. It has checked, if not entirely dammed, the immense torrent of propaganda that once poured from competitive press agents in Washington."

This, then, was the situation which Palmer Hoyt faced upon his arrival in Washington. Himself a Republican, he could scarcely agree with the 160 Republican members of the House who had voted to discontinue the agency. At his first press conference he read from a prepared statement, apologizing for doing so but feeling that the delicate circumstances warranted caution. (It was assumed in Washington that his statement was designed among other things to influence the Senate to restore the appropriation for the domestic branch.) Hoyt made it clear that he had taken a six months' leave of absence from his paper "to do this job with the clear understanding that I would have full authority to operate the domestic branch according to the freest standards of the American Press." He promised to obtain the release of the fullest possible news as quickly as possible; to eschew all "propagandizing" and "pamphleteering"; to give the nation straight information about the War without sugarcoating; to yield to no political pressure and to serve no political interests. "This is an Office of War Information; it will deal only with information about the War."

Whether the Senate was impressed by Hoyt's speech or by the thought of the chaos that would result when each government agency got its press agents busy again, an appropriations subcommittee voted on June 29, 1943 to reverse the decision of the House and to give the domestic branch of the OWI $3,000,000 (of the $5,500,000 recommended by the budget bureau) in specially earmarked funds. Operations permitted to continue included the news bureau, program requirements, radio division, office of the director, the motion-picture bureau, and the special services bureau. (Hoyt promoted Philip Cohen to chief of the radio bureau.) This eliminated the publications bureau and field operations bureau. The OWI immediately (June 30) closed down its twelve regional and thirty-six branch offices throughout the country, feeling, quite rightly, that the Congressional conference committee would be unlikely to liberalize the appropriation. (The bill as finally passed cut the appropriation to $2,250,000 of the $8,800,000 originally requested by the division.)

On July 6 Hoyt showed the cooperative and diplomatic spirit in which he intended to attack the problems besetting him by announcing the appointment of nine newspaper editors and managing editors to act as an advisory committee, some of whom had been very critical of OWI policies. He stated that his office would "not issue any printed matter directly to the public," but would "work entirely through the accepted media of information." Commenting on the "pretty tight budget," he remarked that "some business firms spend $10,000,000 to tell the public what they are doing. Within the next ten days, therefore, we will discuss our problems with representatives of the press, radio, outdoor and card advertising, and with magazine and book publishers. We want to get their views on what we can do. Until we have completed these conversations we can't tell what OWI's program will be."

On July 13, after a day's meeting at which Roy A. Roberts, managing editor of the Kansas City *Star,* was elected chairman, the advisory committee issued a statement agreeing in the main with the principles outlined by Hoyt and questioning the wisdom of abolishing the field service. "The committee will request OWI to poll newspapers and radio stations as to their desire for the recreation of a field service operating under the same principles that govern OWI's Washington activities. The committee feels that a streamlined, effectively conducted field service might be more economical to the Government, in both money and man power, than for the separate agencies to employ information men of their own." In late July 1943 Hoyt was in Hollywood for conferences with the producer organizations on what type of help they wanted from the OWI and whom they wished to suggest to take over Lowell Mellett's '42 unsalaried job as chief of the domestic film bureau. (Mellett resigned on July 9.) On September 25 Hoyt announced that the opening would be filled by Stanton Griffis, chairman of the executive committee of Paramount Pictures. Griffis' appointment was calculated to win industry-wide approval and was one for which Hoyt had worked particularly hard. At the time of the announcement he made it clear that the OWI had no intentions of producing films of its own for domestic consumption—in competition with the film industry. "The already . . . effective cooperation between the Government and the film industry," he emphasized, "has made obvious a point I made some time ago when I said that there was no more need for the OWI to produce its own films than there was for it to publish its own newspaper." As outlined by Hoyt, Griffis' job included "supervising the relationships between the Government and the film industry, coordinating all Government requests to the industry, and channeling all the film industry's requests for information from the Government."

On September 13 Hoyt had also announced a reorganization of the domestic branch of the OWI which commentators had accepted as reflecting the desire of his agency to get more realistic war news from the Army and the Navy and to get it faster. According to Hoyt, "newsreel coverage is one of the keys to the log jams that block realistic war coverage. . . It is generally conceded that the highest home-front morale exists in Russia. If you have seen Russian motion pictures of the War as

HOYT, PALMER—*Continued*

they are shown to the Russian people you will remember that they take the War as it comes. The dead are part of the battle, and the maimed and wounded civilians tortured by the Nazis are shown, too, as well as the punishment given the Nazis for rape, loot, and murder. . . With the facilities this country has it can produce a play-by-play story of the War, with pictures, that will make each of us an eyewitness. The fact that it isn't being done is a responsibility, first of OWI, second of the military services, and third of the newspapers, motion pictures, and radio." On October 4 Hoyt asked for cooperation in showing the horrors of war now, leaving as few of them as possible for "pacifist circles" to pounce upon in after years and use as propaganda.

In November, in a symposium written for the University of Missouri School of Journalism, he added to this when he said: "Some of the practices indulged in [by the censors] under the excuse of military or naval security smack of the thought processes of the Middle Ages. . . The present system of the application of censorship filters down through military, naval, and civilian 'authorities,' many of whom are unfamiliar with the wartime censorship code; in fact, there are some cases where military censors have never heard of it." On November 29, in a press interview, he was able to report his progress in "obtaining the cooperation of the military authorities in releasing photographs of American soldiers killed in action and speeding up news coverage of military engagements, such as the recent landing on the Gilbert Islands."

Palmer Hoyt's energetic and practical approach to his job and his desire to work smoothly with industry were no surprise to his acquaintances. This "big, bass-mouthed man in the neat blue suit" (he is five feet nine and one-half inches tall, weighs 190 pounds, and is of "medium coloring") was hailed by *Time* as an "up-from-the-ranks editor and publisher" who is "patient, smart, and has a rare knack of making and keeping friends. . . Given half a chance, he could click." Though in August 1942 he said in a radio speech, "I wouldn't hire the Government as a reporter because it does a bad job of reporting the biggest story in history," he was quick to say upon his arrival in Washington that he thought OWI had improved a lot in the last year and that from where he sat he thought Washington reporters had done a fine job. During his own brief tenure he was able to cut off much of the Congressional criticism of the agency. Under his management the staff was whittled down from 1,300 to 495 employes "and continued to function efficiently." His task was threefold (in addition to his struggle with the Army and Navy over their news releases): "to issue news of the various war agencies and to compile over-all studies of controversial problems and to distribute war information of all kinds through the media of the press, radio, and the screen."

A representative of the West, a Baptist, a "lifelong Republican," Hoyt has not confined himself to journalism alone but has written a number of Western novels and over fifty published short stories. In his lighter moments he likes to fish and play golf. Like many a gregarious American he is an inveterate "joiner," holding such varied offices as director of the Portland Symphony Society, trustee of the Multnomah Amateur Athletic Club, member of the Portland Chamber of Commerce, president of the Oregon press conference, president of the Oregon Newspaper Publishers Association (1943-44) Rotarian, national president of Sigma Delta Chi (1941-43), and state chairman of the Oregon War Bond Staff (1941-43). He is also a member of Chi Psi, Sigma Upsilon, Hammer and Coffin, and of his local Breakfast, Golf, and University Clubs.

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HRDLIČKA, ALEŠ (hėr'dlich-ka) Mar. 29, 1869—Sept. 5, 1943 Anthropologist; curator at the National Museum in Washington, D. C.; Bohemian-born, he came to the United States in 1882; connected with the Smithsonian Institute since 1903; see sketch 1941 Yearbook.

Obituary

N Y Times p17 S 6 '43 por

HUBBARD, BERNARD (ROSECRANS), FATHER Nov. 24, 1888- Priest; explorer; lecturer; writer; scientist

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"A Jesuit who is more often in parka and hip boots than in his cassock and who has become known to scientists, Eskimos, thousands of college students, and those interested in frontiers beyond their reach as the Glacier Priest" was the way the *Literary Digest* described Father Bernard Hubbard in 1935. Explorer, geologist, volcanologist, ichthyologist, oceanographer, paleontologist, the author of two books, and a photographer of note, half the year Father Hubbard is "the highest paid lecturer in the world," his lecture tours financing jaunts and swelling his Alaskan missions fund; the other half he is "a wanderer among treacherous craters and glaciers." And at all times he is the priest, "never missing his Mass though he may have mushed eighty-five miles in sixty-seven hours 'practically without sleep,' never failing to recite his breviary though he bends beneath his 100-pound pack." According to Father Talbot of the Jesuit weekly *America*: "He does not court danger for danger itself, not for the thrill of it, the dare or the love or the vanity of it. He faces danger because it has to be faced for a higher end." Since the United States entered the Second World War he has been serving in what he calls "a civilian advisory capacity" to the American armed forces and at the same time he has been carrying on his coast-to-coast lecture tours.

Bernard Rosecrans Hubbard was born in San Francisco, California on November 24, 1888, the son of George Milton and Katherine

Cornelia (Wilder) Hubbard. He "began his exploring career as a frail youth climbing California's Santa Cruz mountains with gun, camera, and dog." Dubbed "Fossil" Hubbard by classmates, from 1898 to 1906 he attended St. Ignatius College in San Francisco, from 1906 to 1908 the University of Santa Clara, and in 1908 he became a member of the Jesuit Order. He then taught science and literature in various Jesuit institutions for several years, "puttered about the geological formations of a half-dozen States," took his B. A. from the Jesuit Novitiate of Los Gatos in 1913 and his M. A. from Gonzaga University in Spokane, Washington in 1921. That same year he went to the University of Innsbruck, Austria, to complete his theological studies.

It was not the first time Father Hubbard had lived in Austria: before the First World War he had served as chaplain to Empress Zita for a time. But the reason he gives for having attended the University is, to say the least, original. "As a youngster I was always in great difficulty because I was always arguing with my teachers. I received indefinite leaves of absence, without diploma, from two far western universities. I decided the only way for me to succeed was to go somewhere where I didn't know the language well enough to argue, so I went to the University of Innsbruck and passed with flying colors. This is my academic background, and I don't brag about it." Remaining at the University for four years, Father Hubbard climbed nearly every precipitous peak in the Alps, and won the sobriquet of *Gletscher Pfarrer*, or "Glacier Priest."

Since 1926 Father Hubbard has headed the Geology Department of the University of Santa Clara, "one of the schools that did without my valuable services as a boy, and now proud of me." "I didn't have any professors to argue with," he says, "so I had to argue with my textbooks. I had geology, ethnology, paleontology, and all that. Finally the president of the University said: 'Why don't you write your own textbook?' That is what started me going to Alaska. I got two young fellows, built like I am, like a battleship. For that kind of work there are four qualifications you need: a strong back, a strong stomach, a dumb head, and a good guardian angel. We went to Alaska and for five years studied glaciers and for five more years we studied Afognak. Then we picked on the Eskimos for five years, and I was all ready for retirement from Santa Clara University when the big emergency broke. . ."

Who's Who in America makes Father Hubbard's contributions to science sound considerably more pretentious: "Scientific studies in volcanology, Aniakchak, 1931-32; in glacier geology, Alaska Peninsula and Southeastern Alaska; in meteorology and oceanography, Arctic Ocean north of Alaska and in islands of Bering Sea; in ethnology, tracing primitive Asiatic migration to North America; in anthropology, locating many buried village sites of stone-age man; in ichthyology, studies of salmon runs bound for Bering Sea; in paleontology, discovery of new genera fossil jurassic marine life in Katmai."

FATHER BERNARD HUBBARD

Either account, however, ignores the adventurous aspects of Father Hubbard's career. In one of his first annual trips to Alaska, in 1928, he and his party climbed the face of the Mendenhall Glacier, arriving three days and three nights later, nearly exhausted, at the end of the Taku Glacier. In this way the existence of a huge interior mass of ice several thousand miles in area in a hitherto unexplored region not far back of Juneau was confirmed, and much interesting data on glacial geology contributed to science. In 1931 they flew over Aniakchak, the Alaskan "moon crater," which had been giving the greatest eruption of modern times, and were nearly sucked into this volcano within a volcano, whose inaccessibility had previously prevented any complete record of its specimens and behavior from being made. They got motion pictures of Aniakchak, however. In the summer of 1934, making their way westward to the Aghileen Pinnacles, a group of weird needlelike peaks that had never before been explored or climbed, they discovered that the needles were merely part of the rim of a great volcanic crater even larger than Aniakchak. The party scaled the needles, obtaining important specimens and geological data as well as a motion picture of the climb.

Finally, in the spring of 1937, Father Hubbard set out on his longest Arctic trip—eighteen months. The winter of 1937 to 1938 was spent with the 190 Eskimo inhabitants of King Island, who are cut off from the mainland by the rigors of the Arctic winter from September to June. Movies of the natives' Ice Bowl football game were made, and Father Hubbard studied their language, habits, and health thoroughly before embarking in the spring of 1938 on a trip along Alaska's northern coast to the Canadian border.

In his last trip to Alaska before the outbreak of the Second World War, in the summer of 1939, Father Hubbard spent three weeks on one of the largest of the Alaskan volcanoes. According to the New York *Times*, it was after this expedition that he almost acquired a hatred

HUBBARD, FATHER BERNARD—*Cont.*
of one of the miracles of modern science. The three weeks had been weeks of "rain, cold, mist, and fog. Three weeks when their clothes were continually wet and they were soaked to the skin. They returned to their base camp—cold, wet, miserable, and nearly snow-blind. Father Hubbard turned on the radio and idly twirled the station dial. Finally, he tuned in to a program coming from a Hollywood night club—and almost threw away his short-wave receiver when he heard a lady songstress emoting with a then-popular tune called *With the Wind and the Rain in Your Hair.*"

Besides thousands of feet of film, two books, amply illustrated with photographs, were by-products of Father Hubbard's explorations. The first, *Mush, You Malemutes!* (1932), had previously been published in installments in the *Saturday Evening Post.* It was praised by the New York *Times* for its "rapid, vivid, economical style" and for its "interestingly told information about dogs and Eskimos, mushing and camping, life in Alaska in both winter and summer, glaciers, mountains, volcanoes, the animals and the flowers and trees of the region." The second, *Cradle of the Storms* (1935), was equally well received. The New York *Times* said: "Father Hubbard has a more complete equipment for his work than most explorers, for he sees beauty and wonder and humanity against this ample scientific background. His book is seasoned with rich philosophy and good humor." Said the *Literary Digest*: "There is no soft glamour about his North, such as one finds in the writings of Rockwell Kent '42, for instance. A peak of rock, capped by snow, is bait to his insatiable meteorological curiosity."

Since the outbreak of the Second World War, Father Hubbard's knowledge of Alaska has been in particular demand by the United States Army. In October 1940 he scored the rumors of a submarine in the Arctic regions, and as early as April 1941 he gave it as his opinion that an invasion of Alaska from Siberia would be "suicidal," since constant winds keep the Arctic from freezing over and blizzards cut down flying visibility. He still holds to this opinion. That same spring he prepared a report on his fourteen Alaskan expeditions for the Federal Government before leaving on a Coast Guard cutter to help the Army organize Alaskan defenses, and he offered to the Army his specially-bred Arctic dogs, raised by his brother on a ranch near Chico, California, for use in the defense of the far northern frontier. Other equipment developed by the glacier priest which was offered to the Army that year included alpaca-lined jackets of light, weather-proof fabric for use by soldiers, trousers of waterproof linen lined with kapok, fawnskin boots, and a stormproof tent that sleeps eight and weighs only nine pounds.

After Pearl Harbor, Father Hubbard says, "I naturally wanted to do everything that an American citizen can do who can not only sing

My country 'tis of thee,
Land where my fathers died,

but 'Land where my fathers and grandfathers died,' and so I put at the disposition of the armed forces over one million feet of standard sized film and over one hundred thousand still pictures of the terrain. Likewise, I turned over all the material or reports that were the only ones in existence on the Bering Sea weather, and all other tricky areas, trying to do my part." In the spring of 1942 he was on his way back to Alaska to serve in a civilian advisory capacity to the armed forces. "I have nothing official whatsoever," he says. "I am a member of the Jesuit Order. I am an auxiliary chaplain in the armed services. In that connection I have done quite a bit of traveling. Among other places, I have gone to Washington by their request, two or three times. But in all these adventures I have paid my own expenses and everything, and that means I am not official."

In September 1942, Father Hubbard says, "when I came back from my sixteenth consecutive year of work, Vice-Admiral Freeman, lately retired head of the 13th Naval District, and a submarine master in the First World War, approached me in a very delicate way, as the Navy always does, and said, 'Father, the boys go up to Alaska not afraid of the Japs but afraid of the country; I would like to have you go up to the stations and just teach them not to be afraid of the country.'" And to the Aleutians Father Hubbard went, in December 1942, but first he set out on another of his strenuous lecture tours in the United States. "When you've lived in the north, come in to find your camp torn up by bears and had to eat your dogs when you ran out of food, you don't mind a little thing like a lecture tour," he says.

Father Hubbard returned from the Aleutians in January 1943. He had gone down in submarines, flown in Army planes, and been on board mine-laying vessels, all the time serving as auxiliary chaplain and advisor on terrain, weather, clothing, and food. Then he promptly set out on another lecture tour. In his lectures and newspaper interviews since that time he has consistently praised the morale of American troops in Alaska and the Aleutians, saying that they are "probably better fed and clothed than ever before in their lives." But the main content of his speeches has been an attack on Russian neutrality toward Japan, and a plea that the United States concentrate more on the Pacific War and less on the European.

"We are focusing our attention on the Atlantic practically to the neglect of the Pacific," Father Hubbard says. He is not even sure that the European war is any of our business. "Whether we mixed up in somebody else's business in Europe remains to be seen. History will tell us that, but this war in the Pacific has been inevitable for a number of years." Yet the only way to attack successfully in the Aleutians is probably "to use the Soviet bases at the end of Kamchatka, near Vladivostok," and the Soviet Union remains neutral toward Japan. "We have declared war on all their enemies, but they have not declared war on all of ours. There is a neutrality and an understanding there, but when that neutrality between Japan and Soviet Russia kills our boys—they might be your sons or your husbands or your menfolk—if you want that to happen, O. K." Furthermore, when the Russians renewed to the Japanese the rights to the Kamchatka Fisheries, "they gave the Japs the key to the Aleutian Islands because they could attack any time they wanted to . . . they know what the weather will be and we don't know that." "There's nothing we can do about the treaty now," Father Hubbard admits. "But we do need an intelligent public opinion so we can exert a little pressure on Russia if we have to. If Russia would give us landing fields and be as friendly to us as she is to Japan we would be more convinced of her friendship to us." He says that the American soldiers up in the Aleutians "don't trust the neighbors on the other side of the Bering Sea any more than we do, and that is constantly brought out when you get a group of Soviet officers and our officers visiting up there."

Father Hubbard's ideas have, naturally, caused some controversy. In general, only those who are anxious to divert attention from the European theatre of war seem to agree with him. "If we thought Russia were so strong that she could fight simultaneously and successfully against both Germany and Japan, we might agree with Father Hubbard's argument," wrote an editorial writer in the Milwaukee *Journal*. "It would be wonderful if Russia could smash Japan as well as Germany. But how many Americans would like to see Russia fight all our battles for us? . . Few Americans, we believe, feel as Father Hubbard does." The Office of War Information denies that Russia made any weather reports available to Japan that are not also available to us.

Although his father was a native of Montreal, Father Hubbard is aggressively American. "Every time our boys bomb Kiska they have to fly a greater distance from Dutch Harbor than the R. A. F. does when they leave London to bomb the cities in Italy. The R. A. F. gets the headlines and our boys don't," he has said, for example. In acknowledging an introduction at the Executives' Club of Chicago he expressed his gratitude "for that very courteous and real American introduction to a group of real Americans," and shortly afterward in his speech he referred to New York City as a city "that used to belong to the United States." This brand of Americanism apparently does not make him unpopular with his lecture audiences, who also appreciate such witticisms as: "Maybe the higher strategy was to let them [the Japs] stay there [in the Aleutians] long enough to take out their first citizenship papers. Then they would go on relief and we wouldn't have to fight them." Father Hubbard is an extremely informal speaker who is not afraid to use words like "hell" and "lousy," who has reportedly referred to the Chinese as "Chinks," and whose favorite expression is "ants in their pants." ("We get ants in our pants to finish the War in two years," he has said. "The Chinese have that Oriental patience. They're in no hurry; they know they'll win in 200 years.") Another characteristic generally thought of as unpriestly is his enthusiasm for football: he had a lightweight team at Santa Clara.

From July to September 1943, Father Hubbard served as chaplain on Attu Island in the Aleutians. On his return he commenced a coast-to-coast lecture tour which will terminate in the spring of 1944. In order to undertake his war duties, Father Hubbard has been granted a leave of absence from Santa Clara University.

"I am in the middle 50's, weight over 216 pounds, but I am not concerned about that," Father Hubbard describes himself. "I have a Ph. D., which means 'phenomenally dumb' in so many cases, and I don't brag about that." Neither does he boast about the honorary D. Sc. degree presented to him by Marquette University in 1937. But he is at least a little proud of his Eskimo name, "Atatapoc," or "Big Father," and his American Indian name, "Mikwamiwigigik," or "Father Who Works in the Icy High-up." And he must be proud of the feeling that the American Army has for him.

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HUDSON, C(LARENCE) W(ALTER) May 20, 1867—May 10, 1943 Retired consulting engineer; designer of many large bridges in United States, including Victory Bridge at Perth Amboy, New Jersey.

Obituary

N Y Times p25 My 12 '43

HUDSON, HAROLD W. 1876(?)—Jan. 15, 1943 Chief construction engineer for the Triborough and Hell Gate bridges; also helped in building the Pulaski Skyway between Newark and Jersey City, New Jersey.

Obituary

N Y Times p13 Ja 16 '43

HUGHES, PAUL (JOSEPH) May 1, 1916- Author; radio commentator

Address: b. Station KTAR, Heard Bldg, Phoenix, Ariz; h. 1668 E. Earll Dr, Phoenix, Ariz.

While he was working as night editor on the Ada (Oklahoma) *News*, twenty-seven-year-old Paul Hughes one night edited a story about Marshal Timoshenko's '41 defense of Rostov. The young newspaperman suddenly got an idea: "Here was one of the most stirring events of the War—and a man sitting anywhere in the world could write about it." So, although he had never witnessed a battle or even handled a rifle, had never been outside the United States, and never seen a Russian, Paul Hughes decided to write a modern historical novel about the war in Russia. *Retreat from Rostov* (September 1943), a "big, sprawling novel" which has been called an "attempt at the *War and Peace* of the Second World War" and which contains "enough melodrama to burn

PAUL HUGHES

out every fuse in Hollywood," centers about the thirty-four-day battle in which the Germans suffered their decisive defeat in November and December of 1941.

"I was born May 1, 1916 at Roff, Oklahoma and still regard myself as a thorough Oklahoman," writes Paul Hughes. "My father [Victor Hugo Hughes], who died in 1927, was a banker. My mother [Arlene Harbert Hughes], who reared four of us, is secretary to the manager of a cement factory in Oklahoma. In 1932 I was graduated from high school at Ada, Oklahoma. The next four years I alternated going to the teachers' college in Ada and working at a radio station, at a glass plant, and on the Canon City (Colorado) *Daily Record*." He received his B. A. degree from the college in 1936.

Hughes had always wanted to write—"for at least ten years I have been writing in almost every form of prose and verse"—but he had to make a living while collecting the usual rejection slips. After college, and two years as cub reporter, he became, between 1936 and 1940, program director of station KADA in Ada; news editor of KVOR, Colorado Springs; production manager of the Oklahoma Network, Oklahoma City; and night editor on the Ada *News*. In 1940 he married Marjorie Nell Higbie of Oklahoma City; they have a son, Paul Marcus.

"Outside the *News* office in the long night Paul would listen to the lonely wail of the locomotives that brought the world to Ada and took Ada to the state capital eighty-five miles away. Inside the *News* office Paul boiled down facts and figures about the teeming life of Oklahoma's oil wells, zinc and lead mines, cotton and alfalfa fields, stockyards and cement mills into daily news for Ada's readers." And from much farther away came news of the European War fronts, of events that impelled the night editor to write *Retreat from Rostov.*

After deciding to write his novel, Paul Hughes "read a lot of Tolstoi and all available news about the Russian Front. He studied standard works on Russia, combed encyclopedias. Since his book was to be a novel, Paul added to his research 'some understanding of human nature and a little imagination.'" Then he set to work and within eight months had written 586 pages. According to Random House, his publishers, the unsolicited manuscript was an accidental office discovery. "On a quiet afternoon last February [1943] one of our salesmen, who was in between selling trips, started through a stack of unsolicited manuscripts to see if there was anything there worth publishing. There almost never is. He was about half way through when he came upon a whopper of a script by an unknown writer. He read the first page and was about to start skimming through it when he found himself trapped. He was reading every word and reading fast. After he had tasted enough of it to be sure that it was all good, he rushed into the editorial department with as much of the manuscript as he could carry."

In November 1941 the Germans captured Rostov-on-the-Don, gateway to the Caucasus. A week later the Russians drove them out, inflicting the first defeat suffered by Hitler's ['42] armies. *Retreat from Rostov* tells the story of that invasion and defeat largely in terms of the individuals who took part in it—"a Russian rodeo of heroes, heroines, Nazi villains, foreign correspondents, soldiers, civilians." There is a Russian traitor, Colonel Blazonny, who from a secret cellar broadcasts information to the Germans until he is shot by the Russian heroine, "whose loveliness is matched only by her courage." There is Boris Guidenny, the tough guerrilla "who lives with danger and plays Cupid right through two armies." There is a philosophic German colonel and his Polish mistress; there is a temperamental musician who plays the great organ in Rostov Cathedral: when he touched the top note hidden machine guns began "electrically muttering"; their "nasty chatter of death" polished off fifty Nazis sitting in the front pew. And finally there are two young American correspondents: beautiful Bess Elsenberg, who "experienced a glorious, cold twitching throughout her body" when she heard Stalin's ['42] voice on the radio, and her red-headed lover, Roger Dameron. When they both get pretty desperately involved in the War, Bess disguises herself as a Russian peasant and saves Roger and herself from being shot as spies by sending her photograph to Timoshenko (whom she had once scoop-interviewed). He replied: "Please release Bess Elsenberg and her companion at once." "What could possibly stop us now?" exulted Bess. "Now I'll have something to tell my grandchildren," replied Roger.

Critical comment on *Retreat from Rostov* ranged from high praise to depreciation. Lewis Gannett ['41] wrote that "it holds your interest and your respect despite the splashes of melodrama from the first page to the last. . . He succeeds in making the living and genuinely melodramatic realities of war on the great, grim Russian Front seem real and to give the Rostov campaign its true place in the chronology of the War." Another reviewer said: "It is not his [Hughes'] fault that more ink than blood flows through the veins of his Germans, Russians, Czechs, and Poles." Wrote the *Yale Review*: "There is no unifying all-over conception, and there are no characters interesting in themselves. . . The result is an enormous and ardently ambitious failure . . . a super-thriller filled with clumsy dialogue and mechanical plotting." That Hughes has succeeded in overturning the old dogma that history cannot be written "at its moment of ebullition" was the opinion of the New York *Times* reviewer, who added: "*Retreat from Rostov* is the well-told tale of a triumph over the contemporary enemy and is in itself a triumph for the author. For to succeed in being as fresh as this morning's newspaper and yet to extract from the evaporating moment some meaning for tomorrow requires a perspective, a disciplined inner vision, that has nothing to do with time."

Hughes "has a genuine dramatic talent," the *Atlantic Monthly* critic wrote. "And if no Germans or Russians are exactly like the people in the book, we have the pleased feeling that they should be." "No one who opens this book," commented Sterling North '43, "will fail to read to the final page. And although it is not a perfect work of art, it is often effective in its very naïveté."

Since completing his first novel Paul Hughes has been news commentator and production manager of Station KTAR at Phoenix, Arizona. He has not entered active service because "I have suffered from asthma since I was seven years old and hence am not very useful in the present conflict. But I can keep a score." He is convinced that *Retreat from Rostov,* "whatever its imperfections, has shown me that the historical novel is my forte, and I intend to go on writing in that medium. My next book will be about the war in China. God willing, I will write four historical novels on the different theatres of the present War. My ambition is to make the historical novel a more comprehensive form." It is not difficult to understand why Hughes says his one hobby is writing.

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HUMBERT, CROWN PRINCE OF ITALY Sept. 15, 1904-

Address: The Royal Palace, Naples, Italy

The Crown Prince of Italy, Prince Humbert, was born on September 15, 1904. The only son of Victor Emmanuel III '43 and of Queen Elena, he learned all the military arts and sciences as a boy, and then passed through the Royal Military Academy in Turin. G. A. Borgese describes him in his youth as "a handsome boy of decidedly Slavic features, with soft eyes and lips," and a decided streak of snobbishness. "He was very fussy about his nobility of blood, taking, however, more stock in the small percentage of Habsburg corpuscles he carried in his veins than in all the thousand-year-old Savoy lineage. It was perhaps this Viennese inclination that made him so fond of musical comedies. He would read the libretto carefully before the performance; and during it, in the purple penumbra of the royal box in a Turin theatre, would consult time and again a significant passage while listening to the music."

HUMBERT, CROWN PRINCE OF ITALY

Humbert was eighteen when his father invited Mussolini '42 to form a Cabinet. In the opinion of Borgese, Victor Emmanuel's worry over his son's future was responsible in no little measure for the King's surrender to Fascism. "He was sceptical as a King, but orthodox as a father"; and he feared that if he did not agree to the so-called March on Rome Mussolini would bring about his forced abdication and the shift of the ambitious Duke of Aosta to the throne. "What he thoroughly disliked was the idea that his son might be dispossessed of his job; perhaps realizing in his subconscious that the young man could never possibly fit in any other job."

Following the custom of promoting the sons of the monarch as rapidly as possible, the Crown Prince was now hurried through the military grades. "He was made a lieutenant at eighteen, a captain at twenty, a major at twenty-four, a colonel at twenty-six. . ." But Mussolini still had a trump up his sleeve. Humbert did not at first take too kindly to the Fascist interloper. In the words of Frederic Sondern, Jr.: "Bored by the provincial aristocracy, he started intrigues with friends in the Army and among the wealthy dissatisfied manufacturers in the north. Finally, after intercepting some messages between Humbert and Italo Balbo . . . Mussolini took action. He decreed that the Fascist Grand Council must approve the qualifications of the heir apparent before he mounts the throne, and that any change in laws of succession must also be approved by that body." For a while the Fascists also caused the rumor to circulate that the Crown Prince (who

HUMBERT, CROWN PRINCE OF ITALY—*Continued*

had been demoted to Prince of Piedmont) was effeminate.

Such methods were most effective. Gaetano Salvemini '43 and George La Piana, in *What to Do with Italy*, wrote of Prince Hubert before Mussolini's overthrow: "Knowing that his future depends upon his good behavior, he has done his best to appear the most docile and devoted of the Duce's subjects and has never let any occasion go by, birthdays and funerals, victories and triumphs, great speeches and the like, without immediately sending to the omnipotent Duce a telegram of congratulation or of condolence or of unlimited confidence and extravagant praise." In turn, the Fascist press was only too glad to emphasize the deeds of the royal family in favor of the Fascist regime; and Mussolini was quite willing to play second fiddle to the Prince on such occasions as that of his marriage to Princess Maria José of Belgium in January 1930. At the four-day wedding celebration, filled with "levees, court receptions, diplomatic soirées, parades, reviews, gala performances at the opera, and the richness of religious pomp," the Duce gave the order to have the royal march played everywhere in preference to the Fascist hymn. Antifascisti were also arrested all along the route of the royal train from Belgium to Italy, for Prince Humbert had narrowly escaped assassination at the hands of an exiled Italian not many weeks before.

During the '30's Crown Prince Humbert made more than one "good will" visit to foreign countries—in January 1936 to Great Britain as Italian delegate to the funeral of King George V; in October 1938, after the Munich Pact, to Hitler '42 at Berchtesgaden. The only score on which he apparently continued to oppose the Duce was on that of Army discipline and organization. Thomas Morgan "once saw him keep two militia officers at salute for a half hour. They had not sprung to attention and saluted him until he had forced them to it by an unmistakable glower. When given, he did not answer their salute until he was satisfied he had administered a lesson." As a stickler for military discipline it was probably to be expected, then, that the Prince would prefer the regular military salute to the Fascist salute. ("Why do they not all salute like the Army?" he asked Mussolini at a review some years before the outbreak of the Second World War, according to Morgan. "Highness," was the reply, "the Fascist salute is as ancient as Rome itself." "So is a chariot, but I would hate to fight a tank with one," the Prince was quoted as answering.) Humbert's disgust at the inefficiency of the various military organizations during the maneuvers of 1939 was also quite natural. Afterward, it is said, he called his staff officers together, and at a private meeting it was decided that the influence of political officers in the Army must be eliminated.

After the beginning of the Second World War, Prince Humbert, who had previously served as inspector general of infantry, was placed by Mussolini in command of Italy's Northern Army in the Alpine frontier region, with the rank of Army corps general. In May 1940, however, he visited the Pope (from whose predecessor he had received the decoration of the Supreme Order of Christ) to assure him of his loyal devotion as a son of the Church and of his hopes for the peace of the world. Stories of his secret anti-Fascism had been appearing periodically in the conservative British press for many years, and this episode was interpreted as confirming them. As late as June 11, 1940, the day after Mussolini declared war against France and England, the London *Times* announced that the Italian King, the Duke of Aosta, and the Crown Prince were all unsympathetic with Mussolini's war policies. If so, Humbert still concealed the fact very cleverly: it was he who was in charge of the large-scale Italian offensive against France when it finally started, only four days before the signing of the French Armistice. It was true that the offensive was not very successful—the Italians advanced a bare ten miles along the French Riviera, and at terrific cost; but no one has accused the Crown Prince of deliberate sabotage.

Yet evidently nothing could destroy British confidence in the House of Savoy. Winston Churchill '42, on December 23, 1940, asserted that "one man and one man alone, against the crown and Royal Family of Italy, against the Pope and all the authority of the Vatican, against the wishes of the Italian people," had ranged Italy in deadly struggle against the British Empire. Humbert's wife promptly announced that she had been received as a registered member of the feminine section of the Fascist Party, and in January 1941 Humbert himself was promoted to the rank of Army general, with more Black Shirts under his command than ever before. Nevertheless, a dispatch from Lisbon to the London *Daily Telegraph* in February 1942 confided that Fascist leaders in Italy were exerting every pressure to keep Victor Emmanuel from abdicating, "for they knew well that should the Prince of Piedmont succeed him, he would immediately issue a call to the people in an endeavor to make peace." Two months later Mussolini, apparently unworried, made the Crown Prince commander of a group of armies designated as the "Central-Southern and Insular"; at the end of May 1942, while Mussolini was demanding territories from Laval '40, both Victor Emmanuel and his son went in person to review Italian troops massed near the French border; and in October 1942 Humbert was given the rank of marshal in the Italian Army on Mussolini's recommendation.

Late in May 1943, not long before Mussolini's overthrow, the Crown Prince still remained loyal to the Duce. At that time he issued an order of the day admitting that Italy had been unable to equip her troops properly because of lack of raw materials ("quite rightly one of the reasons for her entry in the War"), but at the same time appealing to his men to stand firm in their resistance to the Allies.

According to the authors of *What to Do with Italy*, the Vatican, in accord with the American State and War Departments, wanted an Italian Army faithful to the Monarchy and to its own chiefs, so that in case of an anti-Fascist revolution in Italy the Army would not hesitate to machine-gun the rebels. When the American forces have hold of all key positions of communications and public services, these writers prophesied pessimistically in the spring of 1943, "the old King would abdicate, and his son, the new King, would issue a proclamation promising the restoration of the pre-Fascist constitution. Following a regular procedure, he would invite [Dino Grandi '43] the President of the Chamber of Fasces and Corporations, which is supposed to have taken the place of the old Parliament, and therefore, to be a representative body, to act in the interim as head of the Government. . . Meanwhile, all Fascist titles and emblems will have disappeared, a mass conversion will have taken place by means of which all former Fascists will appear as champions of the constitutional monarchy and will thus remain in control of all the offices in the central and local administrations. The Chamber of Fasces and Corporations will be called the Parliament. It will be convoked, together with the old Senate, and will give a unanimous vote of confidence and grant full emergency powers to Grandi and his Cabinet, thus regularizing their position."

This, however, was written before the Italian surrender. By December 1943 Victor Emmanuel had shown no signs of stepping down; most of those who favored the King's abdication seemed to have little more love for his son; and it was Pietro Badoglio '40, not Grandi, who headed the Government. The Royal Family had escaped from German-occupied Italy in September. As Humbert tells it: "I was with my troops just south of Rome when I decided, on a whim, to go to Rome for the evening. That was the night of September 7. . . Late that night we heard the Germans were moving into Rome. My father, the King, decided he must carry on his duties in a place not occupied by the Germans. The Germans did not stop us when we reached their lines. . . When Mussolini fell, the German soldiers in Italy heard a rumor that Hitler was killed. They were fairly jumping with joy. They believed the War was over. I think that is why our cars got through without interference." (An aide-de-camp ventured that perhaps the Germans mistook the occupants of the royal car for army officers moving up to the front.) By the end of November, with Premier Badoglio still resisting demands that the King abdicate and Humbert repudiate the throne in favor of his son, the Prince of Naples, it was reported that a new political party pledged to support a government headed by Humbert was being formed in Naples, its members drawn largely from aristocratic families and military and naval officers. On December 10 Americans gave much publicity to the fact that Humbert had flown over German lines in a "flying jeep" with an Italian general.

Humbert's wife, Maria José, is said to be the most popular of the royal family in Italy, and while Italy was at war with the Allies she was surely its busiest and most photographed woman. She served as inspectress general of the Italian Red Cross and as patroness of innumerable organizations and associations connected with the War, including the Italo-German Association. In December 1941 she paid a secret visit to her brother, Leopold III of Belgium (interned by the Germans at Laeken Castle), and was present at his marriage to a commoner. Humbert and Maria José have four children: Princess Maria Pia (born in 1934); Victor Emmanuel, Prince of Naples (born in 1937), in line for the Italian throne after his father, on whose behalf men like Count Sforza '42 and Benedetto Croce would support a regency under Badoglio; Princess Maria Gabriella (born in 1940); and Princess Maria Isabella (born in 1943).

Like his mother, Humbert is a natural athlete who rides, skiis, swims, and plays tennis. Six feet two, resembling Hollywood's Robert Young in features and coloring, he is a very personable representative of Europe's nobility. But he is also said to be somewhat lacking in personality, and although he is a linguist of some ability he is seldom credited with great intellect: irreverent Italians call him the "National Cretin." According to *Life* in 1940, "His favorite occupations are playboy amusements—fast cars, skiing, and the ladies of the international set at the Lido and on the Riviera. He is a pet of Elsa Maxwell's '43 [Elsa, however, emphatically does not support him as a future ruler of Italy] and whenever he can get away from his wife . . . he streaks for one of his playgrounds." This information may be a little out of date; according to other sources, after sowing the wild oats of youth rather generously Humbert has settled down to the role of respectable husband and father. Whether he will ever have any more important role than that is a question of some concern to the Italian people.

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HUME, T(HEODORE) C(ARSWELL), REV. (hūm) 1904(?)—Oct. 22, 1943 Clergyman; son of a medical missionary; born in India and raised in China; Rhodes scholar; official delegate to World Council of Churches; killed when Swedish airliner in which he was flying to Stockholm was shot down by a German fighter plane.

Obituary

N Y Times p38 O 24 '43 por

HUTCHESON, WILLIAM L. Feb. 7, 1874- Labor leader

Address: b. 222 E. Michigan St, Indianapolis, Ind; h. 3743 N. Meridian St, Indianapolis, Ind.

William L. Hutcheson, general president of the powerful United Brotherhood of Carpenters and Joiners and first vice-president of the American Federation of Labor, has been described by *Time* Magazine as "just as hard-boiled, almost as ambitious, as John L. Lewis '42." A Republican and a one-time member of the America First Committee's national

WILLIAM L. HUTCHESON

council, he has other characteristics in common with Lewis, whose application for readmission into the A. F. of L. he sponsored in May 1943.

Hutcheson was born in Saginaw, Michigan on February 7, 1874, the son of Daniel O. and Elizabeth (Culver) Hutcheson. His father was a ship carpenter, caulker, and joiner who taught his son his trade. In 1890, after a minimum of schooling in rural Michigan, young William himself began work as a carpenter. In 1902 he joined the Brotherhood of Carpenters, and by 1906 he was business agent for the vicinity of Saginaw. In 1912 he was elected second vice-president of the Brotherhood; the following year he became first vice-president; and when in 1915 the head of the Brotherhood died Hutcheson automatically succeeded him. At the convention the following year he was elected to his present post—at a salary of $200 a week and expenses.

Virtual czar of the Carpenters, Hutcheson has never been reluctant to use his powers. He can revoke local charters, grant "dispensations," decide points of law, appoint organizers, suspend officers, and expel or fine duly elected convention delegates—and throughout his career he has systematically removed critics and expelled rebellious locals. In 1916 he demanded the cancellation of a strike called by the New York locals to extend a 50¢ increase in daily wages to 3,000 workers not benefited by a contract which had been negotiated. Meeting secretly with the employers, he then signed another contract invalidating the wage increase already won by most of the carpenters. When sixty-five of the locals involved objected to this method of eliminating the differential he suspended all but one of them and started to recruit strikebreakers. The locals won the strike in spite of Hutcheson and were later reinstated; but in most other cases Hutcheson managed to keep the rank and file in line.

In 1918, when Hutcheson was a member of the War Labor Board, he heeded President Wilson's request to call off a strike of carpenters in an East Coast shipyard, refusing to allow the members to vote on the question. In 1921 he threatened to suspend any local that aided a general strike in the San Francisco building trades. In 1924 he and his lieutenants signed an agreement with five leading contractors which for all practical purposes duplicated the Landis award, an attempt to turn the carpentry trade of Chicago into an open shop, against which the carpenters had waged a bitter strike two years before with Hutcheson's full support. Anyone who protested was expelled.

Hutcheson made enemies—and not only because of his "autocracy." In 1920 he was called an "evil influence" by Samuel Untermeyer [’40] at the time of the Lockwood investigation of the high cost of living in New York City, when Robert P. Brindell, czar of the New York building trades and a crony of Hutcheson's, was sent to jail for racketeering along with many of his associates. At about the same time it was shown that the Brotherhood had excluded non-association millwork from the Chicago market, thus enabling manufacturers to raise the cost of millwork 300 per cent; and the Brotherhood's opposition to the introduction of prefabricated parts did not win the hearts of consumers either.

He won friends by his conservatism, however. In December 1919 he refused to censure the Government for having aided the steel corporations in the recent labor troubles, saying that there was enough I. W. W.-ism in the labor movement and that he, as an American citizen, would not go on record as calling government agencies autocratic and repressive. In 1924, along with John L. Lewis, whom he also helped in swinging William Green's [’42] election as Samuel Gompers' successor, he supported Calvin Coolidge for the Presidency after the A. F. of L. had endorsed La Follette. In 1932 he was in charge of the Labor Division of the National Republican Party, supporting Herbert Hoover [’43] for the Presidency. In 1935, during the chance absence of most of the delegates from the A. F. of L.'s convention, he steamrollered the defeat of a proposal for a Federal constitutional amendment safeguarding social legislation. In 1936 he resigned as vice-president of the A. F. of L's executive council, which had given perfunctory support to Roosevelt's [’42] re-election, and once more headed the Labor Division of the Republican Party. Opposed to social legislation, including labor's demand for a thirty-hour week, he was praised by Republicans for his "experience in the labor field and his liberal views and fairness to all parties concerned," and a Liberty League spokesman announced that he "represents the forward progressive element in the ranks of organized labor in America."

By this time Hutcheson and his old friend Lewis were at sword's points. Hutcheson stoutly opposed the principle of industrial unionism, and at the 1935 A. F. of L. convention he and Lewis had actually come to blows. (The next day Lewis received a telegram from a union carpenter: "Congratulations, sock him again.") In August 1936, while still a member of the A. F. of L.'s executive council, Hutcheson was one of the judges at the "trial" of the ten C. I. O. unions.

He insisted that his membership was demanding "action" and proposed a verdict of guilty; and as the head of the largest craft organization in the A. F. of L., entitled to 3,000 votes at A. F. of L. conventions, his word carried much weight. When the unions were later expelled he became known as one of the foremost opponents of peace between the two organizations on any basis other than "unconditional surrender."

There were good reasons for his opposition. That "God made the forests and gave them to Bill Hutcheson" was well known. The Brotherhood took it for granted that "once wood, it is always the right of the carpenter to install it, no matter what the material is"; and its constitution allowed its president to "issue charters to auxiliary unions composed of persons working at an industry where organization would be a benefit to the Brotherhood." As a result cabinet makers, mill carpenters, furniture workers, members of machinists' and coopers' unions, bridge workers, brewers, longshoremen, metal lathers, and sheet-metal workers were annexed by the Brotherhood, with or without the consent of those concerned. As a result, too, Hutcheson found himself engaged in many jurisdictional disputes with even his fellow A. F. of L. chieftains—particularly with Harvey Brown of the International Association of Machinists, who in 1943 was to quit the A. F. of L. after a thirty-year jurisdictional row with Hutcheson over such work as the dismantling and installing of machinery. (Ever since the organization of the Brotherhood in August 1881 men employed as millwrights have been members, Hutcheson says, and so the Brotherhood claims jurisdiction over "millwrighting.") Hutcheson was therefore in earnest when he said that if "all workers were organized on an industrial basis it would mean the elimination of our organization."

Those who did not already know it soon learned that it seldom paid to tangle with Hutcheson. Late in 1936, when the first convention of the Brotherhood in eight years was called at Lakeland, Florida, all critical resolutions were labeled "Communist," and any member who signed them was threatened with expulsion. Among the dissidents present were members of the Northwest Federation of Woodworkers, which until the summer of 1935 had been organized in the Federal locals of the A. F. of L. but which had been turned over to the Brotherhood without the members being given the right to share in its financial benefits or to have a voice or vote in the affairs of the union. (There were 130,000 such dues-paying "non-beneficial members.") At the convention they demanded democratic rights within the Brotherhood, and when refused, they formed a rival International Woodworkers' Union, chartered by the C. I. O. in July 1937. Hutcheson promptly instructed the members of his union not to handle "C. I. O. wood" and persuaded the head of the teamsters' union in the West to keep his people from hauling or trucking or loading or storing it. By December 1937 the A. F. of L. boycott had forced eight sawmills around Portland, Oregon to close down; by early 1938 thousands of woodworkers had become discouraged enough to quit the C. I. O. and join the A. F. of L. again.

When in 1936 Hutcheson resigned from the A. F. of L.'s executive council his "understudy," Frank Duffy, secretary of the Brotherhood continued to serve. At the 1939 A. F. of L. convention Duffy resigned and placed Hutcheson in nomination as first vice-president. In that strategic position during the early days of the War the burly head of the carpenters swung his weight against the New Deal (in 1940 he was reportedly promised the post of Secretary of Labor in the event of a Republican victory), upheld his reputation as one of the chief opponents of the reconciliation of the A. F. of L. and the C. I. O., and outdid Lewis in his isolationism. In October 1941 he startled everyone by an address to a Democratic club urging aid to Britain and Russia, but almost immediately afterward the America First Committee announced his appointment to its national council.

In January 1942 Hutcheson was elected to the A. F. of L. "peace committee" together with Harry C. Bates and Daniel J. Tobin, taking the place of Matthew Woll '43. Obviously he and Lewis were in agreement on matters of national policy—and Lewis had by this time become anathema to most of the C. I. O.

Lewis' "peace" proposal to the A. F. of L. later that month was therefore interpreted by President Roosevelt as an understanding between Lewis and Hutcheson to retire William Green from the presidency of the A. F. of L., to outflank the C. I. O.'s Philip Murray '41, and to seize control of the American labor movement. The President consequently sent for Murray and set up a six-man committee, from which both Lewis and Hutcheson were conspicuously omitted, to consult with him on all questions of labor participation in defense work. He seemed justified by the fact that in April 1943 Hutcheson blocked an agreement for joint A. F. of L.-C. I. O. action: all members of the joint peace committee except him were able to agree on a declaration which would have outlawed "raiding" and laid the basis for common political and legislative action. It was pointed out that Hutcheson could better urge the A. F. of L. to turn its attention to Lewis if he could argue that all hope for amicable relations with the C. I. O. was dead.

Once more he apparently had his own way. On May 19 William Green announced that Lewis' 600,000 United Mine Workers had applied for reaffiliation with the A. F. of L., with Hutcheson sponsoring the motion to readmit the miners to the Federation. If Lewis were readmitted, Hutcheson's alliance with him would not only break the ground for a fight to the death with the C. I. O., but would greatly increase the importance of the two men in the American labor movement. The A. F. of L.'s decision on the United Mine Workers' application for readmittance was deferred without recommendation until the Federation's October 1943 convention, at which time Hutcheson urged the passage of a committee report vesting full authority in the A. F. of L.'s executive council to arrange for the "early reaffiliation" of the U. M. W. The report was adopted by the convention.

(Continued next page)

HUTCHESON, WILLIAM L.—*Continued*

In the summer of 1943 "Big Bill" Hutcheson tangled with the War Labor Board and was finally obliged to bow to the WLB after being threatened with a subpoena if he refused to send a representative to one of its hearings. The hearing was held publicly to investigate "the issues in the thirty-year-old jurisdictional dispute between the Carpenters and the International Association of Machinists. Both unions claim exclusive right to represent employees who install machinery." (Hutcheson says that the action of the Board was taken as per the suggestion made by the Brotherhood that an employer be permitted to employ whomever he saw fit to do the work of millwrighting on the job in question.) Hutcheson's delay in sending a representative to the hearing proved a test case for the Board's authority. When he finally sent George C. Ottens as "general representative" (Ottens' contribution "consisted of a declaration that he knew nothing about the case"), the WLB's subpoena power, granted it by the Smith['41]-Connally['41] Act, was put to its first effective use.

Six feet three, "tall, meaty-faced . . . with a mop of brown hair graying at the temples," this "hard-boiled . . . 300-pound, bellowing czar of the Carpenters" was once called by William Green "a strong personality, an outstanding character, a dynamic, forceful man." He is fond of beefsteaks and beer, smokes good cigars, and is a member of the Chamber of Commerce, a Methodist, a Mason, and an Odd Fellow. He is also director of the Home for Aged Carpenters in Lakeland, Florida, built on land which he purchased during the Florida boom. He is married to the former Jessie Tufts Sharon.

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IBN SAUD, KING OF SAUDI ARABIA

ib′ən sa-üd′) 1880-

Address: Riyadh, Nejd, Saudi Arabia; Mecca, Hejaz, Saudi Arabia

The Kingdom of Saudi Arabia includes more than 700,000 square miles, but its population is less than 5,000,000. Its ruler, Ibn Saud, has been likened to Cromwell for his pugnacity, his religiousness, and his administrative ability, and to Hitler['42] for his dogmatic fanaticism, his ruthless seizure of territory, and his social program. It has been pointed out that the absoluteness of his monarchy is modified by the fact that the vast sparsely populated region makes it necessary for a ruler to be respected as well as feared. Many foreign observers returning from Arabia, as a matter of fact, acclaimed Ibn Saud for his statesmanship and for his unselfish devotion to Islam.

"In the East," the Sirdar Ikbal Ali Shah wrote, "life leap-frogs. One cannot just say of a man, as one can of so many prominent figures of the Occident, he did this and that; he started with a bicycle and now pounds metal into motor cars, so many to the hour, or that he ran away before the mast and ended as a belted earl." In the Eastern world the individual is part of a family and a clan; his destiny is bound up with theirs and his actions are the outgrowth of their history. Since the beginning of the eighteenth century the clan of Saud exercised in Arabia "an effective domination varying in territorial extent and administrative authority with the political vicissitudes of more than 200 years."

Ibn Saud's great-great-great-grandfather, Muhammad Ibn Saud, ruled in the valley around Riyadh in the first part of the eighteenth century. One day a reformer, Muhammad Ibn Abdul Wahhab, came to him for sanctuary. Wahhab was a Mohammedan Puritan; he desired to end the corruption of Islam and purify the religion until it conformed to the letter of the Koran. With Wahhab's preaching and Saud's armies, the "Wahhabis," as they were called, conquered so much territory that they challenged the Ottoman Empire. The Turks undertook effectively to suppress the Wahhabi revolt. When Ibn Saud was born, in 1880, Riyadh was under the control of a Bedouin chief, and Ibn Saud's uncles and his father, Abdur Rahman, were struggling for the privilege of leading Riyadh in revolt. The ruler of Riyadh, Rashid, exiled them and they lived a wild and primitive life in the desert until they obtained permission from the Turkish Government to settle in Kuwait on the Persian Gulf. Here Abdur Rahman brought up his children in the belief that it was their mission to recreate the empire of Saud the Great.

Ibn Saud is the name by which the Arabian ruler is commonly referred to in the Occidental press. (His real name is 'Abdul 'Aziz Ibn 'Abdu'r-Rahman Al-Feisal Al Sa'ūd. 'Abdul 'Aziz are his first names. Ibn 'Abdu'r-Rahman means son of 'Abdu'r-Rahman. Saud and Feisal are the tribe and clan names.) As a boy Ibn Saud was something of a solitary, it is reported, because he was so thin and tall that his playmates made fun of him. Ashamed of his stature, he would carry his head bent in public in order to appear shorter. His adolescence was a particularly unruly one, and he spent a good part of his time lounging about the cafes and streets of Kuwait. "He was growing up into a gigantic, swaggering buck, with inexhaustible physical vitality and an indomitable will to power." For a long time he urged his father to depose Ibn Rashid, but his father refused until finally, under pressure of his family and with the assistance of the sympathetic Sultan of Kuwait, Abdul Rahman assembled a few Bedouin tribes and attacked Riyadh. The attack was repulsed, and Ibn Saud's father, somewhat relieved, it is said, returned home to spend the rest of his days in peace and renounced all claims to Nejd.

In 1900, when Ibn Saud was just past his twentieth birthday, he gathered a group of forty (some say sixty), including his brothers, cousins, and their servants, and stole into the central Arabian city of Riyadh at night, taking the garrison by surprise and killing the Governor. The next day he announced to the populace that a Saud had come back to power in the city of his fathers. This coup, which gave him control of the chief city of Nejd, "the desolate and impregnable inner heart of Arabia," was but an opening wedge in Saud's conquest of Arabia, but Saud understood the Bedouins well, and his enemies were never much more than raiding Bedouin chieftains who, "worn down by his magnetism, vitality, and patience," rallied to his support. Ibn Rashid, aided by the Turks, was unable to dislodge him.

By 1912 Saud had removed the last vestige of opposition to him in the Nejd and had successfully transformed himself from a Bedouin sheik to the head of a state. The foundation of Ibn Saud's subsequent rise is generally conceded to be the agrarian policy instituted in 1912 which was intended to settle the nomadic population and destroy tribal organization. In order to put this movement on a spiritual basis Ibn Saud revived the austere code of the early Wahhabi, and preachers were dispatched to warn the tribes of the menace of the infidel (non-Wahhabis) and to urge them to join him in defense of the one true religion. Converts were known as Ikhwan, the "Brotherhood in obedience to God," and it was from among the Ikhwan that Ibn Saud drew the bulk of his army. For the first colony of the faithful the wells of Artawiya was chosen. The colonizers were to acknowledge no relations or tribe; they were all of the one brotherhood. The law was the *Shar*, the law of Islam, and the settlers built a small mosque which they surrounded with their mud huts. Gradually the hamlets grew into towns and farming became the prevalent occupation; the Bedouin pattern of life had changed. Each colony, observers point out, weakens the parent tribe and contributes to the agricultural prosperity of the country. At the same time the colonies provide the bulwark of religious fervor, "which in Arabia passes for national spirit."

Before the outbreak of the First World War Ibn Saud had his first real difficulty with Turkey. Hussein Ibn Ali, a Turkish official, and Rashid, Ibn Saud's old enemy, were maneuvering to keep Ibn Saud within the province of Nejd. Aware of their plans, in the spring of 1913 Ibn Saud invaded Hasa on the Persian Gulf and seized the Turkish garrison at Kut. At the moment the Turks were in no position to antagonize either Ibn Saud or Rashid. They therefore compromised, giving both Ibn Saud and Rashid cash and weapons by way of appeasement. Ibn Saud, however, was more interested in securing British than Turkish friendship, and in the winter of 1913 to 1914 Captain W. H. I. Shakespear, the political agent at Kuwait, visited Riyadh to encourage a friendship which the British thought might help offset growing German influence in Turkey's Arabian areas.

In 1914 there were four important noble Arabian families who could be considered rivals for control of Arabia: the Hashimite Sherifs of Mecca led by Hussein, the Ibn Rashids in the north, the Imam of Yemen, and the Ibn Sauds in Nejd. Shakespear and H. St. J. B. Philby, the wartime British envoy at Ibn Saud's capital, favored Ibn Saud for British backing, but there were other European experts who felt his strength was not worth considering. According to Carmichael, the British policy in the Near East was afflicted by a certain "tortuousness of motive" and was executed by many authorities with contradictory tactics. For a time Ibn Saud was leading, but in January 1915 the Wahhabis engaged Rashid's forces in a battle in which the Wahhabis were defeated and Captain Shakespear was killed. Although this was just a minor desert clash, according to some sources the British were discouraged with Ibn Saud's effectiveness as an instrument against the Turks; according to others, Ibn Saud himself recoiled from undertaking any major struggle thereafter, and also suddenly developed religious scruples against opposing the Sultan. In any case the treaty of friendship he signed with the British at the end of 1915 classed him with a half dozen petty sheiks along the Persian Gulf.

IBN SAUD, KING OF SAUDI ARABIA

In 1916, on Colonel T. E. Lawrence's advice, the British decided to cultivate Hussein as an ally. They promised him recognition as a ruler of considerably larger territory than he actually held and their favor for his assumption of the Caliphate in return for a revolt against the Turks in the Hejaz. At this time the British set up an Arab Bureau, the most distinguished member of which was Lawrence of Arabia.

At the end of the War the affairs of Arabia were in considerable confusion. Hussein got no Arab empire, but he was invited to become an original member of the League of Nations. The House of Rashid also received favors, and although the British held nothing against Ibn Saud, the result of their treaties and concessions was to form a belt of Sherifian states which, he felt, would lock him up in the inner desert. When the War was over, therefore, Ibn Saud decided that the total elimination of the House of Rashid was necessary to his own security. In 1924, when Mustapha Kemal abolished the Caliphate, Hussein adopted the title of Caliph, adding to it "King of All the Arabic Countries." Ibn Saud objected and,

IBN SAUD, KING OF SAUDI ARABIA
—Continued

with the excuse that he was protecting the true faith, advanced into Hejaz and captured Mecca. The British, finally recognizing that Arabian destiny lay with Ibn Saud, sent a mission in the fall of 1925 to come to an understanding with him.

As soon as he was firmly established in the Hejaz, Ibn Saud called a Pan-Islamic Conference which assembled in Mecca in 1926. At the Conference Ibn Saud justified his conquests on the ground that he wished to purify Islam, particularly the cradle of Islam, Mecca, from the corruption of the Hashimite rule. (He had had some trouble in preventing the Wahhabis, who are anti-idolatrous, from destroying sacred shrines.) He had announced himself an agent of Islam which was to deliver the Holy Land from oppression and leave it to the Mohammedans to decide the future of the country, but once he had consolidated his power he announced that all he expected from the Conference was help in facilitating pilgrim traffic, and the Conference, which had been based on a misunderstanding, ended without accomplishing much except this. It had formerly been the custom for pilgrims "to be fleeced" going to and from the Holy City by both official and unofficial bandits.

On May 20, 1927 Great Britain recognized Abdul Aziz Ibn Saud as an independent ruler, King of the Hejaz, Nejd, and their dependencies. The treaty recognized Ibn Saud's independence in all external and internal matters and raised the British embargo on arms transported via the Red Sea. For the first time two Wahhabi Princes left Arabia. Ibn Saud's eldest son went to Egypt, and his second son, Feisal, visited England, Holland, and France. The new kingdom was recognized first by Soviet Russia, and other countries followed suit, raising the consulates at Jidda to the status of legations.

There were still some old desert warriors who could not reconcile themselves to the new order and who objected to the use of modern inventions such as the wireless and the motor car, which had not been anticipated in the Koran. For three years there was a series of desert uprisings which Ibn Saud quelled in a decisive battle in 1930. In 1932 he put down a revolt which was supposed to have been instigated from the outside, and in the same year he abolished the dual kingdom of Hejaz and Nejd and renamed it Saudi Arabia, the nucleus of what Saud plans to be a united Arabia of the future. Today he is recognized to be the most important absolute monarch alive—monarch of the largest Arab nation on earth. The huge Arab peninsula (bigger than India) has a few small individual states along the coast, but the rest of the peninsula is Saudi Arabia.

When the conference of Arab states (1937) was called at Bludan to formulate opposition to Palestine, Saud sent no representative. Although he considers Palestine part of the Arab world which he hopes to unite, he has given no overt assistance to the Palestine Arabs. In an interview with the monarch published by *Life* Magazine in May 1943, Saud said: "I know of nothing that justifies the Jewish claims in the Palestine. Centuries before the advent of Mohammed, Palestine belonged to the Jews. But the Romans prevailed over them, killed some and dispersed the rest. No trace of their rule remained. Then the Arabs seized Palestine from the Romans, more than 1,300 years ago, and it has remained ever since in the possession of the Moslems." Rabbi Stephen S. Wise '41 in reply (*Life*, June 21, 1943) said that the Western world has long accepted the connection between the Jews and Palestine and that "fifty-three nations, including the United States, ratified the British Mandate with its specific instruction to the mandatory power to facilitate the creation of a Jewish homeland in Palestine." Regarding the "British Government's famous promise during the last War to make a Jewish home in Palestine," Saud feels that it "was about as realistic as would have been a promise by an Arab government to found a Jewish home in Devonshire. Since Jerusalem has always been a Moslem Holy Land as well as a Christian and a Jewish one . . . Arabs wonder why Palestine was not the least suitable rather than the most suitable spot on the globe for such a venture." According to Pierre Van Paassen '42, such views are more than agreeable to the British, who would like to see a quasi-independent Arab federation which they could control.

Since 1933 the California Arabian Standard Oil Company (in 1936 the Texas Company was admitted into a fifty per cent partnership) has been leasing concessions from Ibn Saud for less than firms of some other countries had offered, but Saud was reportedly afraid of Italian and German political penetration and suspicious that the aims of the British in Palestine and the French in Syria were not in line with his aims for a federation of Arab states under his rule. Standard Oil, he felt, was politically neutral. In late 1943, according to *Time*, the company controlled an area sixty per cent larger than California (254,000 square miles).

The United States opened diplomatic relations with Ibn Saud early in 1940 when the American Minister to Egypt was given credentials to the Arabian King and paid him an official visit. On April 19, 1943 the White House announced that the President had authorized extension of Lend-Lease aid to the Government of Saudi Arabia. This was supposed to reflect official conviction that the Moslem world is now substantially on the United Nations side.

When the Second World War broke out, Ibn Saud, although neutral, favored the British side. In March 1942, after some pressure on the part of Britain, he dismissed the Italian legation.

Ibn Saud is reported to have said: "Let no man tell me what to do with the Bedouins, for I alone know how to deal with them." A boast that few men could fulfill, it has been accomplished by Saud by settling as many Bedouins as possible, by making each tribe responsible for the infractions of its neighbors, by creating the first standing Army in Arabian history, which gave him an effective, trained, loyal police force, and by adopting motorized transportation, wireless, airplanes, and other devices against which the nomads are powerless.

It has been said, too, that Saud is incapable of accepting any authority but his own and that, while he prefers England and America to the Axis powers and may seem to yield to pressure from one or the other, he will look out for his own interests and overlook nothing that may help him accomplish his aim, a federation of Arab states. Aside from accepting technical Western aid necessary for the exploration of oil fields in his own realms, he has tried "to keep the Arab world untouched by modern progress and unsullied from contact with the Western infidels."

"There are several obstacles in the way of any kind of Arab union," pointed out Russell Hill in the New York *Herald Tribune*. "These include vested political interests of rulers and officials in small Arab states, difficulties of communication in the sprawling Arab world, different economic and cultural levels, striving of the Zionists to found a Jewish state . . . and fears of Christian groups, particularly in Lebanon, that in any large Moslem state they would become an insignificant minority."

During the Lebanese crisis in November 1943 King Ibn Saud, after a British request, telegraphed to the Syrian Government in Damascus, urging it to keep calm. Regarding the French action he said that they had created the worst impression upon the Arab peoples. Saud sent messages of protest to de Gaulle '40 and Roosevelt '42, and appealed to Churchill '42 to use his "influence with the French authorities to restore the situation." This critical situation highlighted the latest move for a Pan-Arab federation which has taken the form of a series of informal conferences called by Nahas Pasha, the Egyptian Premier and Foreign Minister. According to *Newsweek*, "while Ibn Saud has always wanted independence and unity of all Arab lands, his nationalism is practical rather than sentimental. His suspicion of the Hasmimites and his fear of a hostile Iraq-Trans-Jordan bloc in the north, with the possibility of Syria, Lebanon and Palestine joining the bloc, puts Ibn Saud in opposition to a political federation."

Ibn Saud is six feet four inches tall and weighs 230 pounds, "every ounce of it bone and muscle." Foreigners like Captain Shakespear, H. St. J. B. Philby, and others who went to Arabia on diplomatic or technical missions have commented on his charm and vigor. "He has a great voice which can either roar or coo. A voluble and witty talker, he loves conversation. He is a shrewd and resourceful debater, with the urbanity of a Parisian and the downright abruptness of a cattle rancher."

In some respects Ibn Saud is a puritan. He is opposed to smoking, drinking, and gambling, and allows no motion pictures to be shown anywhere in his kingdom. The Koran, however, permits him four wives, and he has had, it is reputed, more than a hundred wives, four at a time. John Gunther '41 reports that when he travels he is never accompanied by more than three wives, so that he can always take for a fourth any maiden who happens to catch his eye, or with whose family he would like an alliance. Then when he returns he divorces one of the others. He was first married when he was seventeen, and it is said that the death of his first wife (six months after the marriage) was a great personal tragedy from which he never fully recovered. Divorce in Arabia carries with it no stigma, and by his numerous marriages Ibn Saud has been able to relate himself to many important families. He has, it is said, an incalculable number of children, and he is reported to have remarked: "In my youth and manhood, I made a nation. Now in my declining years I make men for its population."

The "current estimates which place the number of living princes born in wedlock at thirty-one are wildly conservative." It is clearly understood that Saud, his eldest living son, is the crown prince. Saud is Governor of Riad and one of his father's most trusted executives. Fiesal, the King's second son, acts as Minister of Foreign Affairs, and spends most of his time in Jedda, the Red seaport which is the only town in Arabia where Europeans are permitted to reside, in order to be near its foreign consulates and legations. At an invitation of the State Department, Fiesal, in company with a younger brother, Khalid, came to the United States for a visit in the autumn of 1943. Ostensibly here to study Southwest irrigation projects, official sources in Washington have offered as one reason for their visit the efforts being made to persuade the Saudi Arabians to adopt a more enthusiastic attitude toward the United Nations' war effort. However, in November "a high official of the Government" revealed "that protracted negotiations by Secretary Ickes '41 to obtain participation for the United States in the development of the exclusive oil rights of the California Arabian Standard Oil Company in their father's kingdom had broken down and no agreement was in sight." This plan would have brought about "a departure in this country's foreign economic activities . . . for the first time in its history the United States would have embarked upon a career as a speculative oil magnate on foreign soil"—a career which smacked of imperialism. "Whether the oil deal was imperialism or no," commented *Time* Magazine, "it would bring problems with it; when the United States grasps for Arabian oil it also grasps for the Palestine problem, Ibn Saud, Moslems, rabbis, and all."

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IDELL, ALBERT E(DWARD) (ī-del') June 21, 1901- Novelist

Address: b. c/o Henry Holt Co, 257 Fourth Ave, New York City; h. Primos, Pa.

The life story of Albert E. Idell, author of the best seller *Centennial Summer*, would sound much more plausible if it were possible to trace some gypsy blood in his ancestry. For what else can account for the amazing variety of jobs and adventures which this jack-of-all-trades-and-master-of-several has crowded into his forty-odd years? "Looking back," he says, "I find there's hardly a time in my life when I wasn't doing two jobs at once."

ALBERT E. IDELL

A native of Philadelphia and a descendant of mixed pioneer stock, Albert Edward Idell was born on June 21, 1901. His mother, Melissa (Barr) Idell, came of a "Pennsylvania Dutch" family which arrived in the United States back in 1690. Idell's father, Albert Magilton Idell, was of Irish and German descent. The pattern of serving several masters was established during Idell's boyhood. While a student at the Germantown High School he worked evenings on a produce truck, heaving boxes of apples and cases of oranges from midnight till eight o'clock in the morning. Although he really preferred fishing and wrestling to work and school, he managed to get himself graduated from high school in 1919. For the next two years Idell worked his way through the School of Industrial Art in Philadelphia by acting as secretary to its director. Not content with an already full schedule, he also attended evening classes in accounting and related commercial subjects.

The volatile, impatient temperament of Idell caused him to chafe under the yoke of formal studies; he left school and eagerly set out to see the world for himself. During his subsequent adventures he was variously a pin boy in a bowling alley, a cloak-room attendant, a bar boy, a bus boy, a waiter, and a dishwasher. Of his footloose days Idell recalls: "I did many of the fool things any adventurous kid does—a couple of years of hoboing and all that goes with it, harvesting, threshing, laboring, and so forth."

In 1921 the author "settled down" in his own restless way when he obtained employment in the public accounting field. His work, which dealt with matters relating to bank examining and the making of factory time studies, was allowed to occupy only the winter months, when it was too cold for outdoor life. Every spring before the ennui of office routine could catch up with him, Idell would be off again, wandering through every state of the Union, working at anything that caught his fancy, from harvesting crops to swinging a sledge hammer on a Chicago street repair gang. "As a seaman, or a guide to a group of artists, or a buyer of illuminated manuscripts for an American museum, he has visited many parts of the world."

After his marriage in 1926 to the artist, Marguerite Bethulia Borgiano Cadwalader, Idell assumed a more responsible attitude toward his work. He began to specialize in building and loan bank accounting, and later, in 1929, he acquired a partnership in a firm which manufactured fiber specialties. Taking advantage of the slack seasons which his work offered, Idell and his wife toured Europe, Mexico, Venezuela, and the West Indies. "At times, when their travels were prolonged beyond the accounting season, he turned salesman. He has successfully sold accounting systems, real estate, vacuum cleaners, and can openers."

An incurable interest in life and people, rather than financial necessity, propelled Idell into still more diverse activities. After a period as a prize-fight promoter in Asheville, North Carolina, he began to study the restaurant business. In 1930 he organized a lending library in which he still owns an interest. Two years later he was engaged as a consultant in school lunchrooms of the Philadelphia School District, and the following year he was promoted to the office of supervisor. He evidently became sufficiently expert at the restaurant business to conduct courses in restaurant management for the Philadelphia Restaurant Association.

Idell began his writing career some years ago, reviewing books for newspapers and writing articles for magazines. That his hand turned to creative writing was no fault of his, explains Idell. His interest was forced in that direction by Harry Emerson Wildes, a close friend of Idell's and the literary editor of the Philadelphia *Public Ledger*. Wildes, for whom Idell wrote book reviews, insisted that he begin to write fiction. "He is an obstinate man," says Idell, "and I finally gave in. Once I'd begun, his encouragement and criticism were invaluable. He's the reason an old guy almost neck-deep in the restaurant business turned to a career of novels."

In 1941, after having written two novels which remained unpublished, Idell was awarded the $1,000 Bookman Prize for his novel entitled *Pug*. The award was offered by the Greystone Press for the best novel by someone connected with the book trade. Idell was eligible as a contestant in the competition because he owned and operated a chain of lending libraries. He gathered the material for his story, which is concerned with a prize fighter, from firsthand experiences in the world of pugilism. In the same year, 1941, a second novel, *Cross in the Caribbean*, was published. Both novels, however, had been written simultaneously "as antidotes to each other."

Idell's latest, best-selling novel, *Centennial Summer*, is a tale of Philadelphia in 1876, America's centennial year. His publisher states that the author obtained authentic background material for the book from members of his own family and from very old people who recollected details of the great Centennial Exposition. He also delved into the complete files of Philadelphia newspapers and magazines of the period. The idea for the novel occurred to Idell as a result of stories told him by his wife's mother in the form of reminiscences of her youthful days in Pennsylvania. Idell had worked on the book for a long time, having his two other novels published before it was finished. Despite its "moderately sturdy" plot, the book is distinguished by the exactness with which Idell has successfully recaptured an era. In the opinion of one reviewer, *Centennial Summer* is overloaded with period detail, "but it is the gaslight atmosphere which gives the book its charm: the precise descriptions of the girls' 1876 costumes . . . the autograph album, the walls crowded with pictures . . . the scrubbed white marble steps." A review in the New York *Times* was even more favorable: "This novel sets its own fashion, pioneers its own course, and before many pages establishes itself for what it is—a rarely healthy book . . . to be read for pleasure."

Idell and his wife have established their permanent home in Primos, a suburban Pennsylvania town. Their house, which overlooks a part of the Delaware River Valley, is an exact replica of an Italian villa, even to its furnishings. Among its many attractive features is a glass-enclosed penthouse on the roof where he and his wife work, and a swimming pool which was both designed and built by Idell. The materials for the pool were purchased with the proceeds from a magazine article. One of Idell's spare-time hobbies is copying antique furniture; many of these replicas which he makes himself are proudly displayed in his charming home.

In the fall of 1943 Idell was hard at work on his next novel, *Great Blizzard*. "I have a lot of things I want to write about," he explains, "with the purpose of aiding people to understand themselves, if I can."

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Pub W 139:240 Ja 18 '41 por

INCE, SIR GODFREY (HERBERT)

Sept. 25, 1891- British Government official

Address: b. Ministry of Labor and National Service, London, England; h. The Witterings, 138 Copse Hill, Wimbledon, S. W. 20, England

Responsible for the registration, interviewing, and placement of more than 25,000,000 men and women in the military services and in the wartime industries of Great Britain, Sir Godfrey Ince, director-general of manpower, is one of the leading figures in the British Civil Service.

Born in Reigate, Surrey, on September 25, 1891, Sir Godfrey Herbert Ince is the son of G. A. R. Ince, a local justice of the peace. He was educated at the Reigate Grammar School and at London University where he held scholarships in mathematics and in political economy. His Bachelor of Science degree, with first class honors in mathematics, was awarded to him in 1913. His interests were not limited to academic fields, for he took a prominent part in college and university football and even toured Europe as the captain of his team. One of his favorite boasts is that he captained the only English team ever to have played football in Moscow.

Although he had the opportunity to enter the Civil Service upon graduation from college, Ince preferred to enlist in the Army. In 1915 he was commissioned in the Yorkshire Regiment of the Infantry. Shortly after, he was transferred to the East Lancashire Artillery, and he saw service in France as a member of the Royal Engineers. He served through the War, was wounded in action, and after the Armistice, entered the Ministry of Labor as assistant principal.

Since 1919 Ince has served the Ministry in various capacities. From 1920 to 1923 he was private secretary to Sir David Shackleton, chief labor adviser and first permanent secretary of the Ministry. He later became secretary to Miss Margaret Bondfield, the first woman to hold the position of Cabinet Minister in Great Britain, and also served under her successor, Sir Henry Betterton.

During the early '30's, the period which saw the expansion of social welfare legislation in Great Britain, Sir Godfrey Ince was one of the administrators of the Unemployment Insurance Acts. From 1933 to 1937 he was chief insurance officer and during that time visited Australia and New Zealand as special adviser. Upon his return to England his advance in the Ministry of Labor was rapid. When the Second World War broke out Ince became responsible for the whole of military recruiting and for the drafting of men into the armed services. He introduced into Britain from the Continent the system of call-up of age groups according to age of birth.

On May 13, 1940, three days after Hitler '42 invaded the Low Countries, Ernest Bevin '40 became Minister of Labor. A leading trade unionist, Bevin had long been a close friend of Sir Godfrey's, and he promptly put him in charge of welfare in the rapidly expanding war industries. A few days after Bevin's appointment, the second Emergency Powers Defense Act was passed, giving the Government

British Official Photo

SIR GODFREY INCE

the authority to direct to employment every man and every woman of any age. With Bevin as chairman of the Production Executive, Ince became his chief administrator. In June 1941 Ince returned to the Ministry of Labor as director-general of manpower, being in charge of military recruiting, national service, and the supply of labor of all kinds. His gargantuan task has involved not merely the placement of the registered man and woman power, but also arrangements for a personal interview for each woman called for service. Of more than 4,000,000 women interviewed, at least one half have been placed in munitions factories. Ince must also see to it that the quotas for the armed forces are filled and that mobilization for other vital war services goes along efficiently.

The smoothness with which this elaborate conscription program has worked in Great Britain has been generally attributed to Ince's administration. Although he deals with mass movements in industry and the armed services, he views his job as a gigantic human undertaking involving millions of individuals whose needs and abilities must be considered carefully.

In spite of the rather difficult nature of his work, Ince is one of the most popular people in the Government. He has virtual dictatorial control over British manpower but remains an unassuming administrator. King George VI '42 conferred on him the Order of the Companion of the Bath in 1941, and knighted him in 1943. Sir Godfrey was married to Doris Maude in 1918, and has three daughters—the eldest is serving as a radiographer in a London hospital, the second after serving eighteen months in the WAAF now works for the Ministry of Economic Warfare, and the third is still at school. Ince has been described as friendly, understanding, essentially human, and "one of the most likable people in Whitehall." Comparatively little known outside the British Isles, Sir Godfrey Ince has been rightly called "the man behind Britain's manpower."

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Who's Who 1943

ISHAM, NORMAN (MORRISON) (ī'shəm) Nov. 12, 1864—Jan. 1, 1943 Authority in the field of early American architecture; instructor in architecture at Brown University and at the Rhode Island School of Design.

Obituary

N Y Times p11 Ja 2 '43

ISMAY, SIR HASTINGS LIONEL (is'mā) June 21, 1887- British Army officer

Address: b. c/o Ministry of War, London, England

One of England's leading military brain trusters, Lieutenant General Sir Hastings Lionel Ismay, in his capacity as head of Winston Churchill's '42 personal staff, comes as near to being Churchill's Harry L. Hopkins '41 as anyone in the British Government. Ismay also holds the responsible position of secretary of the Committee of Imperial Defense. When Churchill came to confer with President Roosevelt '42 in Washington in June 1942, he brought with him his chief of staff, Sir Alan Brooke '41, and Major General Ismay, with whom "he best likes to talk over the War in its broadest aspects." And at the North African conference between Churchill and Roosevelt as well as at the historic conferences at Quebec, Moscow, Cairo, and Teheran, Sir Hastings Ismay was among the important British officials represented.

Tall, trim, gray-haired, Sir Hastings Lionel Ismay possesses a "charm of manner," it is said, which has endeared him to both colleagues and subordinates. He was born June 21, 1887, the son of the late Sir Stanley Ismay, and was educated at Charterhouse School and at the Royal Military College at Sandhurst. He was commissioned in 1905 at the age of eighteen.

Ismay's active service began when he joined the 21st Cavalry Frontier Force in 1907. In that year the dervishes in Somaliland, East Africa were defeating the British, driving them back to the coast towns. Under Major T. A. Cubitt, Ismay fought in some rough battles against the "Mad Mullah," but it was not until the First World War years that the dervishes were defeated and British rule over Somaliland extended. During his service in Africa, Ismay earned the distinction of being twice mentioned in dispatches, and he was responsible for the exploration of many valuable military routes previously undiscovered. Thus, as a kind of goalkeeper in the Suez Canal region, Ismay from 1914 to 1920 won his rank and garlands.

In 1921 Ismay married Laura Kathleen Clegg of Wormington Grange, Broadway, Worcestershire. There are three daughters of the marriage. In 1922 he went to India, where he had seen previous service, to attend the Staff College at Quetta. The following year he became deputy assistant quartermaster general at Indian Army headquarters. In 1924 he was at the Andover R. A. F. Staff College in England, and he rejoined Indian Army headquarters the following year.

From 1926 until the outbreak of war in September 1939, Ismay was associated at various times in capacities of increasing importance with the high-powered Imperial Defense Committee. This Committee coordinated the work of Sir Alan Brooke, chief of staff and of land forces; Sir Dudley Pound '41, admiral of the fleet; and Sir Charles Portal '41, then chief of the air staff. From 1926 to 1930 Ismay served as assistant secretary to the Imperial Defense Committee, but he returned once again to India in 1931 to act as military secretary to the viceroy, Lord Willingdon, until 1933. From 1933 to 1936 he held the post of general staff officer of the first grade, then he resumed his duties with the Imperial Defense Committee, and he became full secretary to the Committee in 1938.

Observers saw special significance in Sir Hastings Ismay's appointment (1940) as head of Winston Churchill's new personal staff. He was known to be Britain's best informed man on the Near East terrain, having done most of his fighting in British Somaliland, to the southeast and east of which lies Italian Somaliland. It was thought then that in the event of a lightning shift of war to the Near East, General Ismay would be a man for a key post. On November 6, 1942 Ismay was made a lieutenant general.

In his position as adviser to Churchill and also as military secretary to the War Cabinet, Ismay became one of the vital links in Britain's machinery of high strategy. During Allied activities in the Near East and in North Africa in 1942 the increasing efficiency of the British Secret Service there was noted. It was reported that the man responsible for this effective work was Lieutenant General Ismay who, as secretary of the Committee of Imperial Defense, acted as a liaison between the Government and the Secret Service. Ismay was credited with "much swift legerdemain in getting at enemy secrets by this or that clever ruse."

Thus, with a background of solid military achievement in territory which became vital in the Second World War, and with newly held important offices, Lieutenant General Sir Hastings Ismay was a logical choice to accompany Churchill when he went to Casablanca, and to meet with Allied military chiefs in the historic "unconditional surrender" conference. He was also among the British experts who held a series of separate meetings with officers of the United States General Staff during the Churchill visit with Roosevelt in Washington in May 1943. In August 1943 he accompanied Churchill to Quebec during the conference held there. During the Moscow Parley (October 19 to 30), as Churchill's staff chief in the Prime Minister's capacity of Defense Minister, Ismay was the spokesman when the full details of Anglo-American military plans were unfolded to Premier Marshal Joseph Stalin '42 and Soviet Foreign Commissar Viacheslav M. Molotov '40 at a Kremlin conference. "He was accompanied by Anthony Eden '40, British Foreign Secretary, and Sir Archibald Clark Kerr '42." The British party went to the Kremlin "with the full knowledge and approval of Cordell Hull '40." While the details were a closely guarded secret, it was pointed out "that General Ismay's revelations accorded with Churchill's frequent public promises that the fullest details would be made known to Stalin at the first opportunity. . . The disclosures were of such high security value that they could not be entrusted even to the most confidential codes for radio transmission." In November Ismay led the War Cabinet party of forty-two members at the Cairo Conference, at which "virtually every major martial figure from the United States, Great Britain, and China" appeared. He was also present at the Teheran Conference held shortly afterward.

British Official Photo

LT. GEN. SIR HASTINGS LIONEL ISMAY

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ITURBI, JOSÉ (ē-tür'bē hō-sā') Nov. 28, 1895- Pianist; orchestra conductor

Address: b. Rochester Philharmonic Orchestra, Rochester, N. Y.; h. 180 Riverside Drive, New York City

José Iturbi has made his mark both as a piano virtuoso and as an orchestra conductor. On occasions he has been both at the same time, performing the unusual feat of acting as soloist with the orchestra he is conducting. Although there have been critics who felt that Iturbi was too willing to allow his showmanship to supplant his musicianship, from the beginning of his career he has had a considerable following, always ready to acclaim his performances.

José Iturbi was born in Valencia, Spain, on November 28, 1895, the son of Ricardo and Teresa (Baguena) Iturbi. Destined for a musical career from childhood, he was entered in the Escuela de Música de Maria Jordan when he was five and by his seventh birthday

JOSÉ ITURBI

he was earning money by performing in cinema theatres, at balls, and in recitals. In 1903 he entered the Conservatorio de Música in Valencia, where he distinguished himself as a pianist. He studied privately also with Joaquín Malats.

During his childhood Iturbi's studies were frequently interrupted by his many engagements. Despite his youth he taught adults and he held for a time an extremely lucrative cafe position in Valencia. His neighbors became increasingly interested in his career, and a Valencia journalist raised a subscription of 1,400 *pesetas* to send Iturbi abroad for further study. The young musician left his pupils to his sister Ampar, who was also developing into a fine pianist, and he went to the Conservatoire de Musique in Paris, France.

In Paris Iturbi worked under the noted teacher, Staub, and drew the interest of Emil Sauer, the famous German pianist, and Wanda Landowska, the authority on eighteenth century music. He was graduated from the Conservatory with first honors when he was seventeen. He then went to Zurich, where he accepted a post in a fashionable cafe. There in 1919 the director of the Geneva Conservatory "discovered" him and engaged the young virtuoso to be head of the Conservatory's Piano Department, a position once held by Franz Liszt.

For two years Iturbi devoted his complete time to his educational activities. He then started to give concerts, and his tours were so successful that by 1923 he had severed his connections with the Conservatory and was devoting all his time to performing. Iturbi's playing was acclaimed in all the European capitals, and in October 1929 he made his American debut with the Philadelphia Orchestra under the baton of Leopold Stokowski[41], playing Beethoven's G Major Concerto. He followed this concert with a New York debut as soloist with the Philharmonic, playing the D Minor Concerto of Mozart and Liszt's *Hungarian Fantasia.*

Iturbi made his debut as a conductor in 1933 when he directed an orchestral concert at the Teatro Hidalgo in Mexico City. He "took to orchestra directing with ease and command from the first" and was engaged for eleven additional performances as a result of the critical acclaim. It was his work in Mexico, David Ewen points out, which attracted the attention of the directors of the Lewisohn Stadium, who invited him to direct two special concerts in New York City. During the 1935 to 1936 season Iturbi directed concerts with the Philadelphia Orchestra as well as with the Rochester and Detroit Orchestras, and he conducted in Robin Hood Dell (Philadelphia), at the Academy of Music, in the Hollywood Bowl, and at the Lewisohn Stadium. The young pianist was singled out as "one of the major dynamic baton discoveries of many years."

In 1936 Iturbi was appointed permanent conductor of the Rochester Philharmonic Orchestra, a post he still holds. During the succeeding years, however, he has appeared as guest conductor of most of the outstanding American orchestras, including the New York Philharmonic, and he has appeared as radio conductor on several programs, including the *Ford Sunday Evening Hour.* Before the outbreak of the Second World War he made frequent European and South American tours.

Most music critics agree that Iturbi has all the prerequisites of a good conductor: an excellent memory, a sensitive ear, mastery of a large repertoire, "capacity to excite men, arouse audiences," and an "instinctive flair for baton technique." Remarking on an early rehearsal with the New York Philharmonic Orchestra, Ewen wrote that Iturbi was a "born conductor" with a "clear insight into the music he was rehearsing" and a "facility to transfer his slightest desires to his men without fumbling." At that time he prophesied a distinguished future for Iturbi.

Later, however, Ewen decided that Iturbi was not fulfilling his early promise. He felt the conductor had "permitted one eye to stray toward his audiences and another to Stokowski. He has made too conscious an effort to impress himself on his public as a magnetic personality." "His performances," Ewen continued, "particularly the more recent ones, too often leave the impression of awkward self-consciousness; each nuance and accent seem overcalculated; each climax or rubato, labored. At other times there appears an almost feverish search after effect. In short, what is so outstanding in his piano playing—the feeling of ease, spontaneity, and objectivity which he generates—is not to be found in his conducting."

Iturbi has had considerable publicity in the newspapers, a fact which has been interpreted as the result of an erratic temperament or of a desire for newspaper space. In 1937 he gave an interview in which he made an "extravagant indictment of women musicians," saying that women's physical limitations make it impossible for them to attain the standards of men and that women are also temperamentally limited. The newspapers the same year gave some prominence to another incident. Iturbi, arriving to conduct the orchestra for a concert, the orchestral part of which was to be broadcast, he thought, found the soloists, Jan Peerce '42 and Lucy Monroe '42, about to go on the air with songs by Gershwin, Victor Herbert, Oley Speaks, and Jerome Kern '42. Jan Peerce sang two numbers, and then Iturbi had the concert cut off the air while he told the performers that although there was good American music in existence "all this I love you stuff" was trash. "It is far below the dignity of the orchestra to play such cheap, rotten music." He was appeased by being allowed to conduct the orchestra without singers for the remainder of the broadcast; the songs were postponed until the end. ASCAP hinted that for his insults Iturbi might be barred from playing any of its music, and Iturbi later withdrew his remarks. The same year, too, he was reported to have "had a tantrum in Cleveland because his audience munched hot dogs" during the concert.

In February 1941 during the Philadelphia Orchestra's concert series in Carnegie Hall, New York, Iturbi played Liszt's Piano Concerto in E-flat while he conducted the Orchestra. "José Iturbi has a sure-fire stunt at his disposal," the New York *Times* critic wrote, "and he makes shrewd use of it. . . Naturally, it brought down the house. You can't blame Mr. Iturbi for holding on to a good thing. . . As a pianist he was in fine fettle. His tone was big and resonant and he played with fire and dash. That in itself would have created a stir, but when Mr. Iturbi added to his piano duties a vivid job of leading his band he had his audience at his mercy. Mr. Iturbi did not miss a cue. If his hands were occupied he beat time with his head. If one hand was playing a fragment of music the other beat time or gave a cue." The New York *Herald Tribune* critic wondered "whether the lid of the piano did not bar these signals from the sight of several members of the orchestra. Still, with one momentary exception, Mr. Iturbi and his colleagues kept well together, and the performance, as a whole, gave no ground for cavil on the score of unity and balance."

In July 1941 Iturbi made the headlines again by refusing to appear on the same program with Benny Goodman '42 in Robin Hood Dell. The program as scheduled was to include Wagner, Weber, Liszt, and Benny Goodman's performance of the Mozart Clarinet Concerto, all conducted by Iturbi. Goodman was then to take the baton and lead the men of the symphony orchestra in Stravinsky's '40 *Tango*. After that the Goodman Sextet, "a hot jazz experimental laboratory," was to perform. The management offered to release Iturbi, but Iturbi preferred to have Goodman released. The Dell manager felt that the attraction was Goodman and his Sextet and not Iturbi. The conductor later explained his stand on the grounds that although he did not disapprove of jazz, he did not wish to mix the two on one program. He pointed out that he had appeared on Bing Crosby's '41 program, and had been quoted as saying that he enjoyed swing. Some time later he explained his stand in some detail: "If you are a clear-cut artist you can play anything. It is like arranging a menu. You can arrange for a picnic with hamburger, but when you have a stiff shirt and white tie dinner, you serve caviar; is it not so? It is the same in music. Boogie-woogie for picnics. Beethoven for white tie."

Iturbi has not confined his conducting and playing to orchestral work. In 1942 he gave a Town Hall piano recital in New York which was described by the New York *Times* reviewer as "an evening of almost supersmooth piano playing." He played two Scarlatti sonatinas in a style that was described as "light and crisp," played the Haydn Sonata No. 7 in D (minor and major) with "clarity and cool grace," and played three Gershwin preludes "as alternately sprightly and sentimental tunes with accompaniments that just happen to be in the jazz idiom" rather than giving them their usual interpretation, "jazzy and just a trifle low down." The *pièce de résistance* of the evening, however, was Liszt's *Hungarian Rhapsody No. 11*, to which Iturbi's pianistic technique was found best suited.

In late 1942 José Iturbi was engaged to portray himself in the film *Private Miss Jones* with Kathryn Grayson and Robert Young. When the picture was presented (September 1943) the name had been changed to *Thousands Cheer* and Robert Young had been replaced by Gene Kelley. "The prodigal and sumptuous motion picture" (an all-star musical) was, in Howard Barnes' opinion, "a tour de force in showmanship." *PM*'s reviewer said, "José Iturbi's screen debut, playing anything from Chopin to boogie-woogie and conducting a monster military band in a medley of our swellest marches, is alone worth the price of admission." The New York reviewers were unanimous in their praise of Iturbi's histrionic ability. In October 1943 Metro-Goldwyn-Mayer announced that Iturbi had been signed to a term contract, his first picture under the contract to be *Two Sisters and a Sailor*. Later he was to appear in *Anchors Aweigh*.

"Short, dark, and of an engaging childlike vivacity," Iturbi is "stocky, bulletheaded, and a chain cigar smoker." It is reported that he "frequently conducts rehearsals with a stogie as a baton." He is one of the best groomed conductors, and he keeps himself in good physical trim with gymnastics and boxing.

José Iturbi was married to Maria Giner (now deceased) on June 8, 1916. There is one daughter, Maria, who was divorced from Stefan Hero, formerly a protégé of Iturbi's. On March 24, 1943 Iturbi was appointed by Los Angeles court decree the legal guardian of his two grandchildren, Maria Teresa and Maria Antonia. He charged that his daughter, Maria Iturbi Hero, was not a proper person to raise them. The New York *Times* reported that in the courtroom the concert pianist and his daughter "held hands and threw kisses to each other." The hearing was private, the details of the charges against his daughter not being disclosed.

Iturbi's hobby is flying. It is reported that he flies his own planes to concerts, and in 1939 he flew to Buenos Aires. He has more than 600 flying hours to his credit. In August 1941 he took out his first citizenship papers and the following year he enlisted as a member of the Civil Air Patrol of the United States, offering to take part in patrol work or any other mission assigned to him, regardless of his private or professional affairs. He has also used his playing and conducting talents for selling United States War Bonds. He has been decorated by the Governments of Greece and France with the Order of St. George and the Order of the Légion d'Honneur, respectively.

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IVES, JAMES E(DMUND) Sept. 19, 1865—Jan. 1, 1943 Senior physicist of the United States Public Health Service before his retirement in 1936; author of many papers on scientific subjects; died of injuries received when he was struck by a street car.

Obituary

N Y Times p42 Ja 3 '43

JACOBS, W(ILLIAM) W(YMARK) Sept. 8, 1863—Sept. 1, 1943 British author and humorist; famous for his humorous stories of seafaring men and the weird tale, *The Monkey's Paw*; known as "the O. Henry of the waterfront."

Obituary

N Y Times p19 S 2 '43 por; p18 S 3 '43

JAMES, HARRY (HAAG) Mar. 15, 1916- Dance bandleader

Address: b. 1440 Broadway, New York City; h. 2095 Neches, Beaumont, Tex.

" 'At last, at last, it has come, the crack-up in enemy ranks,' said Herr Goebbels '41 over the radio and the teletype. 'The war-weary, deluded American people has turned on its warmongering leaders. . . In front of one well known warmongering newspaper called the New York *Times,* popular demonstrations of an ominous character have been under way.

" 'Photographs which have reached us by secret wireless with accompanying text show the sidewalk in front of the New York *Times* and all the way east to Broadway swarming with crowds of defiant youth. Policemen with swinging batons are tossed hither and thither. Policemen on horseback ride the sidewalk, even as the Czar's Cossacks used to do in former days. What makes the temper of the crowd more formidable is the fact that it is not a sullen mob threatening violence. Rather are the boys and girls who make up the multitude in a joyous, one might say, skylarking mood.

" 'This can only mean that the young people of America refuse to take their warmongering leaders seriously,' continued the good Herr Goebbels. 'The attitude is one of indifference and contempt. Despots like Franklin Roosevelt '42 and warmongering propaganda organs like the New York *Times* and the Paramount Theatre know they have reason to fear this spirit of disdain more than they fear barricades. But the barricades and the gunfire from sidewalks and roofs will come in good time. Our secret dispatches speak of trumpet calls to action sounded at intervals by the popular leader Harry James and the crowds swaying as one to the martial strains.

" 'The hirelings of the warmongering *Times* are swept off the sidewalk by the jeering crowd as they furtively make their slimy way into their poisonous dens. Bending over their forsworn typewriting machines, they turn pale every time there wells up from the streets the sound of exultant cheers for Harry James and his sacred Band. Taps has sounded for our chief enemy,' concluded Herr Goebbels, wiping his brow. 'Their twelve o'clock is struck.' "

Bending over his forsworn typewriter in his poisonous den, the New York *Times* hireling Simeon Strunsky indited the above paragraphs which subsequently appeared on the editorial page of that warmongering propaganda organ in April 1943. The spectacle of 7,500 youths and a sprinkling of adults lined up outside the Paramount Theatre every day, waiting for the doors to open at eight o'clock and admit them into "the current mecca for starry-eyed, moon-faced jitterbugs," apparently did cause the *Times* staff to turn pale, for, besides devoting much editorial attention to the problem, it assigned staff writers Meyer Berger '43 and George F. Horne to cover various aspects of the situation; and music critic Olin Downes '43, film critic Bosley Crowther, and office boy Orlando Suero each offered in print his explanation or interpretation of the phenomenal James' appeal for youth. Other New York periodicals also devoted much space to the problem, but for the New York *Times* it was a major crisis, since, because of the newspaper's proximity to the Paramount Theatre, staff members had to battle their way daily through an estimated 20,000 jitterbugs (as well as the normal quota of innocent bystanders and pedestrians) in order to get to and from their offices. Observers remarked that the published anguish of the *Times* caused neither the Paramount's nor James' press agents to tear their respective hair.

The mild-mannered young man who is the fount of all these perplexities of modern civilization is Harry Haag James, born in Albany, Georgia on March 15, 1916, in a metaphorical trunk, for his parents were show people who had been working with the Mighty Haag Circus (from which he derives his middle name) at the time of his birth. His father, Everette Robert James, led the band, and his mother, the former Maybelle Stewart, was an aerialist, swinging from a trapeze until one month before her son was born, and rejoining the circus when he was thirteen days old.

Soon after he had learned to toddle the infant James was billed as "the youngest contortionist in the business." The outstanding performance of his early circus career was, he recalls, diving through a flaming hoop with a glass of water on his head. At the age of six, his career as a "human pretzel" arrested by an illness, he learned how to play "hot" drums in his father's band. Having mastered the trumpet in the following four years, the boy was soon conducting the second band for the Christy Brothers Circus, in which his father then led the first band. James actually learned the trumpet "on classics," he says, and turned to popular music partly because very little concert music is written for the solo trumpet.

The circus used to winter in Beaumont, Texas, and the James family decided to settle down there permanently. The boy attended high school there and when he was fourteen won a state contest for trumpet-playing. He began "sitting in" with dance orchestras around the Southwest, and soon "his imagination and technical ability" became well known among local orchestras. When he was fifteen he traveled with Joe Gale's orchestra. In 1935 he was hired by Ben Pollack. While with Pollack's orchestra, the young man wrote *Peckin'*—the song which, he says, started a dance craze among a new group of jazz-mad juveniles who developed into the modern jitterbugs. The song "brought few dollars and little fame to Harry," but a recording of it, in which James played a trumpet solo, was brought to the attention of Benny Goodman '42, then "king of swing." In 1937 James went to work for Goodman. The Goodman band, in which James was featured trumpet player, also had Gene Krupa on the drums, Ziggy Elman on the trumpet, and Lionel Hampden and Teddy Wilson in the quartet and sextet. James believes that the departure of those stars is one of the causes for what he considers Goodman's decline.

In 1939 James decided to start his own band, and Goodman lent "his dark-haired, blue-eyed trumpeter" a large sum of money, reputedly $42,000, to give him a start. The new band was not, however, a success. James had begun with a "wild jump" style, emulative of Goodman's, but he had failed to "click." After working for some time as a "hot" band James and his twenty-eight musicians found themselves in the red.

Finally James "laid away his ambitions as a 'hot' man and developed a simple sweet style that features the clear, cool James trumpet against a mass of soft strings. (He added five strings to his band to give it the unswinglike total of eight.) Imperturbably James alternated blues and boogie-woogie with Viennese waltzes and technical specialties out of his own trumpet." Then in January 1942 he recorded Al Jolson's '40 1914 hit *You Made Me Love You.* Despite the fact that, according to Abel Green in *Variety*, "many legit musicians scored James' recording for its 'too schmaltzy' trumpet work," the record sold over a million disks, and the young leader found himself at last in the "big time." By the summer of 1942 he was "the idol of the adolescents." "And, whatever the savants have to say about his aphrodisiacal music," wrote Green, "a close-up of what he does to young America on and off the hoof is something that can only be appreciated with one's own eyes."

James started his literally sensational appearance at the Paramount in April 1943. The youth of New York City and its environs began queuing up outside the box office each morning at four a. m., many prepared, with blankets and lunches, to sit through all the six shows. "Once inside, they sat through show after show, sighing entrancedly during sweet numbers, twitching and squealing ecstatically during the cadenzas of *Two O'clock Jump*. Some jitterbugged in the aisles." Other more daring souls climbed up and tripped the light fantastic on the stage. Unkind press reports suggested that much of this terpsichorean frenzy was press-agent inspired. (Ironically enough, although James had had no success until he resigned himself to playing "sweet," it is the "hot" numbers that his youthful fans demand. His sweet music, however, is popular at hotels and night clubs, and he includes in his repertoire versions of such light classics as *Ciribiribin, The Flight of the Bumblebee,* and *Carnival in Venice.*)

HARRY JAMES

It was difficult to get the ardent youth out of the Paramount before it had sat through all of James' five or six daily performances. A ruse was adopted: it was announced from the stage that autographed photographs of James would be handed out in the lobby after the performance. The more sophisticated of the "hep-cats" realized that this offer would be repeated after each performance, and stayed put, but "the majority of the kids fell for the gag." James himself, during his engagement at the theatre, was in a virtual state of siege, remaining in the Paramount all day, not daring to set foot outside, lest he be mobbed by his over-enthusiastic admirers who lay in wait outside all available exits. Meanwhile "the thirty-five policemen on duty daily averaged a four-pound loss [one had four ribs broken in the crush and didn't notice it until later]. Despite the rubber shortage, eighty-four pairs of rubbers are in the theatre check room in addition to twenty-four raincoats, sixty-five fountain pens, eighteen wrist watches, twenty-seven pipes, and ninety-three porkpie hats." "Vive," commented music critic Olin Downes, "la musique!"

(Continued next page)

JAMES, HARRY—*Continued*

The New York *Times* pundits discussed the problems from all angles. Bosley Crowther concluded that it was not "for this department to muse upon so many kids waiting for hours to shiver to the mesmerizing rhythm of jive. That's one to stick the psychologists—or better, the parents of the kids." Meyer Berger queried a few sample jitterbugs and received such illuminating answers as: "You can't really tell what it is. It's only that shivers run down your spine when that trumpet gets hot." "The music from the trumpet," Berger remarked himself, smugly, "seemed quite ordinary, no different from any blare and bray of the usual jazz band, but this apparently was due to some defect in the adult make-up." Olin Downes, upholding the same thesis more gently, found James "a very good player, no better than a round dozen of his highly publicized colleagues of calling, but as good as most of them. He has the complete command of the full range of the instrument, can summon a heart throb of a vibrato when he plays a melody, do stunts of triple tonguing and virtuoso figuration." George F. Horne appealed to "scholarly authorities on the arts and on human behavior," and received learned discourses on "mob hysteria" and "musical intoxication." James' power to sway an audience of jitterbugs with his trumpet was even compared to Hitler's '42 power to sway a German audience with his oratory.

Other periodicals took up the war cry. Asserted *Time* Magazine: "The modern medical name for it [dance mania] is tarantism, after the wild Italian folk dance, the tarantella. The Italians have a belief that the tarantella drives out the poison of a tarantula's bite by causing perspiration, and that the dance was named for the spider. Actually both dance and spider were named for the city of Taranto, which was hit hard by the dancing mania." One writer on the newspaper *PM* found an analogy in the Children's Crusade of the year 1212; another compared the James saturnalia to the ancient Dionysian revels, "only instead of the radiant young god, Dionysus, you get a tallish young man with a horn." Elsa Maxwell '43 of the New York *Post* declared flatly that jitterbugging was a subject for psychiatrists. "It is organized St. Vitus dance, and anyone who tries to justify this type of frenetic, smirking, hysterical movement as healthy self-expression is hereby and officially invited to be my guest at a coming out party in Mattewan." Abel Green of *Variety* remarked, however, that "there is something healthier about this manifestation of unbridled juvenile spirit than in what we now look back upon as Prohibition's Jazz Age."

Perhaps the most authentic, if not the most lucid, explanation of James' strange drawing power was offered by the seventeen-year-old office boy of the New York *Times*:

"Everybody is asking, 'Why is Harry such a solid sender?' Well, hear my version. As you are seated or are trying to stay seated you feel that sensation that hits every hepcat. First your feet get the sensation, then it runs up your leg and you start to keep time to the music with your feet and you feel like getting up and jiving to that fine music that comes out of the magic trumpet of Harry James.

"Then you feel something come over you that cannot be controlled, your heart feels alive and gay, you jump with jive. You beat on the seat, you sit on the edge of the chair. Why some alligators climbed the window in the back just to get a good look at the Pied Piper."

The lanky trumpeter with the Texas drawl also broadcasts three times a week on the radio, and late in 1942 "trumpeted his band to first place in the New York *World-Telegram* poll of radio editors, displacing Guy Lombardo, who occupied the top spot for eleven years." He also won polls conducted by *Orchestra World*, *Motion Picture Daily*, *Radio Daily*, and *Metronome*. In November 1942 he and his orchestra were honored by the New England Conservatory of Music for "setting a brilliant example in the field of popular music to the youth of America."

On May 10, 1943, after three weeks at the Paramount, James was ill from overwork, and a science short had to be substituted for him, to the vociferous disapproval of his jitterbug admirers. On May 17, he opened at the Astor Roof for a less gruelling grind than his engagement at the Paramount. James actually has a phobia against theatre work, which has frequently thrown him into a state of nervous collapse. He is said to have notified his agents to discontinue booking him for this type of work, and "to confine him to locations, films, and even occasional one-nighters." (He particularly likes film work in California.) His aversion to theatre work costs him, *Variety* estimates, a potential gross of $300,000 yearly in addition to his other work. James may, however, be forced to play the Paramount again in 1944, as the house holds an option on his services.

James' gross income is well over $40,000 a month now, but, observers agree, he works hard for it. In his first week at the Paramount, for example, he played forty-three shows, did three broadcasts, and three rebroadcasts, plus rehearsals. In addition, he generally plays three or four benefits a week. "The only thing that gets him down is his feet. He has to stand while the rest of the band is sitting in comparative ease, and he doesn't like it."

"The World's Number One Trumpeter" was married to Louise Tobin, former Goodman vocalist, on May 4, 1935. They have two sons: Harry Jeffrey and Timothy Ray James. Divorced from his first wife in June 1943, James was married in Las Vegas, Nevada on July 5 to Betty Grable, the former wife of Jackie Coogan. James is tall (six feet two), thin, and "moves with a nervous grace." He has wavy brown hair, a mustache, and "a tired look." He appeared in two motion pictures in 1942, *Private Buckeroo* and *Springtime in the Rockies*, in *Best Foot Forward* in 1943, and is deferred from the Army to complete a third, *Mr. Co-Ed*.

James is a baseball enthusiast. "The chances are," remarks S. J. Woolf, "one of the reasons he organized his own band was so that he would always have enough men with him to start a ball game. One of the first things he does when he strikes a town is to look for an empty lot where they can play."

James doesn't make his band's arrangements any more, but he writes his trumpet solos himself. Personally, he likes music both sweet and hot, although when he plays his phonograph in his dressing room for relaxation, he admits that he doesn't play swing. "Mostly my records are semi-classics, like the Kostelanetz '42 records, and some Debussy and Ravel. No heavy stuff, though. There's no relaxation in them."

James, as he conducts his band, appears composed and unaffected by the orgies in the aisles. "As he lays his trumpet down on the white piano and turns to his band, which is still playing, he snaps his fingers, moves his elbows, and keeps time with the heels of his tan shoes. He reflects Tin Pan Alley rather than the sorcery of sound. The pandemonium in the audience does not seem to register. The piece is finished and he walks over to the microphone and announces the next number—a song or some comic patter. His tone is confidential."

"It's good for them," he has replied to the controversy over the frenzy he has stirred in his youthful followers. "When I was their age I used to play cops and robbers in an empty lot and sometimes I got into fights. This is just good, clean fun. . . And nobody gets into a fight." Later he explained that "listening to music gives them—the kids—a good, healthy outlet." He also said that swing was helping to improve the musical tastes of thousands of boys and girls. "There is more to their enthusiasm than throwing fits on a dance floor." "Youth," says "the modern Gabriel", "must have its swing."

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JARVIS, ROBERT Y(ELVERTON) Nov. 5, 1893—Oct. 16, 1943 United States Consul; in diplomatic service since 1921; served in Poland, India, China, British Columbia, and was on his way to Lisbon for a new post at the time of his death.

Obituary

N Y Times p48 O 17 '43 por

JESSEL, GEORGE (ALBERT) Apr. 3, 1898- Actor; motion-picture producer; song writer

Address: b. 1501 Broadway, New York City

Actor, writer, song plugger, and toastmaster, George Jessel has been a "favorite son" of vaudeville since 1910. His appearances on the stage, over the radio, and as an after-dinner speaker have won him a reputation as a facile wit, as a "sentimental comedian," and as a brilliant master of ceremonies.

Maurice Seymour

GEORGE JESSEL

The son of the late Joseph A. Jessel, a playwright, and of the former Charlotte Schwartz, George Albert Jessel was born in New York City on April 3, 1898. He was named after his relative, Sir George Jessel, who was judge of the first instance of the British rolls court (1873-81) and president of the court of appeals (1881-83). The Jessels were poor, and George left Public School 184 to help earn his living after only six months of formal schooling. "I've learned practically everything I know in the theatre," Jessel said later. "I can remember learning to read and write but I still print. I can speak four languages."

Jessel's grandfather was a tailor and, while his customers were waiting to have their trousers pressed, he brought out little George to sing for them. Encouraged by his success with this audience, the boy proceeded to reach greater heights as an entertainer at his grandfather's lodge meetings. Finally he demanded that his mother (his father had died), the ticker seller at a motion-picture house in Harlem, arrange for her employer to hear him sing. The theatre-owner, as it happened, had decided at that time to try vaudeville in his theatre, and he added Jessel to two other boy singers whom he had already hired, to make a trio. The other boys were Jack Weiner (now a Hollywood agent) and Walter Winchell '43. "In those days," wrote Jessel, "no matter what your right name was, you called yourself something else. So Weiner, Winchell, and Jessel became Leonard, Lawrence, and McKinley, the Imperial Trio. Because we were under sixteen, the Gerry Society prohibited our singing on the stage, so we sang in the tiny little piano pit, to the accompaniment of Harry Carroll, the composer, and later Phil Baker, the accordionist-comedian." Finally the trio was fired because of Winchell's misconduct, but Jessel was retained as a soloist. He got his first billing then. The theatre marquee announced: "It's worth five cents

JESSEL, GEORGE—*Continued*

alone to hear little Georgie Jessel sing." (Some thirty years later Winchell wrote: "And it still goes.")

When he was ten Jessel caught the fancy of the song writer and impresario Gus Edwards and, teamed with Eddie Cantor '41, toured with "Gus Edwards' School Boys and Girls." By the time he was sixteen, however, his voice had changed, "his cuteness vanished," and he was forced to leave Edwards' group (1914). Almost immediately he was offered a ten weeks' engagement at the Victoria Palace in London, England. This led to other engagements in that country. One time, while he was performing there, Zeppelin bombs hit the theatre, demolishing the dressing rooms directly in back.

Jessel's return from London in 1917 found him without an "act," and too old for "kid stuff." He tells the story of the occasion when he was sitting around with "the boys" one afternoon, trying to think of something he could put across. At loose ends, he called his mother and began to tell her funny anecdotes about the day. His friends found his side of the conversation uproarious, and suggested that he use a "Hello, Momma" telephone routine as an act. It clicked, and he has been using it ever since.

For two years the comedian performed in "small time" vaudeville. In 1919 he married Florence Courtney. That same year the Shuberts engaged him for their *Gaieties*. Three hours before the show opened, Harry Lewis, the leading comedian, "obligingly fell ill." Onstage in Lewis' part, Jessel completely forgot his lines. His cue came: "What do you know about this, young man?" To which he replied: "I don't know anything about this. I was only given the part this afternoon. But if you want to know some good jokes, I'll tell you some." The management, however, failed to appreciate Jessel's talent for improvisation, and he found himself again unemployed.

On his own again, Jessel wrote and sang *Oh How I Laugh When I Think How I Cried about You* and *Oo La La Oui Oui*, a marching song. His light banter and satire often had a sober or sentimental twist. *The Troubles of 1920*, a travesty on reviews, which he presented, ended with a producer and his mother lugubriously leaving the stage after his failure. The critics called it "too sad" for a comic act. The first complete musical tabloid presented in vaudeville was *George Jessel's Troubles*, which Jessel wrote and produced in 1922. Next he wrote most of the scenes for the Winter Garden shows, presented *Helen of Troy, New York* (1923), joined the cast of the *Passing Show*, and toured with them until the following year.

The year 1925 marked one of the highlights of Jessel's career: he left vaudeville to play a straight role in *The Jazz Singer*, which had a run of over 1,000 performances. Based on *The Day of Atonement*, a story by Samson Raphaelson, the play dramatizes the conflict between filial and professional duty. Jessel, played the leading role of Jack Robin, the son of a Jewish cantor, who abandons his Broadway show on the opening night to obey his father's dying wish. Although the play was no masterpiece, it had much popular appeal, and Jessel was praised for his poignant performance. "Vaudeville has lost a good comic and the stage has found a good actor," wrote one critic. (As a film with Al Jolson '40 in the leading role, *The Jazz Singer*, 1930, became America's first talking picture.) From 1925 to 1927, Jessel, in addition to his theatrical duties, acted as the official toastmaster for Mayor James J. Walker, one of his best friends, and thus became the unofficial toastmaster of New York.

Jessel's brief motion-picture career began in 1926 when he made *Private Izzy Murphy*, a "sentimental, timeworn, slow-moving" piece reminiscent of *Abie's Irish Rose*. It was said to have provoked "widespread sniffling." Jessel's performance was considered natural and sincere. He played in several other early "talkies," including *Lucky Boy* (for which he wrote the dialogue); *Love, Live, and Laugh; Ginsburg the Great*; and *Happy Days*. During his association with Hollywood, Jessel by no means left the legitimate theatre, but continued to appear in plays as well as in films. *The War Song* (1928) by Bella Cohen, Samuel Spewack, and himself was Jessel's next stage venture. "There were some dry eyes in the audience," a critic commented on this play, "but they were in the minority." The saga of a Jewish song plugger, the play carried him from a New York apartment to a dugout in the German lines. "It is Jessel, the devoted son, the wisecracking philosophical blunderer," one reviewer wrote, "who sustains the drama and carries it through some dreary stretches." In between films and plays Jessel made several appearances in vaudeville at the Palace Theatre in New York City. Hailed as the "prodigal son of vaudeville," Jessel knew what the Palace patrons wanted—"highly amusing comedy and saccharine sentimentality, in equal parts"—and he gave it to them.

During the '30's Jessel continued to appear in motion pictures and in vaudeville, and also made some ventures into a new field, radio. In 1932 he was divorced from his first wife and two years later he was married to Norma Talmadge, with whom he had often acted. (They were divorced in 1939.) Except for *Sweet and Low* (1930) with Fanny Brice and James Barton (songs by Billy Rose '40), Jessel appeared in no Broadway shows for several years. The Jessel Producing Company, formed in 1930, presented *This Man's Town*, and Jessel, as producer, had his chance to be "on the hollering side of the footlights." He continued, however, to entertain audiences with his skits, songs, sentimental reminiscences, jokes, and famous telephone conversations at the Casino, the Capitol Theatre, and the Versailles Night Club with Elsa Maxwell '43. In 1939 he celebrated his tenth appearance at Loew's State Theatre, as well as his thirtieth year in the show business.

Jessel was not as successful with radio as with other fields, even though many listeners enjoyed his spontaneous humor and skill as a master of ceremonies. In 1935, after a fruitless search for a sponsor, he commented: "They aren't interested in whether people can build up a funny gag. They ask: 'Can you make a funny noise?'" (Joe Penner was becoming popular at about that time.) The comedian maintains that radio does not give him the freedom he likes—he is fond of ad libbing, which is not suited to radio, with its dependence upon timing. Jessel's lack of success as a radio wit has been attributed by others to the "local" flavor of his comedy. A good deal of his radio material appealed to a New York audience and was lost on other listeners. He nevertheless appeared with his wife, Norma Talmadge, in a broadcast called *Thirty Minutes in Hollywood* (1937). He was also heard on Reid's Ice Cream program in 1939, and on the Vitalis program (as master of ceremonies) in 1940. In 1942 and 1943 he was guest star on many well known radio programs.

Jessel returned to Hollywood in 1936 as a producer, Warner Brothers having hired him for *The Life of Haym Solomon*, which appeared in 1937. At that time Jessel declared that he was no longer interested in Broadway. "The kind of plays I used to do, the sentimental ones that were successes, reached out to a middle-class audience . . . that . . . doesn't exist any more." The career of Haym Solomon, moreover, had always been his favorite page in history, and he was eager to dramatize it.

When the New York World's Fair opened in 1939, Jessel, who had often spoken of his nostalgia for New York in "the good old days," headed the group which promoted the *Little Old New York* exhibit. Early the next year Jessel was, legend has it, walking near the Loew's State Theatre with a friend who bemoaned the passing of vaudeville. Jessel left his companion in the middle of the street, entered the theatre, walked up the aisle, interrupted the performer on the stage, and said: "I just wanted to step foot once more on this stage before Billy Rose fills this place with water." In that year Jessel married Katherine Lorraine Gourley (Lois Andrews), a sixteen-year-old show-girl. Two years later they were divorced. Jessel has one child, a daughter, Jerilyn, born of this marriage on October 22, 1941.

In 1941 Jessel produced *High Kickers*, of which one reviewer said: "Although *High Kickers* is probably designed to recapture the glow of the show business in the good old days, it is likely to convince a number of people that show business is infinitely keener today." The show failed. Jessel's next venture, *Show Time*, which opened late in 1942, was, however, a success, and has led many to herald the return of vaudeville to the legitimate theatre. According to Jessel, "*Show Time* has more class than any vaudeville I can recall," and vaudeville, he says, is dead and gone. His performance in *Show Time* found him more in his stride, his repartee pared, his script showing more acumen and restraint than he had ever claimed before.

"At his best," wrote Brooks Atkinson '42, "Jessel is a master entertainer. If there ever was a man born for the stage, it is Mrs. Jessel's comic and sentimental son Georgie, who can make an audience sit back and expand and enjoy itself. Add skill and experience to magnetism and enthusiasm and you have in George Jessel a great theatre performer." At his worst, critics find Jessel maudlin, repetitious, and tiresome. His sentimental and off-key singing has been much imitated by comedians.

So Help Me, Jessel's autobiography, appeared in May 1943. In spite—or perhaps because—of what reviewers called its "appallingly bad taste," eight newspapers started serializing it on June 15; *Coronet* paid $700 for a tabloidization, "a fancy figure for such rights"; and the publisher, Bennett Cerf '41, reported that it was "selling like French postcards." Burton Rascoe commented: "If it is bought by all the persons Mr. Jessel believes are out to do him dirt plus all the others whom he mentions by name, the book will be a fair success even if nobody else buys a single copy."

Jessel has also written *Talking to Mother*, a book of telephone conversations, and *We Have with Us Tonight*, a book of after-dinner speeches. The author has been toastmaster for over 300 banquets. "Every time Jessel sees half a grapefruit," Will Rogers said, "he automatically rises and says: 'Ladies and Gentlemen, we have here tonight. . .' " Jessel serves on the board of more than a dozen charity organizations, is vice-president of the Jewish Theatrical Guild, and at the Navy Relief Show in March 1942 at Madison Square Garden played his 1,250th benefit performance. Jessel's special interest, he says, is the study of religion, and he has one of the finest collections of works on the subject in the United States.

In late 1943 Jessel signed a contract with Twentieth Century-Fox as a director and left for Hollywood. His first assignment was to be *Kitten on the Keys*, a musical scheduled for production in January 1944.

Of his work George Jessel says: "I'm a showman . . . a song writer, a producer, a dramatist. You might say I'm a comedian by necessity. Why, my greatest success was a grim tragedy—*The Jazz Singer*." He has worked hard and, at forty-five, said: "Luck? I'm just about breaking even. . . Success? I haven't even gotten anywhere yet."

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JEWETT, JAMES R(ICHARD) Mar. 14, 1862—Mar. 31, 1943 Professor emeritus of Arabic languages and literature at Harvard University; endowed Margaret Weyerhaeuser Jewett professorship of Arabic at the American University of Beirut, in honor of his wife; noted authority in his field.

Obituary

N Y Times p23 Ap 1 '43

JOHNSON, CROCKETT 1906- Cartoonist
Address: b. c/o PM, 27 Sixth Ave, Brooklyn, N. Y.; h. Darien, Conn.

On the twentieth day of April 1943, the New York newspaper *PM* celebrated the birthday of a character named Barnaby. It was his first birthday as far as *PM* was concerned; it was in actuality his second, for his originator, Crockett Johnson, had first dreamed

CROCKETT JOHNSON

him up a year before *PM* began to run him. "Barnaby" is, of course, as the cognoscenti well know, a sophisticated comic strip with a small but very fanatical audience, composed primarily of people who disdain the ordinary comic strip. "Not since Synge's *Playboy of the Western World* caused riots in Dublin," contends *Cue* Magazine, "has an Irishman on a paper created such an uproar."

Crockett Johnson says he doesn't like to draw and never intended to be an artist. He was born David Johnson Leisk in 1906, the son of David and Mary (Burg) Leisk of New York City. After finishing high school in Elmhurst, Long Island, where he was reared, he went to the art school at Cooper Union and studied typography at the Fine Arts School of New York University. A position in the advertising department of Macy's didn't last long, for Johnson resigned—just before he was fired—for wearing a soft collar instead of the regulation stiff one.

Then, if at any time, he must have become embittered with his art, for his next job was lifting ice in an ice house. Soon, however, he turned up as art editor for several trade magazines of the McGraw-Hill Publishing Company, and he worked at this and at free-lance designing from 1927 until 1940. In March of the latter year "The Little Man with the Eyes" made his appearance in *Collier's* Magazine. Until "Barnaby" evolved, he was probably the artist's best-known free-lance creation. Johnson continued to produce this character until January 1943, when Barnaby began to monopolize his creator's time.

Barnaby actually was born because of Johnson's desire to find some idea that would guarantee him a steady income without too much effort, and was not "dreamed up at the bottom of the country garden on a midsummer's eve," as one might suppose. Johnson didn't know much about comic strips, according to Chan Norris in *PM*, "but he was certain a new one would have to be different from others. He decided to make his chief character a precocious small boy living in a very proper home." For some reason or other he named this small boy Barnaby. Despite the fact that Johnson has no children of his own to use as model for his creation, the admirers of the strip claim that Barnaby is very real and very modern, "a child so well adjusted to life that he has already learned to accept things as they come, take what good or bad there is in them, and forget them."

After drawing a few episodes of "Barnaby," Johnson decided that a five-year-old boy wasn't enough, so he created Barnaby's godfather, Mr. O'Malley. Mr. O'Malley, a little man with pink wings (for which we have to take Johnson's word, as the cartoon is not printed in color) is, according to Johnson, partly W. C. Fields, "partly Mayor La Guardia '40, and his cigar and eyes are occasionally borrowed from Jimmy Savo." "Mr. O'Malley," wrote Charles Fisher in the Philadelphia *Record,* "is a singularly inept and fumbling fairy godfather. His tricks never quite come off, and the little magic he possesses is likely as not to backfire as it did on that regrettable occasion when he made himself disappear by accident. It took him a couple of weeks to remember the knack of getting his body back again." "And Barnaby," continued Fisher, "was only mildly surprised. We have a feeling he doesn't expect much of Mr. O'Malley." (The pink-winged godfather nevertheless ran for Congress in the fall of 1943 and, reversing his customary ill luck, was elected—"not unanimously," as he remarked dejectedly, "but only by a landslide." "The result," commented one Democratic admirer, "was the only comforting thing about this year's elections.")

After the strip had been running about seven months Johnson "felt another character coming on," and so into the story popped Launcelot McSnoyd, the invisible leprechaun from O'Malley's Elves, Leprechauns, Gnomes, and Little Men's Chowder and Marching Society. Later Johnson presented Barnaby with Gorgon, the talking dog. Wrote Dorothy Parker: "I think the conception of a dog who talks—'Didn't know I could do it; never tried it before, I guess'—and then turns out to be such a crashing bore that they have to lock him away so they won't be obliged to listen to him, is—well, it's only glorious, that's all. You have to love dogs before you can go on to the step of taking them down, understandingly. I think Mr. Johnson must love dogs. I think Mr. Johnson must love people. I know darned well I must love Mr. Johnson."

"Barnaby" first appeared in New York's *PM* in the spring of 1942. It now is syndicated to the Chicago *Sun*, the Philadelphia *Record*, the St. Louis *Star-Times*, and other newspapers. Johnson takes nearly a week to get out one week of the comic strip, complaining that he can't seem to get to work until after the news broadcasts at 11:00 o'clock at night. "It takes me a long time to write—me and Hemingway—and a long time to draw," he says. "I'd like to do strips that were syndicated only in quarterlies." In order to cater to his own indolent disposition, which he fosters by "trips to the beach to watch the tide come in" or to the country "to watch the grass grow—in season," Johnson created an innovation in the art of the comic strip. Instead of lettering the balloons by hand, as is customary, he simply has his set in type. *PM* says they are easier to read. Although a New Yorker, Johnson now lives in Darien, Connecticut, both because he has an allergy to dust and because he thought living in the country would help him concentrate. He found, however, that there was just as much dust in the country and that the distractions offered an artist with an idle disposition were just as great as those of the city, where he had spent a great deal of time washing his brushes and watching the children in the parks.

"Barnaby" has been put out in book form and was published in the fall of 1943 with much success. By November 1943 it had already gone into four editions of 10,000 copies each. Johnson is now working on a second volume. Barnaby will go on the radio as soon as a sponsor turns up. If there is a Barnaby motion picture, W. C. Fields has been suggested for the role of Mr. O'Malley. Barnaby gets a lot of mash notes, most of them, according to his parent paper, "from people who say they've never read a comic strip before." In the spring of 1943 the senior class of the College of the City of New York gave Barnaby sixty-three per cent of their votes as their favorite comic strip character. In the fall an all-"Barnaby" exhibition ran for a month at the Norlyst Galleries in New York.

"Barnaby" has aroused "the enthusiasm of people like William Rose Benét, Max Lerner '42, Louis Untermeyer, Frank Sullivan, and Rockwell Kent '42; and Mr. Johnson has been compared with such widely differing creators as Lewis Carroll, Aristophanes, Shakespeare, Dostoevsky, and Walt Disney '40." "Compared to the grisly realism of most modern cartoon strips," said *Life* Magazine, "'Barnaby' comes as a breath of sweet, cool air"; and Charles Fisher of the Philadelphia *Record* confessed himself to be "in a state of blithering admiration" over the same strip. In Mr. O'Malley, he believes, "Crockett Johnson has invented one of the original and authentic comic figures of his time. We believe, very seriously, that it is in every sense a major creation."

A round-faced, bespectacled young man of Scottish origin, Johnson looks something like a pixie himself. He is a devotee of mystery stories and sailing. He "fancies himself as an authority on Gilbert and Sullivan" and specializes in collecting "odd facts." In 1939 he was married to Ruth Krauss.

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JOHNSON, EDWARD 1880(?)- General manager of the Metropolitan Opera Association; tenor

Address: b. Metropolitan Opera Association, Inc, Broadway and 40th St, New York City

Choir boy, matinee idol, and for many years "ranking tenor of the world's first opera house," as general manager of the Metropolitan Opera Association Edward Johnson has proved that his ability in business is as great as his ability in music.

EDWARD JOHNSON

Edward Johnson was born in Guelph, Ontario, the son of James Evans Johnson, a Welsh grain merchant, and Margaret (O'Connel) Johnson, an Irishwoman. Johnson's father's avocation was music, and he saw to it that his son had a musical education. Young Johnson's "introduction to an audience," wrote Robert A. Simon in the *New Yorker,* "took place in a Guelph Sunday School, where his singing of *Throw Out the Life Line* was considered masterful. Not long after that he overwhelmed a great gathering with an aria which Metropolitan audiences never have heard him sing—*Little Annie Rooney.* The burghers of Guelph agreed that the five-year-old son of James Johnson ought to have a remarkable future."

As time went on young Johnson learned to play the piano and the flute and eventually joined his father in the Guelph orchestra as the "first (and only) flute in the band." His soprano voice changed into a first-rate tenor with a "guaranteed high 'C.'" Edward did not at first consider music as a profession, perhaps because his father thought of music as a perfectly good hobby, but not a career. As a boy, the younger Johnson had thought of studying for the ministry, but he changed his mind and began a law course at the University of Western Ontario. "Music, however," according to the *New Yorker,* "seemed to him to be his vocation, and he left the University before the spring examinations—which, he says, he probably couldn't have passed anyhow."

Using the skill as a persuader which later made him "unofficial ambassador" for the Metropolitan as a speaker at luncheons, club meetings, and "save-the-Metropolitan" campaigns, Johnson convinced his father that he ought to lend him his moral and some financial support. At the age of twenty he arrived in New York City with $100, and it wasn't long before his "high 'C' and engaging appearance" brought him a church job. Other church jobs followed, and, wrote Simon, "he

JOHNSON, EDWARD—*Continued*

wasn't much past his twenty-first birthday when he landed one of the most desirable positions in town, that of tenor soloist at the Brick Presbyterian Church."

While still working for various churches, Johnson was engaged now and then on short notice to take the place of eminent tenors unable to sing at concerts for one reason or another. "Starting as pinch-hitter for several illustrious but unreliable chanters, he soon developed a market for his services, and found himself to be a busy concert artist."

If Johnson still could not break into grand opera, it was because he lacked the glamour of a European reputation. As his next step, therefore, he planned study abroad, but, a businessman from the start, he considered it unwise to leave until he had accumulated enough money for a two-way ticket. Church jobs never pay well, and it seemed as if it would be years before Johnson could go to Europe, if indeed he could go at all. In 1905, however, the Oskar Straus operetta, *A Waltz Dream*, was being cast, and the producers were seeking a romantic lead who could sing. Johnson's name was mentioned, and he received an audition. Although he appeared with a volume of sacred music under his arm, he got the role.

He was well paid; the opera had an extremely successful season; and he received many attractive offers to stay on Broadway and star there. The thrifty Johnson, who had saved up enough from his season to finance a trip to Europe, refused—but he admits that he was tempted. He arrived first in Paris, where he was taken under the wing of a fellow inhabitant of Guelph. At this friend's studio he met a young Portuguese viscountess named Beatrice da Verga d'Arneiro. Johnson returned to America "to raise another jack pot through concerts," went back to Paris in 1909, took the lady to England, and there married her. The young couple then moved to Florence, where Johnson studied with Caruso's teacher, Vincenzo Lombardi.

For almost three years he worked to get into opera. His daughter, Fiorenzina, was born at this time. At the suggestion of his music teacher Johnson changed his name to Edoardo di Giovanni to appease European audiences, wary of singers from overseas. In 1912 he finally made his operatic debut at Padua, but he continued to keep his Italian name until he joined the Chicago Opera Company in 1919. "His wife," wrote Taubman, "continued to be known as Signora Johnson. Strangers who did not know that they were married winked slyly after meeting Signor di Giovanni and Signora Johnson." Once only was Johnson billed under his own name in Italy. He had been engaged to sing in Puccini's opera, *The Girl of the Golden West*, in which the protagonist is the bandit Dick Johnson. The enterprising manager of the opera house announced that for this performance he had brought from America "the original Johnson" in person. Johnson had a brilliant career in Italy. "From the beginning, he sang only principal parts. In a few years he had become one of the most popular tenors in Italy, and important composers, including Puccini, selected him to create the tenor roles in new operas." Less than three years after his première in Padua Johnson achieved the goal of all singers who go to Italy: an engagement at La Scala in Milan. He appeared there in the title role of Wagner's *Parsifal*, which was having its first Italian performance.

In the spring of 1919 Johnson's wife died, and he has never remarried. That fall he joined the Chicago Opera Company. As Edward Johnson, he made his American operatic debut in Chicago in the 1919 to 1920 season. Two years later he finally became a member of the Metropolitan Opera Company.

Johnson "became the pride of the late Giulio Gatti-Casazza, then general manager of the Metropolitan. Gatti assigned him to glowing, youthful parts, like Romeo, Pelléas, Peter Ibbetson." Because Johnson was "a tenor with brains," Gatti-Casazza began to groom him for his successor. His favoritism was so marked that envious colleagues of Johnson's called him "teacher's pet." Although Gatti-Casazza, when he resigned in 1935, favored Johnson as his successor, the board named Herbert Witherspoon manager. When, however, Witherspoon died that year, Johnson succeeded him, the first tenor in the history of the Metropolitan Opera House ever to become its sole general director.

A critical consensus, according to the *New Yorker*, undoubtedly would be that Johnson was "one of the ablest and most effective tenors ever to appear at the Metropolitan." He combined "an unusually fine voice and equally unusual musicianship with dramatic skill and a completely intelligent and efficient approach to his job." His interest was "in the opera rather than himself," and his presence in the cast when he was still a singer "helped many a debutant and debutante through the spasms of a Metropolitan first appearance."

Since 1922 Johnson has been a citizen of the United States and, writes Taubman, "his attitude has been strictly American for much longer." He has not held to the old tradition of disdaining local talent, but has engaged as many American as foreign singers for the opera company. Johnson is hopeful that America will supply all the talent that opera in America needs. "He has engaged American scene designers. He has freshened his shows with a shot of Broadway snap." By the opening of the 1943-44 season the company consisted of forty-six American-born singers out of a total of eighty-five. Of the remaining thirty-nine, twenty-eight were naturalized citizens. Since the period sixty years ago when there was only one American-born singer—and she used a foreign-sounding name—the trend has completely reversed. "America," declared Johnson, "is no longer an importer of operatic material, but an exporter."

As general manager of the opera, Johnson has equaled his success as a tenor. "Mr. Johnson's policies," wrote the New York *Times*, "have been commendably practical and clear-sighted. . . His budget has been strictly limited [in 1940 the Metropolitan faced a severe financial crisis and appealed to the public for funds] with the result . . . of a slight balance on the right side of the ledger. Novelties . . . of either European or American vintage have been conspicuous by absence. Revivals of worthwhile masterpieces have been fairly numerous. Works which have been unduly neglected have been restored. . . Mr. Johnson has engaged new and interesting singers, despite difficulties raised by European governments in wartime." And despite being a "nice chap," he's proved himself able to cope with the artistic temperament, in either singers or stagehands. He himself doesn't "indulge in it." He has also done much to popularize opera by continuing broadcasts from the Metropolitan over the radio and by lowering the prices of seats.

Johnson's tastes are simple. He lives in a three-room walk-up at Madison Avenue and Sixty-Second Street. He has no servants, except for a part-time maid. He has no car —he walks from his home to his office at the Metropolitan. Music is not the only art in which Johnson is interested. "His rooms are crowded with pictures, manuscripts, statuary, antiques, and other artistic items which he has collected in his concert tours. His books . . . are stacked in cases that range to the ceiling. His library contains almost everything written about music in the past twenty years, but he doesn't specialize. His preference is for biographies."

In his personal appearance Johnson does not suggest an opera star. "There are," wrote Simon, "only two Johnson characteristics which might suggest to some observers that he has operatic associations. One is a predilection for fedora hats. The other is a quirk of speech not uncommon to English-speaking singers who have lived in Italy—the trick of slipping a trilled Italian 'r' into words like 'very' and 'greetings.' Johnson's normal speech has an attractive Welsh-Irish inflection." Johnson looks many years less than his actual age. Although his hair is gray, it is all there, and he still has the "streamlined" figure that made him a matinee idol in the *Waltz Dream*, as well as the Metropolitan's "prize romantic lead" in bygone days. On April 27 he was awarded the honorary degree of Doctor of Letters by Union College.

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JOHNSON, HEWLETT, REV. 1874-

Dean of Canterbury

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"Today," says Johannes Steel '41 in *Men Behind the War* (1942), "when Britain's very survival depends upon its recently formed alliance with Communist Russia, the pro-Soviet Dean of Canterbury, who had long been a voice crying in the wilderness, has truly come into his own. A little of the aura of the prophet adheres to his bald head. In his earnest, though unassuming way, the Dean helps to create a moral bridge between unbelieving Russia and Christian England." For many years called the "Red" Dean, Hewlett Johnson is the author of *The Soviet Power* (1940), which was first published in his own country as *The Socialist Sixth of the World* shortly after the outbreak of the Second World War.

Hewlett Johnson was born in 1874 at Kersal, England, a fashionable suburb two miles from the center of Manchester. His father, C. H. Johnson, was the head of a manufacturing business which celebrated its one-hundredth anniversary when he was a small boy—"one of those comfortable lesser industrial concerns, always in the hands of a single family, never making vast fortunes, but living on after comet enterprises have flared up and sputtered into obscurity again." His mother, Rosa (Hewlett) Johnson, was the daughter of a noted Lancashire preacher and a believer in outdoor exercise who shocked the Victorians by bathing daily in the sea until she was eighty and by refusing to wear corsets or high heels. She taught her nine children herself until they were ready for school.

Young Hewlett had a happy and comfortable childhood. As the family business expanded his family moved "from smaller to larger houses, from the smoky northern to the sunnier southern suburbs of the town," finally ending up in a "comely grange in the heart of Cheshire, twenty-five miles from the city." As for the long summer holidays, they spent them by the sea in Wales or Scotland. At seventeen, after attending King Edward's School in Macclesfield, he went on to Victoria University in Manchester. There he studied science and engineering. In 1894 he took the Geological Prize; he earned his degree in science before he was twenty-one; and in 1898 he was elected an associate member of the Institute of Civil Engineering upon the presentation of a thesis on hydraulic engineering.

For a long time Johnson had no intentions of making his career in the Church. He had studied geology under a disciple of Darwin, and, as he puts it: "Under the impact of evolution the fundamentalist beliefs of my youth cracked up." His faith returned, however, and the religion he recovered was "more humanistic, more searching in its claims on conduct, less content with conventional Christian platitudes, less divorced from daily living." He read many lives of missionaries, among them the story of Mackay, the missionary engineer in Central Africa, and Mackay's biography "determined my course. I would be a missionary engineer."

(Continued next page)

REV. HEWLETT JOHNSON

This decision was followed by apprenticeship in a Manchester engineering factory. A temporary decline in the family fortunes forced Johnson to live on his wages (thirteen shillings weekly) for a while—and also made him conscious of the hard lives of his work companions, most of them men with families who were attempting to live on seventeen shillings a week. Two ardent young socialists who occupied the lathes next to his had already opened an ideological attack on him, and before long he was questioning his own conservatism. "What right had I, or any other Christian, to live in comfort, as I had done nearly all my life, and as my class did continually, while others suffered constant economic hardship?" he asked; and he could not "equate business with Christianity."

For a time circumstances diverted Johnson's attention from these disturbing thoughts. He was advanced to a position of greater responsibility—assistant manager—and "moved away from the close companionship of the bench." Then prosperity returned to his family's factory, which was embarking on new colonial enterprises, and he went to work there at a much higher salary. But a career of professional engineering could not satisfy his social and religious instincts and interests, and after his marriage to Mary Taylor both he and his wife offered themselves for missionary work in Central Africa. The missionary society which accepted them required a course of higher study, and so Johnson went to Wadham College, Oxford, to study theology for four years. "Literary and historical criticism and philosophy completed what the evolutionary teaching had begun and gave a new release to thought. A close analysis of the evolution of religious and social ideas made me expectant of change and kindled a fresh, but rather academic and dilettante, interest in socialism."

In 1900 Johnson received his honors degree in theology, but he was now rejected by the missionary society as unsuited for their particular theological requirements. In 1905, after founding *The Interpreter*, a theological quarterly journal, which he was to edit until 1924, he rather reluctantly consented to be ordained, and he went as curate to the parish of Saint Margaret's Altrincham. In 1908 he became vicar of the same parish, where he was to remain for sixteen more years.

Although Altrincham is a very wealthy suburb, as curate of the parish Johnson found himself at the lower end of the social scale. This provided "the completion of the process of social education begun amongst the artisans and laborers"; and soon he came to the conclusion, "which Herr Hitler '42 is clear-headed enough to see, that Judaism and Christianity provide the high road to socialism and communism." Among other things, he and his wife began to organize annual camping trips for poor boys, and they later established the first girls' camp in England. By the time of the First World War Johnson's "socialist taint" was so well known that his services as a voluntary chaplain to the overseas forces were rejected. His wife, who had received training as a nurse when preparing for the missionary life, was accepted, however, and she was placed in charge of three hospitals. She eventually contracted an illness and died in 1931, "in a true sense a war victim."

During the War, Johnson worked with Drummond Frazer, manager of the Union Bank of Manchester (and later financial administrator under the League of Nations), interpreting his theories for *The Economist* and writing the speeches which he delivered to London, American, and Parisian bankers. At this time, with new interests in money and banking, he came under the influence of Major Douglas and the Social Credit Movement. ("If later I have moved on to other solutions, it has been on moral and practical rather than technical grounds, and because a wider horizon had, in the meantime, opened up.") The Russian program also gripped him "from its earliest formation," and later he was to make several trips to the Soviet Union to see what was going on.

Johnson's rather unorthodox political ideas did not prevent him from rising in the Church. From 1913 to 1924 he was examining chaplain to the bishops of Chester; in 1919 honorary canon of Chester Cathedral; in 1921 and 1926 select preacher before the University of Cambridge; in 1922 rural dean of Bowden and proctor in Convocation. In 1924, the year in which he preached the Assize Sermon at Oxford, he became Dean of Manchester, and seven years later, in 1931, he became Dean of Canterbury, receiving his appointment directly from the late King George V. His duties were mainly to be the care of the fabric of the historic cathedral and the conduct of worship there in collaboration with his chapter.

His activities were not confined to the cathedral, however. In February 1932 he left England on a one-man mission of sympathy and help to the flood victims of China, where he worked in close cooperation with Sir John Hope Simpson, director general of the National Flood Relief Commission. "The more I penetrated," he said at that time, "the more convinced I became that if China were left alone at this critical moment in her history not only were vast destructive forces in danger of being let loose, but the Western World would also be deprived of one of the greatest opportunities ever presented to her in connection with the East." In 1935 he toured America and Canada for seven weeks, expounding Social Credit theories. In the spring of 1937 he visited Loyalist Spain, and, speaking of the Government's refusal to guarantee safety to British ships attempting to run the Bilbao blockade, was quoted: "Nothing is so un-British as to advise British seamen to avoid risk when they desire to carry foodstuffs to starving children. We can only hope Holland and the Scandinavian countries show greater humanity and courage." He actively supported the Popular Front campaign led by Sir Stafford Cripps '40, calling for unity of all opposition parties against Chamberlain's National Government, and in March 1939 he published a pamphlet called *Act Now!* in which he appealed for resistance to the Fascist dictators.

These activities, as well as Johnson's enthusiastic public endorsements of the Soviet way of life, were not well received by many of his colleagues, who were also displeased because he had once welcomed "pajama-clad women" to his services and had told missionaries that cannibalism was justified to save starving children. Since the only way the Archbishop of Canterbury '41 could possibly get rid of him was by promotion or by a special act of Parliament, for a while his utterances simply were ignored officially. When he continued to support Soviet policy even after the Nazi-Soviet Non-Aggression Pact of August 1939 and the beginning of the Second World War, however, this policy became more difficult. "Communism has recovered the essential form of a real belief in God which organized Christianity, as it is now, has so largely lost," he was quoted, just before the publication of *The Socialist Sixth of the World* late in 1939.

The Socialist Sixth of the World, later published in the United States as *The Soviet Power* (1940), barely received a single favorable critical mention (outside the Communist press) in either country at the time of its publication. W. H. Chamberlin, who reviewed it for more than one magazine, announced in the *Saturday Review of Literature*: "The whole impression of the book is that of a work written in a complete factual vacuum. . . The bright Rollo Book cooperative paradise sketched by the Dean bears no more resemblance to the fear and purge-haunted, poverty-stricken Asiatic despotism which has grown up under Stalin's '42 personal dictatorship than the Beatitudes would bear to *Mein Kampf*." The *Manchester Guardian* critic mourned that "there are times when in reading the Dean's book one wonders whether he has any critical sense left at all." Joseph Barnes commented that "his defense of the Soviets shows more personal courage than political wisdom." And criticism of the Dean himself also reached new heights. In March 1940 five resident canons of Canterbury Cathedral issued a statement censoring him for political utterances which "gravely impair the spiritual influence of the Cathedral . . . give grievous offense to many Christians throughout the world and in our view prove themselves to be incompatible with the proper discharge of the trust which has been committed to him." Such attacks increased when he was elected a member of the Standing Orders Committee of the People's Convention of 1941.

Even before Hitler's invasion of the Soviet Union, however, more than 500,000 copies of the Dean of Canterbury's book had been sold. It had been translated into four other languages, and a cheap abbreviated edition had been published in the United States with a preliminary printing of a million copies. And after June 22, 1941 its sale increased enormously, as did the Dean's audiences in England. In July 1941 Johnson announced that the "moral and economic superiority of Soviet Socialism over Western Capitalism and Fascism—is being demonstrated at this moment in Eastern Europe." In March 1942 he told a mass meeting in Liverpool that "this feeling that the Soviet Union is the salvation of the world is growing. I want it to grow more. . ." In April 1942 the transatlantic telephone even brought his voice to New York City's Carnegie Hall at a meeting in celebration of Red Army successes. His has been one of the most insistent "Second Front" voices in Great Britain.

Extremely "tall, spare, white-haired, and clean-shaven," with an "infectious, boyish smile," the Dean is an impressive figure in his black gaiters and frock coat. In 1938 he married Nowell Mary Edwards, who was responsible for the witty line drawings that illustrate his book on Russia. He has one daughter by his first wife.

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JOHNSON, ROBERT WOOD Apr. 4, 1893- Manufacturer

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The plight of the small businessman has been the subject of many political battles in Washington, and for months Robert Wood Johnson was the bone of contention in many of these fights. Since he is chairman of the board of Johnson & Johnson, surgical dressing manufacturers, some claimed that his appointment as chairman of the Smaller War Plants Corporation and vice-chairman of the War Planning Board was a plot on the part of a small band of Big Business "conspirators" to keep war contracts in their own hands and freeze out the small businessman. Others felt that his knowledge of business plus his experience as head of the New York Ordnance District for the Army made him the ideal

ROBERT WOOD JOHNSON

person to take over the placing of Government contracts, subcontracting to small plants wherever possible in order to speed up production. In the fall of 1943 Johnson himself put an end to the controversy by resigning as chairman of the SWPC—because, he said, he had been advised by his doctors to "slow down." By that time he was generally credited with having put up a good, if losing, fight on behalf of small business.

Born in New Brunswick, New Jersey, April 4, 1893, Robert Wood Johnson, the son of Robert Wood and Evangeline (Armstrong) Johnson, received his early education at Lawrenceville School and from private tutors. His father died when he was fifteen, and upon graduation from Rutgers Preparatory School in 1910 young Robert went directly into the family firm. He was vice-president from 1918 to 1930, and vice-president and general manager for the next two years. In 1932 he became president; he resigned in 1938 to become chairman of the board, which position he still holds.

Though his manner is genial, Johnson is a shrewd businessman. For many years he has been convinced of the importance of small business. It happened that during the depression his firm was having difficulties marketing one of its products. After consulting all the experts in the place without satisfactory results, he asked his secretary to call in all the executives who had anything to do with the product so that they could talk the matter over. In came twenty-seven executives! Johnson counted them, and said: "All right, gentlemen. You may leave now. I see what the trouble is!" He realized that the organization had grown so large that there was a great deal of duplication of effort, and he gradually brought about a reorganization. Today the company is composed of a number of small divisions, each responsible for a few products. This is fundamentally the way he undertook his job with the Smaller War Plants Corporation—breaking up large contracts into small units which could be handled by small plants with facilities for specialized jobs.

When the United States entered the Second World War Johnson was appointed rationing administrator for New Jersey by Governor Edison '40. He resigned on April 20, 1942 to enter the Army Ordnance Department. On May 29 he was given an Army commission as colonel (he was later promoted to brigadier general) and on September 14 was placed in charge of the New York Ordnance District for the Army. In January 1943 Lou E. Holland, who had been chairman of the Smaller War Plants Corporation since September 1942, was demoted to director, while Johnson was put in as chairman of the SWPC and vice-chairman of the War Production Board. The switch was made on the recommendation of Donald M. Nelson '41.

The appointment of Colonel Johnson was violently opposed by Senator Harry S. Truman '42, Democrat, of Missouri, who told the Senate that "the largest business monopoly in the history of the world" had been created in Washington. He claimed that just when the SWPC seemed to be making headway under Holland, Big Business stepped in and supplanted him with a man who was a colonel in the Army and the head of a large manufacturing concern, thus assuring continued control of government contracts by large corporations. Senator Murray of Montana, however, approved the appointment of Colonel Johnson, describing him as "a very able man and highly qualified beyond anyone else who could have been chosen." He added that the new chairman was "a small businessman engaged in a big industry whose sympathies are along the lines of the small businessman and in opposition to the trend toward collectivism in the country."

At the time Johnson took over it was claimed that one hundred large corporations had been given seventy per cent of the nation's war contracts, while 175,000 smaller firms had only thirty per cent. Johnson promised that this picture would change in the near future, and that small plants would get from twenty-five to thirty-five billion dollars' worth of contracts. Many of his Washington friends thought those figures very optimistic, but felt that he would at least do his best. Colonel Johnson's plan was that district procurement officers of the Army, Navy, Maritime Commission, Lend-Lease, Treasury, and other Government agencies should meet regularly in district WPB offices to see which agency could best utilize the manpower and other facilities of each of the small factories listed at those district offices by owners who wanted contracts. He authorized the regional SWPC officers to lend up to $25,000 for plant conversion without referring the loan to Washington.

In a speech in March 1943 Colonel Johnson said that America's war effort had been "delayed for six months" by the construction of huge new war plants, overlooking facilities already existing in small plants "across the street." He claimed, however, that during the immediate past the volume of war contracts going to small business through the SWPC had increased from $10,000,000 to $60,000,000 a week. On March 31 the regional office of the SWPC covering New York State and northern New Jersey announced that it was placing Government contracts with small business at the rate of $5,000,000 a week, three quarters of these going to firms in New York City. By that summer Johnson was generally credited, though grudgingly in some cases, with being at least partially responsible for the fact that there had been an upturn in New York as a manufacturing center.

In August 1943 Johnson, by this time a brigadier general, resigned his commission and became a civilian once more to take charge of essential civilian production by those small plants for whose continued existence he had been laboring. It was felt that the point had been reached where further pressure toward the distribution of war contracts to small plants would be uneconomical. Some phases of war production were practically completed, and it seemed the better policy to convert immediately many small plants to peacetime production of civilian goods, thus taking the first step back to normal times and keeping the big companies from controlling post-War planning. Discontented small contractors remained interested in war contracts rather than in post-War business, however, and in September all seven members of the Michigan regional division of the SWPC resigned, charging that the corporation was ineffective.

In September, too, Johnson asked to be relieved of his duties with the SWPC as soon as possible. He claimed poor health as the reason for his resignation, but he later complained that the agency had been "a political football" until its businessmen administrators "picked up the ball and made it a job." Small business, he also said upon leaving the SWPC on October 1, was generally in a stronger position than it had been in twenty-five years. This was still denied by the small contractors themselves, but it was generally agreed that Johnson had done his best for them in the face of all sorts of pressures.

Johnson is a wiry, blond, gray-eyed man who likes to work and to make speeches. He has a vast store of restless energy, and his constant search for new experiences has frequently taken him away from his Princeton home, Morven—a charming place which dates back to Revolutionary days. He has traveled extensively, raced his own yacht from New York to Spain, explored near the Arctic, and flown his own planes, one of them a helicopter. He enjoys tennis, and though he has little time for the sport in Washington, he keeps his membership in the Racquet and Tennis Club in New York and the Pretty Brook Tennis Club in Princeton. Hunting is another favorite sport, and he was at one time master of the Stony Brook Hounds in Princeton. He also belongs to the New York Yacht, Cruising, and River Clubs. By religious affiliation he is an Episcopalian.

He has two children—Robert Wood Johnson, Jr., who is in Army training at Ohio State University, and an adopted daughter, Sheila. Having been divorced twice, from the former Margaret Shea and Elizabeth D. Ross, Johnson was married to his third wife, the former Evelyn Vernon, in August 1943.

One of Johnson's hobbies is small-town politics, and he claims that none of the books he has ever read has taught him so much about psychology as did his experience as member of the Borough Council of Highland Park, New Jersey at the age of twenty-five, and as mayor two years later. He tells this story of that period:

"One night while I was mayor I was having a formal dinner party with about twenty guests. We were all at the table eating when I was called to the telephone. It was a citizen—a woman—calling; and she said I was the worst mayor the town ever had, that the government wasn't any good, that the sooner I got out of office the better, and so forth. I asked her what the trouble was, and she said, 'I put my garbage out three days ago, and it hasn't been collected.' I asked her name and address and told her I'd attend to it right away.

"So—still in my dinner clothes—I went out and got in the station wagon, drove to her house and asked if she was the lady who'd called about the garbage. She said she was. I asked her where I'd find it. She pointed it out to me. So I picked up the can, put it in the station wagon and drove to the dump and dumped it." Johnson admits that "the dry Martinis which preceded the dinner might have had something to do with this outburst of civic pride!"

Johnson's frequently unconventional behavior has often distressed his more conservative business associates, but his genuine liking for people and his keen sense of humor make him a very human person in spite of heavy business responsibilities which he has carried from an early age.

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JOHNSTON, ERIC A(LLEN) Dec. 21, 1896- Industrialist

Address: b. 123 S. Wall St, Spokane, Wash; h. 615 E. 16th Ave, Spokane, Wash.

Elected head of the Chamber of Commerce of the United States at forty-five, "progressive and aggressive" businessman Eric A. Johnston from Spokane, Washington, represents, according to the *Reader's Digest*, "the youthful spirit of the West." Johnston is, however, not a Westerner by birth. He was born in Washington, D. C. on December 21, 1896, the son of Bertram Allen and of Ida Fazio (Ballinger) Johnston. The family was poor and when, soon after they had moved to Spokane, Eric's father died, the boy, then six years old, went to work selling newspapers to help "keep the wolf from the door." In high school he earned money by reporting school news for a local newspaper. He worked his way through the University of Washington, from which he received an LL. B. in 1917, by acting as a longshoreman. (In 1942 he received an honorary LL. D. from Whit-

Harris & Ewing

ERIC A. JOHNSTON

worth College, in Spokane, Washington, of which he is a trustee.)

Before Johnston could be admitted to the Bar the United States entered the First World War, and he joined the Marines, commissioned a captain. He served from 1917 to 1922 and might have remained permanently in the Marine Corps had not a head injury, received while he was serving as assistant naval attaché at Peking, China, caused his honorable discharge. Johnston returned to Spokane and married Ina Harriet Hughes on October 25, 1922. Under doctor's orders to work out of doors, he started as a door-to-door salesman, peddling vacuum cleaners. In 1923 he and a friend purchased an electrical manufacturing and wholesale concern, changing its name to the Brown-Johnston Company. A decade later the firm expanded into two separate organizations, the Columbia Electrical and Manufacturing Company and the Brown-Johnston Company. Those two companies are now respectively the largest electrical-contracting and the largest electrical manufacturing companies in the Northwest. He is still president of both. In 1933 he was appointed trustee of the Washington Brick, Lime, and Sewer Pipe Company, and the following year he became chairman of the board. That concern, wrote John H. Crider in the New York *Herald Tribune,* had at that time a $265,000 debt, only a few dollars in the bank, and for six months (unable to pay wages) had been giving many of the hungry employees $5 weekly with which to buy groceries. Johnston kept the company out of the courts, and he has paid off nine-tenths of the debt and increased the minimum wage from 37¢ to 73½¢ an hour.

An increasingly prominent citizen of Spokane, Johnston had become president of the Spokane Chamber of Commerce in 1931, and served until 1932. Two years later he returned to the city of his birth as a director of the United States Chamber of Commerce, a federation of 1,550 local chambers with a membership of well over 600,000 federated organizations. He was chosen vice-president in 1941 and in 1942, as the result of a progressive uprising in the reactionary Chamber, he was elected president—the youngest man ever to head the United States Chamber of Commerce. His candidacy had been sponsored by a group which stood for more cooperation with government and labor and less "Roosevelt '42-baiting." Although Johnston is a Republican he is considered somewhat of a liberal, and, indeed, in the opinion of the more conservative members of the Chamber of Commerce, is almost a "radical." After Johnston's election a veteran member of the Washington staff is said to have remarked that the new Chamber president was "like a fresh breeze blowing through the building." Johnston's reply is supposed to have been that he hoped the disturbance would turn out to be something more significant than hot air.

Brilliant and full of personal charm, the trim, youthful-looking president of the Chamber of Commerce manages to keep friendly with both capital and labor. Although he is spokesman for 600,000 American businessmen, wrote Crider, Johnston is on the best of terms with labor chiefs. "He has probably done more than any single businessman in the country," Crider asserted, "to gain support of management for cooperation with organized labor." According to the *Reader's Digest,* Johnston at once startled his Chamber of Commerce board of directors by calling upon the President of the United States, "who had never displayed anything but hostility toward the Chamber." Roosevelt said he would give his visitor five minutes, declared *Time* Magazine, and then was so favorably impressed that he kept him twenty. It had been five years since a Chamber president had visited the White House. The Chamber's leaders had been charged with making no effort to overcome their lack of understanding of the Administration. Johnston, said Crider, "symbolizes the Chamber's awakening."

Johnston then arranged a conference at the White House with the leaders of two of the world's largest labor organizations, William Green '42 of the A. F. of L., and Philip Murray '41 of the C. I. O., as well as with W. P. Witherow '42, then head of the N. A. M. The labor-industry spokesmen pledged their joint cooperation for uninterrupted war production and demonstrated "the unity of purpose and action of American management and labor." The conference was so peaceful that Roosevelt is supposed to have remarked that at last the lions and the lambs had got together, although he had difficulty in distinguishing which were which. In February 1943 the President appointed Johnston to the President's Committee on Deferment of Federal Employees.

"I am for capitalism," wrote Johnston in the *Reader's Digest,* "and almost all labor leaders I know are really just as much for it as I am. They do not go along with the idea that 'capitalism is dead.' They know that either private business or government bureaucracy must save this country when the War is over; and they prefer private business. They have a sound reason. You cannot strike against a government. You cannot even truly bargain with a government. Wages and hours in government employment are fixed by public law. No group of government employees can overturn public law enacted by the Congress and backed by the Army and Navy. In a knockdown contest between a government and a union, the union is beaten from the start."

"Labor and business," Johnston continued, "can be firm allies in preventing the governmentalization of this country. I fear no direct effort by labor to destroy business in favor of government. What I fear is that people in general—including millions who are wage-workers and millions who are not—may forget just what it is that makes business go. For this I very considerably blame the businessmen. We are too mealy-mouthed about the basic principle of our economic system. We have been intimidated by all the tirades against 'bloated capitalists' and 'swollen profits.' We fear that the word capitalism is unpopular. So we take refuge in a nebulous phrase and talk about the 'Free Enterprise System.' And we even run to cover in the folds of the flag and talk about the American Way of Life. . . We stand at a solemn parting of the ways," Johnston wrote in conclusion. "Our business leaders and our labor leaders want freedom. No American wants slavery. But what is the price of freedom? I say it is the capital with which to operate capitalism. The word is capitalism." George Seldes '41, editor of *In Fact*, commended Johnston for his "openly dropping phony phrases and speaking for capitalism."

The President of the United States Chambers of Commerce does not confine his activities to the United States. He is chairman of the United States Commission for Inter-American Development, and in order to secure closer cooperation between business and labor groups of North and South America, or, as *Time* Magazine put it, "to promote United States post-War trade," Johnston flew to South America in February 1943. He conferred with leaders of Brazil, Argentina, Uruguay, Chile, Peru, and Colombia. His visit to Argentina, in the opinion of observers, proved to be "the most successful 'good-will' appearance by an American in Argentina since the start of the War." Johnston's appearance in Argentina also evoked a pro-United States declaration of sympathy from the president of the Argentine Chamber of Commerce. Johnston returned from his trip in March 1943 convinced that "just as the last century was a 'British century,' the next could be an American century if we sent our money, management, and technical skill down the broad avenues of exploration and not the blind alleys of exploitation."

He immediately reported to President Roosevelt on plans for a vast program of post-War development of South America to be carried on through an organization of the Inter-American Development Commission, branches of which had already been set up in all of the twenty-one American republics. The organization was at present being financed by the State Department and by Nelson A. Rockefeller, Jr. '41, but Johnston insisted that after the War it must be financed by private capital. He was particularly interested in the coal fields, petroleum reserves, and undeveloped mining possibilities in almost all the Latin-American countries. In April 1943 he supported extension of the reciprocal trade agreements.

In August 1943, as a member of the Economic Stabilization Board, Johnston visited Great Britain for three weeks. Upon his return he proposed a conference of businessmen of the "Atlantic countries" on post-War problems as a prelude to similar discussions with the Russians. He also proposed that British and American capital be "married" after the War in order to undertake joint foreign investment enterprises, the development of "economically backward countries." He suggested, however, that one difficulty in the way of such a marriage might be the fact that the British were considerably fonder of cartels and monopolies than he thought Americans were.

After the War, Johnston believes, America will have to take world leadership. "No other nation," he wrote in the New York *Times*, "will be physically and mentally capable of doing it. As the most powerful nation on earth, America will have no alternative, in the name of decency or self-interest, but to help bring order out of the chaos brought by the War. . . The immediate task of helping Europe and the rest of the world recover from its shell shock will be complicated by our own problems of post-War readjustment. We can solve those problems—and we will—but it will require wise and unselfish cooperation by all groups in our national economic life. . . But the path of post-War adventure and development does not stop at home. Africa, China, Europe, South America are avenues of American exploration, development, and progress. For the conclusion is inescapable that tomorrow's world will be an international world." This post-War era must be based on a "vigorous" competitive capitalism, he stated on March 24 in a speech in which he warned against ever-increasing Government controls and international "philanthropy." In November, while Congress debated post-War resolutions, he declined to become specific, however. The United States should do its part in maintaining world order after the War, according to Johnston, but should keep its own interests in mind and should avoid "reckless commitments."

According to *PM*, Johnston's domestic program is not actually much more specific: he "has produced little affirmative talk or program beyond assurances that free enterprise would save the world." These assurances do not exactly resemble N.A.M. pronouncements. Johnston announces himself as much against cartels and private monopolies as he is against government "bureaucracy." He announces that trade unionism and some public supervision and legal restraints on business must be retained, though warning that the present trend —ever-increasing government controls—may lead to totalitarianism. He speaks well of high wages for the worker. On the other hand, he speaks against any governmental plans to assure full employment after the War—private industry can do the job, he says. He calls for the end of Government financing of housing after the War, for the end of grants of Federal funds for public works of states and municipalities, for a revision of tax laws "to

JOHNSTON, ERIC A.—*Continued*

stimulate the investment of risk capital." Harold Laski '41 calls his "control system," his "new capitalism," reminiscent of Woodrow Wilson's thirty-year-old "new freedom."

On few legislative issues does Johnston side with New Dealers. In May he opposed the Kilgore '43 bill for an Office of War Mobilization. In December he opposed consumer subsidies, saying that the "flexible" line of inflation could be held without "spending the taxpayers' money." (In 1942 he had participated in a closed meeting of farm lobby leaders, called in an attempt to increase parity and break price ceilings, and in October 1943 it was reported that he had told various British industrial and financial groups that a twenty-five per cent increase in the cost of living could be looked for in the United States in 1944 and an additional twenty per cent the following year, whether the War was over or not.)

In October 1943 a campaign to win the Republican Presidential nomination for Johnston was announced. He promptly replied: "Do not want to live at either end of Pennsylvania Avenue, prefer to live at either end of Main Street in any good American town." At the end of 1943 he was, in spite of this pronouncement, still being groomed as the "dark horse" candidate for the nomination.

Called "a glutton for extra-curricular punishment" by *Business Week,* Johnston has found time to serve in various official capacities as well as on an endless list of committees of his local Chamber, the United States Chamber, and the Manufacturers' Association of the Inland Empire, of which he is a past president. He is the director of several banks and life insurance companies. In 1940 Johnston was the Republican candidate for United States Senator from Washington State, but failed to be elected. In addition to these activities, he has written a number of articles which have appeared in various periodicals, and has made a number of speeches, both on the radio and directly to an audience. "The best orator to top the Chamber in a long, long time," according to the late Lemuel F. Parton, Johnston is said to be unusually compelling on the platform. A firm believer in the proposition that more can be done for business by personal acquaintance and conference than by charges and countercharges in the press, Johnston is in frequent demand as a conciliator in Washington disputes between conflicting elements. He has a genial manner, a sense of humor, and a virtually photographic memory—assets which explain much of his political and business success. "A past master at making friends and influencing people," Johnston, wrote *Business Week* enthusiastically, has a smile that is "something special." He is working on a book, *The Middle Way,* to be published by Doubleday, Doran and Company.

Johnston is good-looking, tall, slim, and has the "lean, hard look of the habitual tennis player," and is well-dressed, although he did shock his colleagues in the Chamber by appearing hatless at their summer sessions. The Johnstons have two daughters, Harriet Ballinger and Elizabeth Hughes Johnston.

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JONES, BUCK Dec. 4, 1894—Nov. 30, 1942 Cowboy motion-picture star, burned in the Boston Cocoanut Grove fire; always remained "an old-time cowboy" who bewailed the invasion of Western films by crooners; real name Charles Jones.

Obituary

N Y Times p16 D 1 '42

JONES, MARVIN Feb. 26, 1886- United States Government official

Address: b. House Office Bldg, Washington, D. C.; h. George Washington Inn, Washington, D. C.; Amarillo, Tex.

War Food Administrator Judge Marvin Jones of Texas is well fitted to qualify as an expert on food production and agriculture, for he was born on February 26, 1886 on a cotton farm near Valley View, Cooke County, Texas, the son of Horace K. and Dosia Jones, pioneers who had moved there from Tennessee. He attended country schools in the neighborhood and, after receiving a teacher's certificate from the John B. Denton College at Denton, entered Southwestern University at Georgetown, Texas. He worked his way through college—teaching school for a year, when he was only seventeen, raising cotton and wheat as a tenant farmer for two years, and working on ranches as a cowboy during summer vacations. He completed the four-year liberal arts course in three years of study, receiving his B. A. degree in 1905. As an undergraduate he participated in many extracurricular activities, ranging from baseball to literature and oratory. Following his graduation he entered the University of Texas, and two years later he received his LL. B., again having completed his course in less than the required amount of time. He was admitted to the Texas Bar in the same year, 1907.

From 1908 on Jones practiced law with his headquarters in Amarillo, although, as a plains lawyer, he actually had to travel from county seat to county seat all over the Texas Panhandle, enduring every sort of physical discomfort en route. In 1913 he achieved the distinction of becoming the youngest man ever to be appointed chairman of the Board of Legal Examiners of the 7th Supreme Judicial District of Texas. Eight years after he had first hung out his shingle in Amarillo he was elected to the Sixty-Fifth Congress of the United States, as Representative from the 13th

Texas District (one of the largest Congressional districts—in area—in the country), and he was to continue to serve until the Seventy-Sixth Congress in 1941, his only absence being during the First World War, when he served as a private in the United States Army. (His first vote cast in Congress had been for the declaration of war against Germany.) From 1917 until 1933 he also served as Texas member of the Democratic Party's National Congressional Campaign Committee.

Jones' war service resulted in his becoming a member of the American Legion and, through the years that followed, he also became a Mason, a Woodman, and an Elk. Because of his farm background Jones was very much interested in agriculture, and early in life had become convinced that "farmers were getting a raw economic deal." When, therefore, he was appointed chairman of the House Committee on Agriculture in 1931, he was able, according to *PM,* to promote legislation to improve their lot. As "legislative father and savior of the AAA," he helped to write the act and redraft a substitute when the Supreme Court ruled it unconstitutional. He also backed the President on the Sugar Bill and was one of the first to advocate extension of the food stamp plan. Some of the other bills which bear Jones' name are the Soil Conservation Act, the Imports Act, the Farm Loan Act, the Ever-Normal Granary Bill, and the Insured Mortgage Plan. Jones has been called "the author or sponsor of perhaps more farm legislation put on the statute books in the last decade by Congress than any other single member." Jones, said the New York *Times,* "fights well. Time and again, when he led Administration forces through the maze of New Deal farm legislation as chairman of the House Agricultural Committee, his was the only amendment to alphabetical legislation that Congress would enact." A staunch New Dealer, he was a trusted adviser of President Roosevelt ['42] and of the then current Secretary of Agriculture, Henry A. Wallace ['40].

In 1940 the President appointed Jones a judge in the United States Court of Claims, and his appointment was quickly confirmed by the Senate. He assumed the duties of his office on November 20, 1940, following his resignation from the House of Representatives. In the beginning of 1943, however, he took a leave of absence from his judicial duties in order to become a temporary assistant to James F. Byrnes ['41], then stabilization director, by Presidential appointment. There Jones learned much about the problem of food supplies in war and was consequently named chairman of the United States delegation to the United Nations Food Conference at Hot Springs, Virginia. There delegates from forty-four countries gathered at President Roosevelt's invitation in order to discuss food problems. After seventeen days the conference concluded with a declaration of principles which included such facts as: "Freedom from want can be reached"; "In areas devastated by the War . . . the most urgent demand will be for cereals and other foods which maintain human energy"; "More production [is] needed if the people of the world [are] to have sufficient food for adequate nutrition"; and "Freedom from want cannot be achieved unless there is a balanced and worldwide expansion of economic activity."

MARVIN JONES

As president of the conference, Jones led its deliberations. When it was all over, reports *Time* Magazine, he presided at a final dinner and made a "ringing declaration": "We have set out to make a world in which, for the first time in history, every man, everywhere, will know certainly that he can get enough to eat." "Then Jones dashed about slapping backs. . ."

In June 1943 Jones succeeded Chester C. Davis ['40] as food administrator of the United States. Davis had resigned his position after a disagreement with President Roosevelt over a matter of food policies. Judge Jones' appointment met with much opposition from Congress, particularly from the Republican faction. Davis' supporters alleged that Roosevelt "had dropped a 'no man' for a 'yes man,'" and Mark Sullivan wrote in the New York *Herald Tribune*: "It is an advantage that he was for twenty-three years a member of Congress . . . and has the favorable acquaintance of many in that body. At the same time farm leaders in Congress remember Mr. Jones as an especial partisan of the Administration's farm policies during ten years past. Some of these policies are now out of favor. One of the policies was to give subsidies to farmers, in the form of 'benefit payments.' The subsidies were accompanied by onerous regulations. Part of the present suspicion of farm leaders in Congress against wartime policies about crop production and food is apprehension that the War may be made an excuse for still further regulation." It was also alleged that Jones had been granted many powers not given his predecessors. On the other hand, various Democratic members of the House praised Jones' appointment, and Speaker Rayburn remarked that the President could not have found a better man to be War Food Administrator.

(Continued next page)

JONES, MARVIN—*Continued*

"If," said Jones, "we work together, plan properly, and recognize the production and marketing problems of the farmer and the processing and distributing problems of the food industry, I am confident we can supply the necessary demands for food, provided, of course, that God in his infinite wisdom blesses us with good weather."

Since that time Jones has been far less vigorous in support of either subsidies or price control than OPA General Manager Bowles '43 or Economic Stabilization Chief Vinson '43, concentrating chiefly on plans to stimulate the production of essential crops, and consulting Congress frequently. In August he called for a "floor" on farm prices, suggesting also that the Government buy food surpluses from the farmer in order to assure continued production. The next month he asked that the borrowing authority of the Commodity Credit Corporation be enlarged by $500,000,000 if such production was to be increased in 1944, talking about "support prices" rather than subsidies. In November he asked—again in vain—for funds for loans to small farmers, pointing to the record of increased production by Farm Security Administration borrowers. In December he told the Senate Banking and Currency Committee that he wanted an "early disposition" of the subsidy controversy, and warned that abandonment of the program would blow the lid off price ceilings. ("It takes a long time to grow a crop, and a man ought to know what to rely on," he also said.) Congressional attacks on him have not been frequent, but he has often been unable to act at all because Congress disapproves of one course of action and his colleagues of the other. The milk crisis, in which he was afraid to grant either subsidies or price increases, is a perfect example.

In October 1943 President Roosevelt appointed Jones the American representative on the Combined Food Board, the Anglo-American body charged with obtaining and distributing food supplies for the two countries. At the same time he became chairman of a new interdepartmental committee on food requirements and allocation which was to distribute available supplies among claimant groups in the United States.

A man "of mild manner and pleasing personality," Jones has few recreations and hobbies—he reads a lot, likes Wild West motion pictures and hunting, and before the War went fishing frequently. Little is known about him, for the tall, drawling Westerner prefers to keep himself out of the headlines. Jones is a Democrat and a Methodist. He is, says the newspaper *PM,* "often reluctant to commit himself on issues."

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JUIN, ALPHONSE (PIERRE) (zhYOEN al'fōNs) 1889(?)- French Army officer

General Alphonse Pierre Juin, former commander in chief of the French forces in North Africa and acting Governor of Tunisia pending the arrival of General Charles Mast, is a professional soldier who was born in North Africa some fifty-odd years ago at Bône, Algeria, the son of a policeman. He has had long fighting experience: as a captain in the Moroccan Divisions in the First World War, and as chief of staff to the late Marshal Louis Hubert Lyautey, the organizer of North Africa. A divisional commander at the time of the fall of France in the spring of 1940, he was taken prisoner by the Nazis and not released from captivity until 1941, when General Maxime Weygand '40 was relieved of his command in North Africa. The Vichy authorities wanted to put Juin in Weygand's place, and the Germans agreed to release him on the condition that he take an oath not to again take up arms against them. In August 1941, then, Admiral Darlan '41 appointed him commander of the Vichy troops in Morocco, where General Noguès '43 was still serving as Governor General.

GEN. ALPHONSE JUIN

At the time of the Allied landings in North Africa in November 1942 General Juin was one of those responsible for the short-lived French resistance. Shortly after midnight on the morning of November 8 it is said that Robert Murphy '43 paid a surprise visit to his home and informed him that an American force lay off Algiers and other North African ports ready to come ashore and determined to stay. Murphy gave Juin the impression that the force numbered something like 500,000 fully equipped men, and concealed the fact that the British were participating in the enterprise, too. This story impressed Juin, and together Juin and Murphy telephoned Darlan, who hurried over, infuriated, and who, after discussion, tried to leave to dispatch a message to Pétain '40. Arrested at this point, Darlan finally agreed to write a message to Pétain recommending that Vichy order resistance to cease. Sixteen hours after the landings Juin and Darlan agreed to surrender Algiers, over whose docks the flames and smoke were still rising.

On December 29, 1942, after the assassination of Darlan, it was announced that Juin had been appointed commander in chief of the French forces in North Africa. Because of his record this was not a welcome move with de Gaullists, and Juin's personal popularity was not increased when that same day, on orders from him and other ex-Vichyites, the mobile guard began a vast police roundup in which many Frenchmen who had helped the Allies to take Algiers were arrested. Any doubts as to Juin's sincere desire to cooperate with the Allies were removed, however, when he later led the French forces in the Tunisian fighting.

In May 1943 Juin was named Acting Governor of Tunisia pending the arrival of General Mast, who had been named to the Tunisian post by General Giraud '42 on May 7. Mast was reported in Beirut recovering from serious injuries suffered in an accident. The work of ferreting out those known to have been rabid Fascist Party leaders under the Axis occupation of Tunisia was soon proceeding energetically under Juin's direction, and on May 15 the General attended the investiture of Sidi Lamine Bey as the new native ruler of Tunisia. In the speech which he made on that occasion he expressed "all our confidence in your person and our best wishes for a successful reign."

There was some slight comment on the fact that when on May 30 the long-awaited meeting between Generals de Gaulle '40 and Giraud took place in Algiers, General Juin was not present. The next month, however, the newly-formed French Committee of National Liberation approved his nomination as commander in chief of Giraud's armies. Somewhat later General René Bouscat, Giraud's chief of staff for the Air Force, was made chief of staff for all the French Air Forces. Since at the same time many former Vichyites in civil positions in North Africa were being replaced by de Gaullists, these appointments were seen as an indication that de Gaulle had agreed to give Giraud a free hand in Army matters in return for Free French control over civil affairs.

On June 22, when a permanent military commission was created to coordinate the armies of Giraud and de Gaulle and to oversee their rearmament, General Juin was, of course, made a member. And when later that month General Giraud left Algiers to visit the United States, Juin remained to command Giraud's North African armies and to represent his superior in the event of a meeting of the military commission. Apparently, however, de Gaullists remained dissatisfied with a commander in chief who in any way carried the Vichy taint, and in the reorganization of July 1943 Juin was replaced by General Leyer. It was said that he would probably return to a field command in the event of French participation in future operations in Europe.

General Juin is described as a "tall, jolly" man—"a typical Gallic type" who "gesticulates and talks animatedly, rubbing his hands together in the characteristic French fashion, caressing an old wound in his arm, motioning at the map." He "knows literature and history—a self-made soldier." In August 1943 President Roosevelt '42 honored him with the award rank of chief commander.

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JULES-BOIS, H. A. (zhyl-bwä) 1869(?)—July 2, 1943 French poet, novelist, playwright, journalist, lecturer, and world traveler; specialized in psychology; early advocate of feminism; officer of the Légion d'Honneur; held a Doctor of Psychology degree from the Sorbonne; died in the United States where he had lived since 1917.

Obituary

N Y Times p13 Jl 3 '43

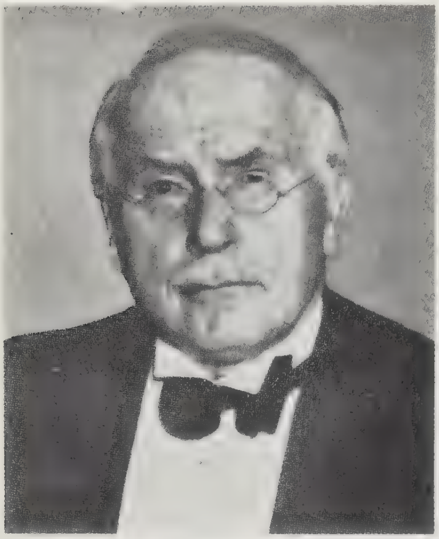
JUNG, CARL GUSTAV (yŭng) July 26, 1875- Swiss psychologist; psychiatrist

Address: h. 228 Seestrasse, Küsnacht, Zürich, Switzerland

One of the most famous of living psychologists, Dr. Carl Gustav Jung has been a center of controversy during most of his long life. Once the foremost disciple of the great Viennese psychologist Freud, he invented the association word test and contributed to psychology the word "complex," the description of "introvert" and "extrovert" types, and a classic study of dementia praecox patients. In 1912, however, having developed psychological theories that differed basically from Freud's, he resigned from the International Psychoanalytic Society. Since that time he has been distrusted as a "mystic" outside the circle of his own followers, and he has even been accused of helping to provide an ideological foundation for Nazi race theories—theories which he says he abhors. Jung denies equally that he is an opponent of Freud's and that he is a mystic—he is accused of mysticism, he alleges, because he believes in "the equal balance of the flesh and the spirit." "We moderns," he says, "are faced with the necessity of rediscovering the life of the spirit; we must experience it anew for ourselves. It is the only way in which we can break the spell that binds us to the cycle of biological events."

It is perhaps because of his religious background that Jung places so much emphasis upon the return of spiritual concepts to the modern world, and the end of the age of rationalism. His father was a liberal Protestant clergyman with an interest in Oriental studies, his mother a lady of an old family of Basel. Jung's paternal grandfather, a German professor of medicine, went to Basel as a political refugee in 1822, and it was there that Carl Gustav was born, fifty-three years later.

As a youth, Jung first entered his name on the philosophy faculty of the University of Basel with the intention of becoming an archeologist; but a dream turned him to medi-



DR. CARL GUSTAV JUNG

cine, although at this time he knew nothing of the psychological significance of dreams. "Once at the University," according to Elizabeth S. Sergeant in *Harper's* Magazine, "he began to work toward a career in internal medicine, with natural science and pathology as his main interests." In 1896, when he was twenty-one, another one of those signals which seemed to guide his life arrested him: he became profoundly interested in the case of a somnambulistic girl with gifts as a medium. "The manifestation in her of several distinct personalities aroused his speculation; there must be, he conceived, something in the background, a hidden life of the mind, showing itself in fantasy and dream, a world beyond the conscious world with which she was in contact."

"This patient turned Jung's interests toward psychology, and in 1900, after receiving his medical degree and studying psychology under Janet in Paris, he became a physician at the Psychiatric Clinic of the University of Zurich. During these years of his early professional life in Zurich, Jung established himself as a lecturer and physician on the psychiatric side of medicine, and as an experimental psychologist. From 1905 to 1913 he lectured on psychiatry at the University of Zurich. He also wrote a book, *Studies in Word Association* (1918), in which he acknowledged a debt to Freud. "Freud," wrote Miss Sergeant, "was then a bogey in regular medical circles. Jung received solemn warnings to desist from his support, lest his own academic future be prejudiced; and he characteristically replied: 'If it means that, to hell with my academic career.'"

Jung met Freud for the first time in 1907, when Jung's book *Über die Psychologie der Dementia Praecox* was published. (The English edition, *The Psychology of Dementia Praecox*, appeared in 1909.) Jung began to consider Freud as his master in the field of psychoanalysis, and he came to be esteemed himself, in psychological circles, as the foremost associate and disciple of Freud. The break came with the appearance of Jung's *Wandlungen und Symbole der Libido* in 1912 (English translation published in 1916 as *Psychology of the Unconscious*), which did not follow Freud's theories of the libido and the unconscious. Until his late 30's Jung had put his whole trust in the "logical and intellectual faculties of his mind and in the findings of the conscious universe. It was not until he had passed through a period of intense investigating of the unconscious mind that he came to see that the unconscious phenomena which he had studied in his patients lived also in himself." The book offered "a new key to mythology, a psychological analysis of the myth, a new view into the soul of the universe." Finding that in dreams and visions the same images and symbols had appeared to thousands of people over thousands of years, Jung decided that he had discovered a "collective unconscious" through which the world experience of all times could be tapped. Symbols which to Freud had mainly sexual and personal significance were to him "archetypes," images of "racial experience," much of which was essentially religious.

"I am no opponent of Freud's," Jung said many years after the appearance of his book, which aroused a fury of indignation in Freudian circles for which he was not prepared and which led to his resignation from the International Psychoanalytic Society. "It is perhaps . . . where the question arises of accepting the fact that every psychological teaching which is the work of one man is subjectively colored, that the line between Freud and myself is most sharply drawn." Jung believes, however, that both Freud and Adler overemphasized the pathological aspect of life and interpreted man too exclusively in the light of his defects. To Jung the libido is a "longing, urge, or a push of life . . . something extending beyond sexuality even in its wider sense." The sexual manifestations of childhood, moreover, are not perverse, but are "preliminary expressions of sexual coloring." Finally, Jung places the cause of the pathogenic conflict in the present moment and considers that, "in seeking for the cause in the distant past, one is only following the desire of the patient, which is to withdraw himself as much as possible from the present important period." A neurosis is primarily the result of "misdirected unconscious energy" which must be redirected.

After 1912 Freudians condemned Jung as a "deserter" and a "mystic," and he found himself abandoned; even most of his pupils left him. Jung's whole concern was now a "lonely and inward one: to experience in his own person the unconscious that contains the experience of the race." Events in the outside world contributed to aid him: the First World War turned Switzerland into "a mountain peak surrounded by a ring of fire. Doctor Jung, isolated already by his professional troubles, was literally cut off from all normal contacts." He was, however, medical commander of the British interned in Switzerland during the War. In 1919 he went to North Africa to conduct research in primitive psychology—the first of many such journeys.

Jung's *Psychological Types* was translated into English in 1923. This was "a critique of consciousness and of our psychology hitherto and the complement, the second and greater column of the psychological structure begun in *Psychology of the Unconscious.*" Jung began to attract a following of his own. He wrote many other books, among which were *Modern Man in Search of a Soul* (1933); *Psychology and Religion* (1938); *The Integration of the Personality* (1939); etc.—books which, following the new theories he had evolved, made more and more radical departures from the Freudian psychology, until he was considered an independent theorist and the leader of a new school. Most of his books have been translated into English, several of them by himself. In 1933 Jung was a lecturer in psychology at the Federal Polytechnical University in Zürich, and in 1935 he became a professor at the same University. He held this same position in 1943, as far as was known, for the Second World War again turned Switzerland into "a mountain peak surrounded by a ring of fire." In addition to his M. D., he holds the degrees of LL. D., D. Sc., Litt. D., D. Sc., Oxford, and F. R. S.

Jung has studied Oriental religions and philosophies, has "communed with black medicine men in the heart of savage Africa and stood on the roofs of Taos with the Pueblo sun priest," and has made many visits to the United States—visits in which he made "personal connections with the Negroes and Indians which, in symbolic form, people the unconscious of his American patients." His belief in the existence of tribal habits and institutions among "civilized" nations has grown stronger than ever through these experiences. And he has become more impatient than ever with those modern theories which he calls "psychology without the psyche." He hopes to see a "psychological age, in which the rational and the irrational, the instinctive and the intellectual, the primitive and the civilized, the soul and the body will be accepted as of equal value. He reads its signs not only in the field of the 'new psychology' . . . but in that more popular movement of man's discontent with his material destiny, his need to reach his inner life which is breaking through the crust of rationality in the form of Christian Science, Yogi cults, theosophy, anthroposophy, and thus, from a new angle, bringing East and West together."

"Among all my patients in the second half of life—that is to say, over thirty-five—there has not been one whose problem in the last resort was not that of finding a religious outlook on life," Jung says. He declares, however, that what is "usually and generally called religion" is "to such an amazing degree a substitute that I ask myself seriously whether this kind of 'religion,' which I prefer to call a creed, has not an important function in human society. The substitution has the obvious purpose of replacing immediate experience by a choice of suitable symbols, invested in a solidly organized dogma and ritual. The Catholic Church maintains them by its indisputable authority, the Protestant Church (if this term is still applicable) by insistence upon faith and the evangelical message. As long as those two principles work, people are effectively defended and shielded against immediate religious experience."

Jung's application of such ideas has aroused much controversy. According to I. Hendrick, he interests himself especially in the determination of a patient's personality type and in guiding him in the development of avocations, finding a special interest in the more symbolic elements of the patient's phantasy life and in studying its similarities with those found in art, various religions, and mythologies. "Much of Dr. Jung's procedure appears to psychoanalysts to be far more a stimulating academic tutorship than an etiological therapy, providing the neurotic individual with a new philosophy with which to cloak his suffering rather than effecting a dynamic personality change and capacity for more mature development."

The political implications of Jung's theories have also been the topic of heated discussion. His theory of a "collective psyche" limited to a race, tribe, or family and his insistence that "we cannot transplant the spirit of a foreign race *in globo* into our mentality without sensible injury" have aroused the wrath of anthropologists. Nor has his description of wars and revolutions as "psychic epidemics," uprisings "of the unconscious destructive forces of the collective psyche" which have been suppressed by the rationalism of modern life, ever brought him the Nobel Prize. His dicta on Nazism and on modern dictatorships are, however, as quotable as they are controversial. Writing in *Neue Schweizer Rundschau* in March 1936, for example, he explained National Socialism as the sudden outbreak of "an ancient god of storm and frenzy, who has lain quiet for ages." This god was Wotan, "a basic element of the German soul, an irrational psychical factor, a storm-wind which destroys and sweeps away the pretentions of civilizations . . . a primeval Germanic fact, a supreme expression, and an unsurpassed personification of a basic characteristic belonging especially to the German people."

According to the Swiss psychologist, "the life of nations is like wild water whose master is not man but rather something that has always been stronger than man," and "we who stand on the outside judge the contemporary German far too much on the theory that he is a responsible active agent. It would be much more sensible to regard him as a person who suffers. Something very powerful has hit Germany. . . Wotan will not exhibit his restless, stormy, and violent qualities only. . . National Socialism will not be the last word. . . Wotan's awaking is a stepping back, a reaching back. The river which was damned has burst into its original channel. But the dam cannot last forever. The whole business is *réculer pour mieux sauter.* The water will presently go over the obstacle."

In October 1936, after a trip to the United States, Dr. Jung gave an equally sensational interview in London in which he declared that Roosevelt '42 had "the most amazing power complex, the Mussolini '42 substance, the stuff of a dictator absolutely!" Mussolini, Stalin '42, and Roosevelt he lumped together as belonging to the "chieftain" type of "dictator," while Hitler '42 belonged to the medicine man type—

JUNG, CARL GUSTAV—*Continued*

"a medium." "German policy is not made," Jung said; "it is revealed through Hitler. He is the mouthpiece of the gods as of old." Asked what form of government he thought would follow the dictatorships, he replied: "Oligarchy in some form. A decent oligarchy —call it aristocracy if you like—is the most ideal form of government. It depends on the quality of a nation whether they evolve a decent oligarchy or not. I am not sure that Russia will, but Germany and Italy have a chance. Without the aristocratic ideal there is no stability. You in England owe it to your 'gentlemen' that you possess the world. . . The dictatorships of Germany, Russia, and Italy may not be the best form of government, but they are the only possible form of government at the moment. . . Communistic or Socialistic democracy is an upheaval of the unfit against attempts at order." These pronouncements seemed to many commentators definitely pro-Fascist.

After the Munich Pact, Jung developed these ideas further in an interview with H. R. Knickerbocker '40 in which he announced that "Hitler's mystical gift is what has let him accomplish things which seem to us illogical, inexplicable, curious, and irrational." Hitler, said Jung, is "the reflection of the subconscious of each German," reflecting nothing of a non-German; "not a man, but a collectivity." Furthermore, "instinct should tell the western statesmen not to touch Germany in her present mood. She is much too dangerous! . . Let him go to Russia. That is the logical cure for Hitler."

Doctor Jung is an "introvert" and a solitary. He has said that it has been his salvation that his life was lived in Basel and in Zürich rather than in Vienna, Paris, or Berlin. His favorite dwelling place is a "gray stronghold, of medieval outline, standing alone and apart, surrounded by hills and water . . . where, when his work as a doctor is over, he retires to become for a season the detached scholar and writer who turns experience into theory." Jung has never lived anywhere but in the country. "His most urban roots are set by a gray-blue lake on the rural edge of a modern Swiss city. . . Doctor Jung's patients must take a little steamboat at a landing haunted by gulls and wild ducks and then walk a good ten minutes to a yellow country house standing well within walls and gardens on the edge of the Zürichsee. They must pull a shining brass bell, of old-fashioned mold, and while its fateful ring resounds through the house . . . meet the inspection of a group of skirmishing dogs."

Jung's favorite recreation is research into primitive psychology. He has made many journeys into North Kenya and to other remote places for this purpose. At home he works in a "sober, book-lined study," decorated with Oriental paintings and stained glass of religious pattern. When lecturing at the Zürich Psychology Club he speaks in English (or rather in American), for that idiom, he feels, is best suited to his subject.

Physically, Doctor Jung has been described as tall and "magnetic," powerfully built, with a "sagacious" face and keen brown eyes that "twinkle merrily behind gold-rimmed spectacles." He has a strong mouth with a close-clipped gray mustache, and "the look of a man who has fulfilled all his duties to city, state, and nation." In 1903 he married a "wife of unusual character and distinction, who, like himself, is a Swiss of conservative background." They have five children—four daughters and one son.

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Obituary

N Y Times p3 Ja 11 '43 por

KAEMPFFERT, WALDEMAR (BERNHARD) (kempf'fėrt väl'də-mär) Sept. 23, 1877- Editor; author

Address: b. New York Times, 229 W. 43rd St, New York City; h. Century Club, 7 W 43rd St, New York City

In an era of technological expansion and specialization such as the twentieth century, characterized by the prolific spawning of scientific jargons, the layman walks the world bewildered, not only by the natural forces and laws which frightened and dismayed his ancestors, but also by the infinite complexities of a superimposed civilization. Ready to his hand are tremendous forces of energy and power which respond to his control, but which he is unable to understand. Moreover (John Kieran '40 notwithstanding), the well-rounded man of knowledge in the Renaissance sense no longer exists. All men are now laymen—the expert, except within the limitations of his own small field, finds himself confronted with alien conceptions, conceptions couched in terms so foreign to standard language as to be incomprehensible without specific training.

No one has done more to bridge the gap between the abstract hypothesis of the laboratory and the mind of the common man than Waldemar Kaempffert, science editor of the New York *Times*. For several decades he has devoted his time and energy to the popularizing of scientific ideas, not only presenting them in simplified language but in many cases dramatizing them, highlighting their commercial and social applications, using advertising psychology to heighten their appeal. "How does this affect you?" might well be a subheading for innumerable articles he has written on such subjects as (in the early days) airships and radio and (at the present time) vitamins, sulfa drugs, and brain surgery.

Waldemar Bernhard Kaempffert was born in New York City on September 23, 1877, the son of Bernhard and Juliette Kaempffert. He was a brilliant student at the College of the City of New York, from which he received his B. S. degree at the age of twenty. (For his work Phi Beta Kappa later made him a member, *honoris causa.*) By 1903 he had earned his LL. B. degree from New York University and he was admitted to the New York Bar, registering as a patent attorney. His interest in scientific writing was evidenced from the very start of his career, for his position, which lasted from his graduation in 1897 until 1911, was that of assistant editor of the *Scientific American.* On January 7, 1911 he was married to Carolyn Lydia Yeaton (who died in 1933) and in that same year was made managing editor of the *Scientific American*, a position which he held until 1915. From 1916 to 1920 Kaempffert edited *Popular Science Monthly* and then he had an engineering office with the firm of Thomas F. Logan, Inc., later amalgamated with Lord and Thomas. In 1927 he became science editor of the New York *Times*, a position which he held in 1943. (In 1928 he left the *Times* to become the director of the Museum of Science and Industry in Chicago, but he returned as science editor in 1931.)

Kaempffert's literary style is as difficult to describe as a chameleon since he is primarily a journalist—adapting, selecting, emasculating, or glorifying scientific truths and discoveries according to the interests and gray matter of the particular group of his heterogeneous public to whom he wishes to appeal. Over the long years his comments have illuminated such diversified subjects as "Training Captains of Industry in Germany", "Why Flying Machines Fly", "Was the Star of Bethlehem a Comet?", "Origin of Life on This Planet," and "How You Can Hypnotize Yourself." In such articles as "Changing Views of Evolution," published in *Current History,* and "Science, Technology, and War" in the *Yale Review,* Kaempffert presents scientific subjects in simple but lucid and dignified prose, suited to the intellectual level of the uninformed but not necessarily moronic layman. Another section of the public is reached by sure-fire mass appeal articles headed by such streamlined provocative titles as "Why Can't We Live Forever?", "Rocket Ships and a Visit to Mars," and, for that vast unnumbered army, the American footsufferer, the hardy perennial favorite of the daily beauty and medical advice columns, "Foot Troubles and Their Cure." His frequent articles in the Sunday New York *Times* Magazine present a diversified picture, ranging from careful reviews of new scientific books and enthusiastic biographies of great men of science to potboilers consisting of garishly detailed hypotheses on a vaguely scientific basis designed to please the glazed and languid orb of the torpid Sunday afternoon peruser. The subject may be atomic energy, or ersatz products, or a thriller like "End of the World?" (illustrated), but in any case no disturbing concentration is required of the somnolent citizen, and the depths of his mind remain untouched by the importunate knocking of ideas.

WALDEMAR KAEMPFFERT

It is Waldemar Kaempffert's contention that the ordinary man has come to accept all sorts of scientific truths which he cannot understand by means of mass popularization of laboratory facts. In speaking of Compton's theories in physics, for example, he states that "the new views cannot be expressed in language that is intelligible to men and women who have not had training in higher mathematics. This is not to say that the cosmos is forever a sealed book to the uninformed. Ask the corner policeman whether or not the earth revolves around the sun, and he will undoubtedly answer that it does. Ask him to prove it and he will flounder hopelessly and eventually give up the task. The point is that the conception of a central sun with planets revolving around it is accepted as something axiomatic even by people who know nothing of celestial mechanics." Nevertheless Kaempffert is far from satisfied with present methods of informing the public of new developments in his field. In a letters-to-the-editor controversy in the magazine *Science,* he struck back sharply at those who criticized scientists as responsible for the fact that "science is relatively losing ground in popular interest and esteem" because of their "indifference and even hostility . . . to 'vulgarization.'" Kaempffert said (1935): "I see no particular reason why the scientist should become emotional and talk in the vulgate because the newspapers will then give his utterances more space. It is the business of the journalist and not of the scientist to present the discoveries of the laboratory so that the

KAEMPFFERT, WALDEMAR—*Cont.*

many will understand. But heaven forbid that the popularizer should rely too much on emotion. We have passed the stage when gasping wonder can pass for popularization. We need more journalists trained in science. . ."

As early as 1922 Kaempffert had criticized the deplorable attitude of the press toward science and scientists. He scored the false notion of "human interest" taken by editors which lead them to the drawing of purely sensational conclusions from the scientists' theories and to an excessive interest in the personal idiosyncrasies of the scientist himself (such as Einstein's '41 hair) rather than in the facts that he is attempting to prove or communicate. "The newspaper and magazine editor constantly uses the stock argument that he 'gives the public what it wants.' But does he really know? The *facts*, simply, humanly, and interestingly presented are 'what the public wants.'" But by 1935, after a long career in popular and newspaper writing, Waldemar Kaempffert had lost some of his fine faith in the American reading public. "A community gets exactly the kind of newspaper that it can digest—no better, no worse. Editors are aware of this and present the news accordingly. If their readers all wore Phi Beta Kappa keys, they would remold their policies. . . Since newspapers are published to meet the needs of the people by men who know their business it follows that it is the school and the college that are at fault. If we had a public adequately educated in science it would not be necessary to explain the meaning of elementary technical terms and principles or to resort to the literary devices of the primary school reader to drive home the facts about a new discovery."

To no aspect of his life interest in science has Waldemar Kaempffert brought more zest and fervor than to his work as director of the Chicago Museum of Science and Industry during the years 1928 to 1931, when the planning and gathering of exhibits for the famous museum were in full swing. (By the time the Museum opened for the World's Fair of 1933 Kaempffert had resigned, but his influence had permeated the entire structure.) In an article in the *Scientific Monthly* for June 1929 he presents his plans not only for showing machines in motion (for which idea he expressed his unlimited indebtedness to the well known Deutsches Museum in Munich), but for going further by "illuminating the social phases and cultural aspects of science and technology."

He has no patience with the old-fashioned type of museum which displays isolated details of scientific truth in separate dry-as-dust exhibits. The museum, he directed, was to tell the complete story of scientific progress and its effect on mankind—and tell it dramatically, by pageants, labels, statistics. Above all, he wanted the visitor to leave the Museum with the idea that scientists did more to "transform the face of the earth and mold institutions than did Alexander the Great, Julius Caesar, and Napoleon Bonaparte, and that history is made in the laboratory and workshop as well as on the battlefield." In addition, *Time* Magazine states, "Dr. Kaempffert placed as much emphasis on university-like research facilities, a fine library, and highly trained scientists to present 'the technical ascent of man and the social implications of science' to the public as on push-button spectacles."

The extent of his contribution to the city of Chicago and to the practical development of revolutionary museum techniques may be judged by the fact that when, in 1940, Major Lenox Riley Lohr, former president of the National Broadcasting System, took over the presidency of the Museum, and decided it was high time to make ends meet, many scientists were outspoken in stating that with Lohr's changes of policy the cultural life of Chicago had suffered a tragedy.

Major Lohr destroyed some of the basic principles of museum management laid down by Kaempffert by firing experts, making elaborate plans for charging industry space rates on donated exhibits, and for adding "oomph" by utilizing the advice of amusement building specialists. Waldemar Kaempffert's interest in museums and his belief in their far-reaching effects on men and affairs (if properly managed) did not cease with his active participation, for as late as 1940 he wrote an article for *Science* praising and describing in vivid detail the museum planned by Le Corbusier and Paul Otlet. The visitor would start his tour at the top, where he would find primitive man with his hands and brains as his only tools, and, following the various stages of man's skills, would descend by means of an ever-widening ramp which would provide adequate space for the ships, machines, houses, and so forth, created as man's technological conquering of his environment progressed. Finally, for the last exhibit, the visitor would walk through a door and find himself once more "on the sidewalk of the twentieth century, in the midst of a modern city." Such a museum, says Kaempffert, if built (it was to be constructed in Geneva but was shelved because of political bickering), would have played its part in promoting world harmony by "revealing what the nations of today owe to one another and to the past."

During his long career Kaempffert has not confined himself to a mere rehashing of other men's discoveries for the public, but has constantly emphasized and reiterated in varying contexts certain basic ideas of his own. His pet theory that research produces changes not only within science itself but in the whole social fabric, that the scientist is "molding new worlds which will present new problems to men and governments," appears in some guise in a large percentage of his articles. He believes also that "in a highly developed community geniuses are about as common as men who are over six feet tall and that it is not the genius who gives society a new impetus but society that inspires the genius to discover and invent what it wants." What is discovered and invented is determined largely by social circumstances and by the technical heritage of society which the genius may use as a basis. In the social framework existing before the rise of democracy, for example, laboratory research and hence technological improvement were rare because of the social stigma attached to manual labor. Only in a democracy, says Kaempffert, can science thrive, though even there it must contend with the opinions of entrenched classes and principles. In such "totalitarian states" as Germany and Russia, the "objective, dispassionate approach to the outer world" vital to science is impossible of achievement as those states are "now governed" (1939), since the state does not permit the separation of political and professional activities. (The German dismissal of all scientific principles or facts opposed to their race theory is well known, while an example of lack of objectivity in Russia, according to Kaempffert, is the refusal to recognize Mendelian principles of heredity which contradict the theory that the individual is completely molded by such environmental factors as good food, education, housing, cultural opportunity.)

In relation to the War, Kaempffert optimistically believes that many technological improvements in the history of mankind were the direct result of military needs, and that, in spite of its evils, "war brings peacetime gains." He has pleaded for the complete mobilization of science in peace as well as in war and for scientific counsel at the peace table, and he strongly urges international thinking, since "nothing short of a world state can give science its supreme opportunity." In March 1943 he exerted his influence in favor of practical medical reform by denouncing the Procurement and Assignment Division of the American Medical Association (which assigns physicians to the armed forces) to a symposium of doctors as "one of the most inept organizations with which the Government is encumbered." This criticism, says Kaempffert, is "part of a crusade that I have conducted for ten years in behalf of medical reform, that is, reform in medical practice, so that the best that science has to offer may be brought to the millions who are politely classed as 'medical indigent,' meaning that they cannot afford to pay anything for care in sickness."

Waldemar Kaempffert has not confined his efforts entirely to magazines and periodicals but has also written and edited a number of books. He is the author of *The New Art of Flying* (1911); *The ABC of Radio* (1922); *Invention and Society* (1930); and *Science Today and Tomorrow* (1939). Among those he has edited are *Collier's Wonder Book* (1920); *The Boys' Story of Invention* (1924); *A Popular History of American Invention* (1924); and *Modern Wonder Workers* (1931). Active in scientific circles, he is a member of the Meteorological Society, of the Historical Scientific Society, of the Newcomen Society in London, and of the National Association of Science Writers, of which he was president in 1937. Clarkson Polytechnic Institute in 1939 gave him an honorary Doctor's Degree in science and industry.

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KAISER, JOHN B(OYNTON) Jan. 1, 1887- Librarian

Address: b. Newark Public Library, Newark, N. J.

When the board of trustees of the Newark Public Library was informed early in 1943 that John B. Kaiser would accept the position of librarian, Dr. Samuel L. Hamilton, the board's president, publicly expressed the city's gratification at having obtained for its Library the services of so distinguished an expert in the field of library work. "I am convinced that we are getting the man best qualified to carry on the great traditions of the Newark Library," he said. "The people of Newark may rest assured that their Library will continue to be a living, growing institution, and I know that I speak for them as well as for the board when I extend to Mr. Kaiser a hearty welcome to our city." The Newark Public Library has long enjoyed a national reputation as one of the country's outstanding public libraries.

John Boynton Kaiser was born in Cleveland, on January 1, 1887, the son of Peter Henry and Beza N. (Boynton) Kaiser. He was educated at Western Reserve University, from which he received his B. A. degree in 1908. He was awarded a Bachelor of Library Science degree from the New York State Library School in 1910 and a Master of Library Science degree from the same institution in 1917. He also spent one semester as a graduate student at the University of Illinois.

Kaiser began his career as a librarian in 1907 with the Western Reserve Historical Society. The following year he was with the reference department of the Cleveland Public Library and in 1909 he worked in the law division of the New York State Library. From 1910 to 1911 he was assistant state librarian in charge of legislative reference work for the Texas State Library in Austin, Texas, and from 1911 to 1914 he lectured at the University of Illinois Library School and acted as department librarian in economics and in sociology.

For a decade, from 1914 to 1924, Kaiser was the librarian of the Tacoma Public Library and for one year he was literary editor of the Tacoma *Daily Ledger*. He signed his work "Diogenes." When the United States entered the First World War he applied for war service and from November 1918 to January 1919 he served as librarian at Camp Knox, Kentucky. From January to May 1919 he served at Camp Upton, New York, and from May until July he did special work in the headquarters of the American Library Association War Service, Washington, D. C. In 1918 he was also chairman of the Washington State Council of Defense Committee on Book Censorship.

From 1924 to 1927 Kaiser was director of libraries and of the Library School of the Iowa State University. His next position (1927-43) was librarian of the Oakland (California) Free Library and secretary of the Oakland Public Museum, Snow Museum, and Oakland Art Gallery. Kaiser's years with the Oakland Free Library were marked by considerable progress and growth in the library

JOHN B. KAISER

system and services. When the city celebrated his tenth anniversary as librarian Kaiser's accomplishments were summarized for the guests at an anniversary dinner held in his honor. It was pointed out that during those years the number of volumes in the library, their circulation, and the circulation per capita had all increased 100 per cent or more, and the standard of library support had been almost doubled. Six branches had been added to the system during the decade. Those added during the depression stood "as concrete evidence of Mr. Kaiser's success in keeping the total budget and the staff salaries from being trimmed during those years." The *Library Journal* reported that "staff standards have been raised by the creation of new positions and the definition of professional and non-professional work in the Library." "One of Mr. Kaiser's fundamental conceptions regarding library administration," the *Library Journal* continued, "is that it is about the most highly cooperative enterprise, certainly among publicly supported activities, in which communities engage." Kaiser's idea of a useful library is one "which most effectively puts the power of print at the service of man." The library's responsibilities, he maintains, include getting the books to the people if they cannot come to the books and keeping pace with social, economic, and political changes.

The Newark Public Library had been without a librarian since Miss Beatrice Winser retired in September 1942 after fifty-three years of service. The $10,000-a-year post was announced vacant by the local Civil Service Commission, and an unassembled examination was held under civil service regulations. Each candidate was judged on the basis of his education, experience, and general qualifications. In February 1943 it was announced that Kaiser's name led the list of the candidates examined, and the board voted unanimously to offer him the position. In his acceptance wire Kaiser said: "It will be a distinct pleasure, privilege, and challenge to work with the Library board, staff, and public, to continue and develop Newark's prestige in the library and educational field through service to the entire community, civic, cultural, and industrial." He arrived in Newark to take up his duties in April.

When Kaiser walked into the Library on April 16, 1943, he said that he had an unwritten and invisible book under his arm, but that it was nonetheless there. "The title of this book," Kaiser told Mayor Murphy, the library trustees, and the staff who welcomed him, "is *The Future of the Newark Public Library*. The book is dedicated to the illustrious leaders of the past in the hope that the future will do honor to their achievements and offer opportunities for advancement and greater service to the entire community through the power of print." The Mayor promised Kaiser a free hand and the cooperation of all the city's officials. Kaiser told the people of Newark that he intended the Newark Public Library to play a vital role in preparing its readers for improved military and civilian service.

Kaiser is nationally known as an author and contributor to professional journals, especially for his writings on financial management, civil service relations, and personnel management. Among his publications are: *Legislative and Municipal Reference Libraries* (1914); *Newer Functions of University Libraries* (an address published in 1926); the introduction to T. C. Tai's *Professional Education for Librarianship* (1925); "Winning Support," a chapter in Carl Vitz' *Current Problems in Public Library Finance* (1933); chapters on "Library Finance" and "Personnel" in Joeckel's *Current Issues in Library Administration* (1939). He has compiled several brochures, among them *National Bibliographies of the South American Republics* (1913); *The Mountain* (1917); and *Survey of State Supported Library Activities in Washington* (1917).

Kaiser is a member of the Council of the American Library Association, chairman of its Committee on Library Revenues, and consultant on library finance to its Post-War Planning Committee. He is past president of the California Library Association and of the Pacific Northwest Library Association. He has lectured on librarianship at the Universities of Chicago and of California. He was a member of the advisory board of the University of Washington Library School from 1917 to 1922 and he has been a member of the American advisory board of Yenching University in Peiping, China since 1933.

Before going East, Kaiser had been named Northern California liaison librarian for the Army's 9th Service Command. He served also as chairman of Oakland's Red Cross Disaster Relief and Civilian War Aid Division's registration committee. He is a member of the American Society for Public Administration, the Civil Service Assembly of the United States and Canada, the American Association for the Advancement of Science, and several fraternities, including Phi Beta Kappa. He is also a Rotarian.

Kaiser's first wife, the former Gertrude I. Swift, to whom he was married November 14, 1910, died in 1940. In December 1942 he was married to Mary Cooper of Berkeley, California, a member of the staff of the Berkeley Public Library and United States Army librarian at March Field. Kaiser's son by his first marriage, Boynton Swift Kaiser, was recently appointed personnel head at the University of California.

Kaiser has been described as "a tall, spare man, soft spoken but with a certain physical restlessness" and "not without humor." His favorite relaxation is reading fast-moving mystery stories.

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KALTENBRUNNER, ERNST (käl'tən-bru̇n-nėr) Oct. 4, 1903- German Government official

Address: b. Czernin Palace, Prague, Czechoslovakia

DR. ERNST KALTENBRUNNER

Deputy chief of the German Gestapo and head of the Special Secret Service, Dr. Ernst Kaltenbrunner succeeded the late Reinhard ("Hangman") Heydrich '42, assassinated in Prague (Czechoslovakia) by a bomb eight months after he had assumed power as deputy protector of Bohemia-Moravia. It was estimated that in payment for Heydrich's murder well over 1,000 Czechs were executed and two whole Bohemian villages, whose populations were not included in the count, wiped out. Little is known about Heydrich's successor, Ernst Kaltenbrunner. He is not listed in any of the German *Who's Who's*. Martin Fuchs, a Viennese journalist, calls him Kalten Kaltenbrunner and makes him an engineer when, in point of fact, he is a lawyer.

Like Hitler '42, Kaltenbrunner was born in Austria. The date was October 4, 1903, and his birthplace was Ried in upper Austria. He attended public school in Raab, then semi-classical secondary school at Linz, one of the Austrian towns with a history of German nationalism. His profession was to be the law, and he entered the University of Prague (Czechoslovakia) in 1921, receiving a Ph. D. in 1926, when he was only twenty-three. He seems to have been successful as a lawyer, for, after serving for a time as junior barrister at the county court at Linz, he became assistant judge at Salzburg, another city with pro-German traditions, before he was twenty-six. In 1929, however, he returned to Linz.

The date of Dr. Kaltenbrunner's entrance into the Nazi Party is unknown. His membership number is 300,179, indicating that he was neither one of its founders nor one of its earliest converts. No doubt the young man was included in what Eugene Lennhoff calls "the more aspiring members of the intelligentsia, especially in the provinces, such as civil servants, doctors, lawyers, and chemists, who could not find enough scope for their abilities in so small a state" and who joined the National Socialist Party for that reason. It is known that upon entering the Party Kaltenbrunner immediately joined the S. S. (Schutz Staffel). By 1933 the young Nazi was already "district stumper" and legal adviser of the 8th Division of the S. S. and a leader of the "Standarte 37," a Nazi unit of some twelve to thirteen hundred men. Later he rose to the command of the 8th Division, the Austrian Legion of the Storm Troops.

Nazi activities in Austria were illegal but were carried on boldly even after Germany, having made a peace treaty with Austria, pretended to have disclaimed the Austrian National Socialists. It was announced that those Austrian Nazis who went on working for their government's overthrow would be guilty not only of treason to their country, but of open insubordination against the leader of the National Socialist Party himself, Reich's Chancellor Hitler. Some leaders of the Austrian Nazi organization therefore decided to form a new central nucleus of the illegal party with people who hitherto had come under official notice as little as possible. They openly formed the "Committee of Seven," supposedly for the purpose of concluding peace between the Nazis and Doctor von Schuschnigg, the Austrian Chancellor. Actually they worked hand in hand with the Nazi Party's illegal executive committee, of which Kaltenbrunner was an important member. The executive committee's headquarters was behind a laundry in the Helferstorferstrasse, where a secret printing press was installed. That center was raided in the spring of 1937, and so the Nazis transferred their apparatus to the Teinfaltstrasse. Meanwhile the Storm Troopers were being reorganized under Kaltenbrunner's leadership. Although these activities were technically secret the police were not unaware of them. "After the raid by the Austrian police on the illegal center in the Helferstorferstrasse," wrote Martin Fuchs in *Showdown in Vienna*, "the same game was played as always occurred when the Austrian Government thought that

KALTENBRUNNER, ERNST—*Cont.*

they had dealt a crushing blow. Herr von Papen '41 [then German Ambassador to Austria] turned up at the Ballhausplatz and implored the Chancellor, in the interests of Austro-German friendship and the execution of the Treaty, not to attach too much importance to 'the trivial affair' and the actions of obviously irresponsible elements who were certainly not supported by the Reich. And Schuschnigg always gave in. He knew only too well that any other attitude would mean an official admission that the policy introduced on the 11th of July, 1936 [the date of the Treaty between Austria and Germany] had failed."

"The 'cultural' process of penetration," wrote Fuchs, "was directed from the Teinfaltstrasse and guided along channels agreed upon with the German leaders. Since the 11th of July, Vienna and the Austrian provinces had been overrun with institutions which poured out thinly veiled propaganda for the Reich. Series of lectures by representatives of German science and technology were arranged, and German artists came to Vienna in large numbers. The central organizations of National Socialist culture politics, the Reich Chamber of Culture, the Reich Chamber of Films, the propaganda offices of the German book trade, were all engaged in propaganda for the conquest of Austria. The Austrian publishing trade and film production, dependent as they were on the German market, were easily swayed by economic pressure, not only to give up any counteraction against National Socialist ideology but to work actively in the service of an 'all-German' conception of culture and its National-Socialist interpretation."

The Teinfaltstrasse was finally raided, and details for an intended Nazi *putsch* in Austria discovered. Nothing, however, seemed to have been done about it, for the actual invasion of Austria by the Germans followed these plans. Sometime during the Schuschnigg dictatorship Kaltenbrunner was imprisoned on the grounds of high treason. His arrest may have taken place during either the raid on the Helferstorferstrasse or the raid on the Teinfaltstrasse. He remained in prison for one year, and seems to have been released before the invasion, for Lennhoff speaks of him as having given the orders for Storm Troop detachment No. 8 to strike.

On March 11, 1938, following an ultimatum from Berlin, von Schuschnigg resigned, and he was succeeded by the Austrian Nazi leader, Artur Seyss-Inquart '41. The latter immediately requested the Reich to send troops to help in preserving order, and some 50,000 highly armed and mechanized forces crossed the border. On March 12 Chancellor Adolf Hitler entered Austria and in a speech before great crowds at Linz he proclaimed the unity of the country with Germany. On March 13 Austria was formally incorporated in the Reich.

Kaltenbrunner was officially in charge of the now legalized Austrian Storm Troops. He was also included in Seyss-Inquart's Cabinet as State Secretary of Security of Austria, and in that capacity he brought about Austria's *Gleichschaltung* (political coordination). He remained in those positions for several years, meanwhile winning rapid promotion on Heinrich Himmler's '41 Elite Guard staff. By the spring of 1942 he had risen to be the second-ranking officer in Himmler's organization. The first was Reinhard Heydrich, deputy director of the German State Secret Police (Gestapo). The year before Heydrich had been sent to "protect" Bohemia and Moravia, an emergency measure necessitated by the spread of sabotage in Czechoslovakia. The extreme cruelty of his administration tried the Czechoslovakian people beyond endurance, and finally, in May 1942, he was assassinated. For a time he was succeeded by Deputy Reich's Protector Karl Dalüge, but in January 1943 Dalüge was replaced by Kaltenbrunner, who was named deputy chief of the Gestapo, as well as chief of the Special Security Division. Kaltenbrunner's treatment of the country in which he had spent his college days is not yet on record. He has charge of the political police, criminal police, press law, arms law, passport matters, and the personal affairs of all public officers of the security police and criminal police.

In June 1943 Himmler dispatched Kaltenbrunner to Romania to reorganize the police force because of the growing unrest in that country.

There seem to be no firsthand descriptions of Dr. Kaltenbrunner available. G. E. R. Gedye, the New York *Times* correspondent, describes the Vienna chief of the Gestapo, who must have been Kaltenbrunner, as "a gigantic Prussian officer in the ominous black uniform of the Elite Guards."

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KARELITZ, GEORGE B(ORIS) (kar'ə-lits) Jan. 3, 1895—Jan. 19, 1943 Professor of mechanical engineering at Columbia University, New York, and noted authority on lubrication; conducted many experiments.

Obituary

N Y Times p19 Ja 20 '43

KASNER, EDWARD Apr. 2, 1878- Mathematician; author; teacher

Address: b. c/o Columbia University, Morningside Heights, New York City

Mathematics has long been a bugbear to the harassed schoolboy who swallows it, if he must; traditionally a part of the curriculum, it is presumed to have a disciplinary effect on his adolescent mind. Undisputed queen of the sciences since the thirteenth century, the greatest boost mathematics has ever enjoyed may be credited to the Second World War. Today the need for mastery of the formidable principles of mathematics is ever increasing, especially in the fields of engineering and aeronautics. Trigonometry and calculus are no longer mentioned only in a whisper. A good working knowledge of mathematics is an open sesame to advancement in the armed forces as well as in the skilled war job.

Mathematics has had utilitarian functions ever since bridges have been built and armament expenditures calculated. Lancelot Hogben '41 popularized mathematics as a tool in his *Mathematics for the Million* (1937). But mathematics is more than a science: it is a medley of poetry, music, art, humor, imagination, "beauty bare," and a method of logical thinking.

This is the thesis that Professor Edward Kasner, a distinguished but whimsical mathematician of Columbia University, and James Newman, a Manhattan lawyer and once Kasner's pupil, demonstrate in a "terrifying" book, *Mathematics and the Imagination* (1940). The layman who reads it and is fascinated thereby may not think Gilbert and Sullivan's well known major general (who boasted of the possession of some very cheerful facts about the square of the hypotenuse) an anomaly, after all.

Ranked among the first six mathematicians of the world today, Edward Kasner was born in New York City on April 2, 1878, the son of Bernard and Fanny (Ritterman) Kasner. By the time he had reached eighteen he had received his B. S. degree, along with a Phi Beta Kappa key, from City College (1896). At Columbia University he began work immediately on his M. A., and two years later he followed up that degree (1897) with a Ph. D. (1899). He spent the year 1900 in Europe polishing off his formal education at the University of Göttingen. On his return he embarked immediately upon a pedagogical career in Columbia University, first as a tutor (1900-05), and then, beginning in 1906, advancing through the various stages of his professorship.

In the fall of 1943 Professor Kasner began his forty-third year of teaching. He does not lecture "at" his students, but skillfully leads them into discussions. He is well known for his sense of humor and believes that we can learn *only* through being amused.

It is Kasner's contention that even kindergarten children "can enjoy concepts on graduate mathematics as long as they are clearly presented." (He speaks from experience.) Kasner goes so far as to give the youngsters another deserved pat on the back when he claims that "words of wisdom are spoken by children at least as often as by scientists." Professor Kasner gets his greatest fun out of talking to children.

During his long years of teaching Kasner has continued his research and has written a variety of scientific and learned treatises for the experts, such as *Present Problems of Geometry* (1905); *Einstein's Theory of Gravitation* (1920); and *Polygenic Functions* (1927). These promise to remain closed books to most untutored intellects and faint hearts. But to the man on the street Professor Kasner will long be remembered as the man who gave the world the "googol." The googol, a name invented by Kasner's nine-year-old nephew, is just another example of how mathematics uses "easy words for hard ideas." The definition of a googol is simple: 1 followed by a hundred zeros; more graphically it is 1000000000000000000000000000000000000000000000000000000000000000000000000000000000000000000000000000000—a prodigious but finite number. To elucidate a little, Kasner explains that the number of raindrops falling on New York City in a century is much less than a googol. So is the number of grains of sand on the beach at Coney Island; so is the total number of words spoken "since the beginning of gabble to the present day, including all baby talk, love songs, and Congressional debates." And Kasner isn't fooling. He has been thinking about googols for some years.

DR. EDWARD KASNER

In *Mathematics and the Imagination* Professor Kasner and his co-author jump from googols to doughnuts. Thus the reader, if he will skip or skim as he sees fit, need have no qualms about encountering a dry-as-dust style for what he may have thought to be an unpalatable subject. The book is written with a light, sometimes even poetic touch, and it succeeds in glamorizing higher mathematics. Besides the googol, the intrepid reader will meet "Pie", "plane and fancy" geometry, paradoxes "lost and regained," the subtleties of the laws of chance, two or three classical problems insolvable in the history of mathematics, such as the familiar "squaring of the circle," and all kinds of puzzles, which have long been as popular a pastime as bridge and swing are today. He will learn, for example, that "card tricks are usually arithmetical puzzles in disguise."

It is significant that the mental exercise involved in solving puzzles offers the same stimulus and challenge to the imagination as does cut-and-dried mathematical research. It is not surprising that many famous mathematical principles owe their origin to problems first expressed in puzzle form. Puzzles reflect the undaunted inquiring spirit in man. The imagination, Kasner concludes, has contributed immeasurably to the development of his favorite subject, "for imagination has the pragmatic value that it leaps ahead of the slow-moving caravan of well-ordered thought and

KASNER, EDWARD—*Continued*

often scouts out reality long before its ponderous master."

Professor Kasner characteristically suggests a formula for becoming a top-flight scholar in his field. He cites the example of Descartes, who, because of his delicate health, was allowed to remain in bed each day until noon while at school. Analytic geometry "just came to him" one morning as he was lazily lounging in bed. Kasner has not done badly himself. According to *Time* Magazine, he is "one of the mythical baker's dozen of savants who were supposed to be the only men in the world able to understand Einstein's '41 theory of relativity." At Harvard's Tercentenary Celebration in 1936 he showed how to bisect a "horn angle" (an angle formed by two curves tangent to each other), a problem which had defied all the heroic research of the faithful for more than 2,000 years.

For all that, according to Lewis Gannett '41, there is a rumor that "Mr. Kasner has said that there are only three people in the world who can fully understand all the mathematical treatises listed by Mortimer Adler '40 in *How to Read a Book* as among the hundred great books of all time—and that neither he, Mr. Kasner, nor Mr. Adler is among them." The neophyte should feel reassured by the fact that there are concepts which even seasoned mathematicians do not fully understand.

Professor Kasner is active in a long array of learned societies—the National Academy of Sciences, the American Mathematical Society, the American Association for the Advancement of Science, the Mathematics National Research Council, the Circolo Matematico di Palermo, and the Société Mathématique de France. He is a constant contributor to scientific periodicals.

Although bespectacled, mustached, and possessing a deeply wrinkled brow and thinning hair, mathematician Kasner is unprofessorial in appearance. He is unmarried. He is a genial man and friendly with his students. Among other things, he has a penchant for golf, Gilbert and Sullivan, and Lewis Carroll. He is also something of a magician and can show bewildered spectators how to remove their vests without taking off the coats first. If anyone wants to try it himself, Kasner advises him to be forearmed with a pair of scissors in case of emergency. "No fourth dimension is required. The coat may be unbuttoned, but at no point during the removal of the vest may the arms slip out of the coat sleeves."

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KELLAS, ELIZA Died Apr. 10, 1943 Noted educator; one of the founders of Russell Sage College and its first president; principal for thirty-one years of the Emma Willard School in Troy, New York.

Obituary

N Y Times p49 Ap 11 '43

KELLY, HOWARD A(TWOOD) Feb. 20, 1858—Jan. 12, 1943 Internationally known medical authority and a member of the "big four" of the original Johns Hopkins Medical School's faculty; one of the pioneers in employing radium for the treatment of cancer; many achievements in the field of gynecology and obstetrics; wrote many books and more than 500 scientific articles.

Obituary

N Y Times p23 Ja 13 '43 por

KEMPNER, ROBERT M(AXIMILIAN) W(ASILII) Oct. 17, 1899- Political scientist; criminologist

Address: h. 112 Landsdowne Ct, Landsdowne, Pa.

"Geneva, Switzerland, March 25, 1935: Dr. Robert Maximilian Wasilii Kempner, ex-legal adviser of the pre-Hitler '42 Prussian State Police Administration, was executed by a firing squad of the Nazi Secret Police (Gestapo) as an enemy of the Hitler regime." With these words clipped from French, Swiss, Dutch, and English newspapers Dr. Kempner proudly begins his American scrapbook, the record of his "second life" after his narrow escape from Hangman Heydrich '42. That life began with his arrival in the United States on September 1, 1939 to become a research associate at the University of Pennsylvania. After the entrance of America into the War Kempner's knowledge of European police administrations proved invaluable, and he served "as expert and consultant to various Federal agencies in the field of police, administrative, legal, and political techniques and procedures" of the European governments. His advice is sought continuously in the field of reconstruction of European administrative and governmental institutions. Dr. Kempner also testified as a government expert in connection with Nazi spy and propaganda cases, giving court testimony against the Nazi Transocean News Service, the propagandists Frederick Ernst Auhagen, George Sylvester Viereck '40, and Pastor Kurt B. Molzahn.

Kempner's "first life" began at Freiburg, famous city of southwestern Germany, on October 17, 1899. His parents were Walter and Lydia (Rabinowitsch) Kempner—his father, a physician and public health officer, his mother, the world's first woman professor of bacteriology, at one time associated with the Woman's Medical College, Philadelphia. Young Kempner studied political science, criminology, history, and law at the Universities of Berlin, Freiburg, Breslau, and Pennsylvania. He was graduated with the degrees of B. L. and LL. D. and holds the German State Diploma qualifying him for a position as judge, higher civil servant, and member of the Bar.

His official life commenced when, at the age of twenty-seven, he became assistant to the state attorney in Berlin. A year later he became judge of Berlin's Municipal Court. He was then appointed superior government counselor of the Ministry of the Interior. In this position he functioned as chief legal adviser of the Centralized Prussian "76,000 men"—or State Police Administration. Thus he occupied an inside observation post which let him watch the secret maneuverings of the Nazi Party. It was in 1930 that Kempner, as a superior government counselor recommended the immediate prosecution of Hitler for attempted high treason and the dissolution of the Nazi storm troopers. The report warned that the Nazis planned to "create a revolutionary mass movement," to be followed with a conquest by power and "the erection of the Third Reich." But this prophetic warning and prediction was given no official ear by the Weimar Republic. Some months later Kempner made a further appeal to the Reich attorney general requesting the indictment of Hitler, but this too failed, along with the German Coalition Government.

Besides his work for the German Government (1928-33) he lectured at the German Academy of Politics and at the School of Social Work, Berlin, and served as professor of political science and criminology at the Prussian Police Institute (somewhat similar to the FBI Academy) in that city. When Hitler came to power Dr. Kempner was dismissed. He was then put in the notorious concentration camp "Columbiahaus," and was later expatriated "by special decree" of Hitler.

Following his escape from Germany with his wife, Ruth Lydia (Hahn) Kempner, a Berlin social worker (who in 1943 was working on a post-War project), Kempner became administrative president and professor of political science of Fiorenza College at Florence, Italy. Then came Hitler's Axis-creating visits with Mussolini '42, and once again the Kempners found themselves in "confinement," this time as "hostages for the safety of the Führer." In 1938 the Italian Secret Police closed the college at Florence for "not being in line with the Fascist ideology," but it reopened in Nice, France, with Kempner on its staff. Once again, however, the man who had warned his country against the Nazi danger was only one jump ahead of the enemy's reach, and apparently foresaw the way things would go in France. Deciding that the United States, where his mother had taught, would be the best place to live his second life, he arrived in this country on September 1, 1939, the day the Second World War officially began.

Under a special grant of the Carnegie Corp., Kempner became a research associate and assistant of the Institute of Local and State Government at the University of Pennsylvania. His special field was the machinery of European government administration, particularly of law enforcement, public safety, administrative personnel, police techniques and secret organizations. Dr. Kempner also taught and lectured at West Point Military Academy, Columbia University, the Provost Marshal General's School at Fort Custer, Civil Affairs Training Schools of AMG at Northwestern University, University of Wisconsin, University of Michigan, the State Police Training School at Spokane, the State College of Washington, Pennsylvania State College, the University of Pennsylvania, and the Main Line Night Association, Wayne, Pennsylvania. At the last-named his 1941 to 1942 classes in "Backgrounds of the Future" gained a wide reputation as an example of successful political science education for adults.

DR. ROBERT M. W. KEMPNER

Dr. Kempner is the author of several books, among which are *Prussian Police Administration Code* (1933); *Twilight of Justice* (1932); *Blueprint of the Nazi Underground* (1943); and *The German National Registration System* (1943). Numerous articles by him have appeared in various publications in this country. He won a nationwide reputation for such articles as his "Model Constitution for European Vassal States", "The World-wide Net of the Nazi Police," and "The Enemy Alien Problem in the Present War." Of his essay, "Hitler's Criminal Code," Eleanor Roosevelt '40 wrote in her newspaper column: "This article made cold shivers run up and down my spine." In another article, "Pennsylvania's Mission to Prussia," Kempner stated that for post-War Continental Europe new types of administrators must be trained, recruited from all classes and regions of Europe as an "international career service." Until such can be trained during a transitory period, another procedure must be applied. "It is not sufficient to send armed expeditionary forces, nurses, and kitchen units to Europe. They must be followed by American administrative pioneers for the proper organization and management of the liberated countries." He believes that some 5,000 American "administrative pioneers" will be needed—internal security administrators, public safety experts, FBI men, lawyers, engineers, technicians, clergymen—for the proper organization and management of the liberated countries during the transition period.

Besides his writings and lectures, and his expert service to Federal courts in the recent Nazi propagandist and spy trials, Dr. Kemp-

KEMPNER, ROBERT M. W.—*Continued*

ner has also organized the first anti-Nazi German language radio program for the German-speaking population in the United States. Newspapers have called him the doyen of the anti-Nazi immigrants in Pennsylvania. It is Robert Kempner who has pioneered over Philadelphia's station WTEL a series of political broadcasts in German to counter those given out by Goebbels '41 by short wave. Kempner's fifteen-minute weekly series has featured such German refugees and German-Americans as Wilhelm Sollman, onetime Minister of the Interior in Stresemann's Cabinet; Dr. Eric Stoetzner, ex-managing editor of the *Frankfurter Zeitung;* biochemist and Nobel Prize winner Dr. Otto Meyerhof; Dr. A. E. Zucker, professor of modern languages at the University of Maryland. Such authorities are busy telling Philadelphia's 200,000 German-Americans why the Nazis are not invincible. Dr. Kempner believes that, while some of them still listen to Goebbels, they now say: "We heard a German tell us it was not true."

It is evident that the brilliant young government counselor who escaped Hitler and Heydrich has found, in his second life, many ways to serve his adopted country. His hobby is his vast library, which includes a number of rare political reports and a unique collection of material on political and police science, and famous criminal cases.

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KENNEY, GEORGE C(HURCHILL)

Aug. 6, 1889- United States Army officer

Address: b. c/o War Department, Washington, D. C.; h. Brookline, Mass.

During the early months of 1942 General Douglas MacArthur's '41 air force in Australia was not giving an overly satisfactory account of itself in performance or results. The most obvious failure was its lack of interference with the Japanese landing at Buna. Several replacements were made, each time with younger air officers in command. Then, in September 1942 MacArthur got an entirely new top command: Lieutenant General George C. Kenney replaced old-time General George H. Brett '42. General Kenney's three new senior officers were young men in their 30's and 40's; the General, at the time of his appointment, was fifty-three. Small, wiry, and plain-spoken, Kenney as an upholder of the offensive went into concentrated action. His bombers began hitting the Japs often and harder: this time the MacArthur air force was getting results.

With the air service since the outbreak of the First World War, George Churchill Kenney was born at Yarmouth, Nova Scotia, on August 6, 1889. (His parents were vacationing there at the time.) He attended Massachusetts Institute of Technology for three years. In June 1917 he enlisted as a flying cadet in the Aviation Section of the Signal Reserve, and soon won his commission as a temporary 1st lieutenant. In November 1917 he sailed for France with the 14th Foreign Detachment. For some time he was a student in the advance flying training centers at Issoudun, France, and was then assigned to the 91st Aero Squadron (February 1918). He was on duty with this organization for the ensuing sixteen months. He was credited with more than 110 hours of flying over the front lines of the Toul and Meuse-Argonne sectors, destroying two enemy aircraft. He won the Distinguished Service Cross for extraordinary heroism in action against a superior force near Jametz, France, and was also awarded the Silver Star for bravery. During the latter part of his overseas service he was flight commander of the 91st Aero Squadron, and he served with the American Forces in Germany until June 2, 1919, when he returned to the United States.

With his captain's commission, Kenney continued service in the United States in August 1919 at Kelly Field, Texas. Then for ten months he was assigned to the 8th Aero Squadron at McAllen, Texas. During the following year he attended the Air Service Engineering School at McCook Field, Dayton, Ohio. Following his graduation in 1921, he became air service inspector at Garden City, New York. In June 1923 he returned to McCook Field for production engineering duties. Two years later he entered the Air Corps Tactical School at Langley Field, Virginia. After completing the course at the Command and General Staff School, Fort Leavenworth, Kansas, he returned in 1927 to Langley Field as an instructor. Entering the Army War College in Washington, he was graduated in 1933, and remained in the Capital for two years as an assistant in the office of the chief of the Air Corps.

In March 1935, as lieutenant colonel (temporary) he again went to Langley Field as assistant to the chief of staff in charge of Plans and Training. A year later he became an instructor at the Infantry School, Fort Benning, Georgia, serving until September 1938, when he was given command of the 97th Observation Squadron at Mitchel Field, New York. Having served as chief of the Production Engineering Section at Wright Field, Dayton Ohio, he was designated early in 1941 to command the Air Corps Experimental Depot there. On March 5, 1942 he moved to Riverside, California, to command the 4th Air Force.

General Kenney had been in Australia for several weeks prior to his appointment there as new commander of the Allied Air Forces in the Southwest Pacific. He had made several visits to advance operational bases to see for himself how things were going. Immediately upon assumption of command he stated that he believed the way to fight this war, so far as the air was concerned, was to "concentrate our strength on worthwhile targets." These targets, according to Kenney, "are planes and ships. The Japs never go anywhere without plane cover. If we knock that down, or destroy it before it has a chance to get up, then we've got them where we want them. If we destroy their ships, they won't be going anywhere, either."

But General Kenney was well aware that attacks against the enemy-held positions would not be a pushover. "Nobody's kidding me about this show," he declared. In November 1942 MacArthur, with General Sir Thomas Blamey '42 leading ground forces and General Kenney in charge of the air forces, began his assault on the Japanese on the Buna Front. Soon an American ground task force reported that the Japanese base at Buna was being heavily bombed; it was reported, also, that there was now no question of Allied mastery of the air over New Guinea. Early in December 1942 the Japanese were unsuccessfully fighting to retain their toe holds at Buna and Gona, their situation reported as "desperate." Kenny was proceeding apparently according to the motto he is said to keep under the glass top of his desk: "The difficult we do immediately. The impossible takes a little longer." Later that month General MacArthur awarded a Purple Heart to him for "meritorious service." The award said that he had invented a new fragmentation bomb which, dropped by parachute, enabled planes to swoop low over their targets and get away before the bombs burst. Kenny is continually improving the bombing techniques of his fliers. His latest innovation is "buzz" or "skip-bombing": the planes come in low, skip bombs on the water; the bombs in turn bounce off the sides of the enemy ships, then explode under water where they do the most damage.

The Battle of the Bismarck Sea in March 1943, the most decisive victory of the South Pacific up to that time, was considered a Kenney miracle. Though outnumbered, Kenney's airmen wiped out a Japanese convoy of ten warships and twelve transports carrying about 15,000 of the enemy, as well as taking a toll of seventy-two to ninety-five planes. About a week later Kenney journeyed to Washington with other members of MacArthur's staff to attend a series of conferences on Pacific strategy and to ask for more planes to make possible similar victories. The successful attack on the key base of Rabaul, New Britain, in October 1943 was another victory that could be credited to the General's first-rate tactics.

One of the shortest American generals—less than five feet six inches tall—Kenney is stocky and vigorous, and has "the blue eyes that are so usual among airmen. There is a long, puckered scar at the right side of his mouth. Strangers always notice his hair—it is graying now, but it stands upright in very pugnacious-looking bristles about an inch long." The general has two children—a son, William Richardson, by his first wife, the former Helen D. Richardson, to whom he was married on October 16, 1920; a daughter, Julia Churchill, by his second marriage to Alice Steward Maxey on June 5, 1923.

Kenney's ideas about how an air force should function he illustrates with a story. "When I was just a kid," he says, "Grandfather told me: 'George, you're a little guy and you've got to remember that if you ever go after a big fellow you're going to need a brick in each hand.' "

LT. GEN. GEORGE C. KENNEY

A conscientious commander, Kenney believes that airmen should be decorated when they perform outstanding feats, such as getting a good bag of Japanese Zero fighters. That the Air Force knows well; and there is a story about one Buna raid in which an enthusiastic young pilot, seeing Zeros on the ground but none in the air, shouted over his radio: "Come on, you. . ! The old man won't decorate us for getting you down there!"

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Who's Who in America 1942-43

KENT, RAYMOND A(SA) July 21, 1883—Feb. 26, 1943 President of the University of Louisville since 1929; active on government educational boards and commissions; one of several educators named by the United States Navy in March 1942 as curriculum policy consultants in connection with its recruiting from colleges.

Obituary

N Y Times p13 F 27 '43 por

KEY, WILLIAM S(HAFFER) Oct. 6, 1889- United States Army officer

Address: b. Key Bldg, Oklahoma City, Okla; h. 600 Culbertson Dr, Oklahoma City, Okla.

On June 13, 1943 Major General William S. Key was appointed commander of the American garrison in Iceland. The month before, with the death of Lieutenant General Frank M.

U. S. Army Signal Corps

MAJ. GEN. WILLIAM S. KEY

Andrews '42 in a plane crash in Iceland, the "bluff and hardy" Major General had taken over temporary command of the American forces in the European theatre of operations.

William Shaffer Key is listed in *Who's Who in America* as an "oil producer." The son of Callie R. and Hadassah (Fargason) Key, he was born at Dudleyville, Alabama on October 6, 1889, and attended high school in Opelika, Alabama. From April 7, 1907 to March 27, 1910 he was a private of Infantry in the Georgia National Guard. He received his first commission as a 1st lieutenant of the Georgia National Guard on March 28, 1910, and held it through December 31 of that year. In 1911 he began in the hardware business in Wewoka, Oklahoma. He joined the Oklahoma National Guard as a private of Infantry and served as private and sergeant until June 8, 1914. On the following day he was appointed a 2nd lieutenant in the Guard.

On June 27, 1916 Key was promoted to a captaincy in the Oklahoma National Guard and called to border service until March 14, 1917. He was called into Federal service on March 30 of the same year, and he served seventeen months overseas with the American Expeditionary Forces, taking part in the Aisne-Marne offensive. He was promoted to major on February 9, 1918, and to lieutenant colonel (Quartermaster Corps) on February 22, 1919. His organization was mustered out of Federal service on July 21, 1919, and he thereafter accepted a commission as captain of Field Artillery in the National Guard on July 28, 1920. He was promoted to lieutenant colonel on August 4, 1921; to colonel on February 15, 1923. During the state-wide martial law in Oklahoma in September and October 1923 he commanded the Oklahoma City Military District.

From 1924 to 1927 Key was warden of the Oklahoma State Penitentiary, serving as president of the Wardens' Association of the United States in 1926. In 1927, however, he resigned as warden, established residence in Oklahoma City, and became an oil producer. He has been engaged in the oil business ever since that time, in addition to being president of the Key Building Corporation. From 1935 until November 30, 1940 he was also Works Progress Administrator for Oklahoma, and in 1938 he was the unsuccessful Democratic candidate for Governor of Oklahoma. He was promoted to brigadier general of the line on August 18, 1928 and to major general on April 2, 1937, and on November 30, 1940 he assumed command of the 45th Division, called into Federal service at Fort Sill, Oklahoma. In October 1941 the 45th Division moved to Camp Barkeley, Texas, and he with it; but in October 1942 he was named provost marshal general of the European Theatre of Operations with headquarters in England.

On April 12, 1943, as provost marshal general, Key announced that a little West Point to train military police for the United States Army in the European theatre was being established in England. When on May 6 he presided at the opening of this special school, he had already become acting commander in chief of the American forces in the European theatre. The school was to give a thirty-day course emphasizing basic military training, but including emphasis on map reading, methods of patrolling towns liberated from Germany, ways of guarding prisoners, and ways of controlling the flow of refugees. To the group of hand-picked officers and enlisted men who made up the M. P. plebes he confided: "It is largely your appearance that is going to count. To be perfectly frank, I think you all ought to go to the barber shop this afternoon."

Key is a director of the Oklahoma Historical Society and of the Masonic Foundation, a member of the American Legion, a Baptist, and a Mason (33°, Shriner). His clubs are the Rotary (of which he is ex-president), and the Men's Dinner Club in Oklahoma City. On May 5, 1914 he was married to the former Irene Davis. There are three children: William Shaffer, Jr., Irene Genevieve (Mrs. William Lee Harper), and Robert Carleton.

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PM p6 My 6 '43 por
Who's Who in America 1942-43

KIEPURA, JAN (WIKTOR) (kē-pū'rə yän) May 16, 1904(?)- Tenor; film actor

Address: h. Savoy-Plaza Hotel, Fifth Ave. and 59th St, New York City; 708 N. Rodeo Dr, Beverly Hills, Calif.

Jan Kiepura's career is a story of overwhelming popularity, a story revealed not always by the critics' reviews—occasionally dampening—but by the rabid enthusiasm of his admirers. Called the "Polish Caruso" at twenty-four, this magnetic, exuberant tenor with the robust, colorful voice became the cinema idol and operatic favorite of half of pre-War Europe and South America. In Germany he was hailed by critics "as second only to Gigli." In the United States the furor created by his Chicago and New York opera debuts is reported to have rivaled Galli-Curci's and Flagstad's; his concert performances have aroused similar demonstrations; and his appearance in *The Merry Widow* in 1943 "stopped the show cold at every performance," although "local critics lampooned [his] acting."

He was born Jan Wiktor Kiepura in Sosnowiec, in southwestern Poland, the son of Franciszek and Maria (Nalman) Kiepura. Although his parents were both amateur singers, they were not eager to have Jan make a career with his voice, and the staid senior Kiepura, seeing no profitable returns from music, sent his son to the Warsaw University to study less frivolous law courses. Jan had his own ideas, however. Soon after graduation he set out to sing for a living even though he had had little or no musical training. His first jobs were in film theatres and with small touring opera companies; his first money was spent on an impressive fur-lined overcoat, the "hallmark of a successful career in pre-War Europe." Luck, it is said, did not come through this coat, but through the alcoholic indulgences of a fellow artist. Called upon one night in Lvov to take the place of the improvident star, young Kiepura sang the role of Faust for that one performance and was heard by a Warsaw opera scout. As a result he made his Warsaw debut in 1925 in *Faust*, and followed that by singing other leading tenor roles in the municipal opera house. His success was immediate: he became known as the Polish Caruso. But after that his own country had no more to offer him, and his goal became La Scala in Milan.

Kiepura studied for a time in southern Europe before setting about to attain his goal. His first critics did not always give him unqualified praise—his voice showed a lack of technical training, although full of natural beauty and vitality. Soon, however, he attracted a tremendous following. When he made his Vienna debut in *Tosca* opposite Maria Jeritza in September 1926, acclaim was immediate. A correspondent writing for the New York *Times* remarked that "not in years has a tenor awakened such an enthusiastic response." During a concert shortly after this debut "his admirers crowned him with laurel and flung flowers at him." At about this time, in April 1926, Puccini's last opera, *Turandot*, was being given its world première at La Scala. A few months later it was presented at the Staatsoper in Vienna, and young Kiepura was given the honor of singing at its second performance with another rising singer, Marie Nemet. Both were eagerly hailed; Kiepura's success was so overwhelming, in fact, that great jealousy arose among the other singers.

The following year Jan Kiepura appeared as guest at nearly all the famous European and English opera houses and concert halls, singing principally French and Italian roles in *Rigoletto, La Bohème, La Traviata, Tosca, Aïda, Carmen.* Inevitably he reached Milan, where he sang at La Scala during the 1929-1930 season. Later in 1930 he sang at the Teatro Colón in Brazil. It was natural that reports of this international fanfare, particularly from Central Europe, should reach the United States. As early as 1926 Kiepura had received offers to come to America, but it was not until November 1931 that he made his debut there, appearing at the Chicago Civic Opera House in *Tosca.* Again he was "acclaimed alike by critics and audience," receiving fifteen curtain calls that first night.

JAN KIEPURA

That same year he started what turned out to be a spectacular film career. He made his first picture, *City of Song,* in England; and the next year in Berlin he made the first film of a series for UFA-Gaumont-British Productions. The romantic tone of some of the titles of the films made during the '30's—*Farewell to Love* (1933); *My Heart Is Calling* (1934); *My Song Goes Round the World* (1934); and *I Love All Women* (his own favorite)—are suggestive of one aspect of the handsome, boyish Kiepura's immense appeal to audiences. Many more of these foreign-made pictures starring Kiepura were also shown in the United States. The singer became known for his "robustious vim and gusto," his "mood of romantic exuberance." Although he was sometimes accused of overacting or oversinging, "a trifle on the bravura side," he was almost always praised for his rich, magnificent voice—in one review the New York *Herald Tribune* described it as "electric"—and for his great personal charm. *Be Mine Tonight* was exceptionally popular. During 1933 in Los Angeles it broke a six-year attendance record, unusual for a foreign film, and it played a month or more in each of several other large cities around the country.

At the end of 1935 Paramount imported Kiepura to play opposite Gladys Swarthout in *Give Us This Night* (1936). The trip to Hollywood, from Kiepura's point of view, proved to be somewhat unhappy. Although he had enjoyed making pictures in Europe, he felt that Paramount did not understand his "true temperament," and shortly after the completion of his first American motion picture he departed for home. Not being modest about his immense talent, Kiepura has acquired in some quarters the reputation for having a bad case of temperament. This reputation was acquired principally during this first visit to the film colony, where he

KIEPURA, JAN—*Continued*

introduced himself as "the great Kiepura," to the annoyance of similarly temperamental individuals. One newspaperman wrote after an interview with Kiepura that his singing could not be divorced from his personality. He has "a confidence in himself that is often taken for conceit." Also, it is to be noted that reviewers almost always mention the tenor's artistic sincerity.

Kiepura's next visit to the United States was far happier on all counts. In 1938 he came to New York to sign a contract with the Metropolitan Opera Company. His debut on February 10, 1938 was in Puccini's *La Bohème*. As Rodolfo his physique delighted opera-goers accustomed to rotund tenors and, wrote the *New Yorker*, he added "a bit of abandon long needed . . . a high, wide, and sometimes handsome performance."

Other critics were more explicit about this debut, which, like his Chicago one, provoked wild acclaim. "The Metropolitan has undoubtedly found a strong drawing card in Jan Kiepura," wrote the New York *Times*. It was his "electrifying personality," continued their reviewer, "rather than any outstanding abilities as actor or vocalist that counted most saliently in his victory. His voice by nature [is] one of unusually pure quality and evenness. At its best it possessed warmth, sensitiveness of color, and emotional urge."

His performances that season continued to draw capacity audiences. His voice reportedly showed "excessive range and unusually good quality, apart from his tendency to overstress some of the top notes"; "in many ways [he was] extraordinarily impressive," for he brought to the parts "attributes not often encountered in operatic tenors," in spite of "vocal gymnastics that sometimes disregarded both the composer and the conductor," and a "bent [for] acting all the time and all over the place." Said Olin Downes '43 of a performance in *Carmen*: "He is youthful not only in years, but in his spontaneity and warmth of feeling and his complete sincerity. . . He has an unusually fine tenor voice . . . which he tends to force in moments of excitement. . . He is a gifted and also a personable singer; his presence on stage gave the whole performance stimulus. His youthfulness was almost boyishness. . . Several of the arias [he sang] have never been interpreted with such fervor, in spite of some exaggeration which can be forgiven because of the genuineness of the emotion."

At the conclusion of his first season in New York Kiepura went back to Europe and did not return to the United States again until 1939. In Europe, in addition to acting in motion pictures, he successfully continued his operatic work. He was the "stellar attraction," for example, "at the State Opera in Berlin," where previously he had sung for the Winterhilfe. He also appeared frequently in Paris at the Paris Opera and the Opéra Comique, as well as in numerous other European capitals.

At the outbreak of the War he and his wife Marta Eggerth '43, whom he had met on a picture set in Paris and had married on October 31, 1936, were again in France making a film. He served with the Polish Legion for a time and then offered his services to the Polish Legation in France. Before he went back to the United States in October 1939 at the suggestion of the Legation, he and Miss Eggerth toured briefly through the combat zones on the German-French frontier in an attempt to bolster the morale of the war workers. Since coming to America the singer has also been very active in British, Russian, and Polish War Relief. Even during the First World War, while still a youth, he had been active on behalf of Poland, joining a secret patriotic society and fighting the Germans in Upper Silicia.

Since 1939 Kiepura has toured extensively in both Americas, and he has become particularly well known in Chicago. Twice in that city, consumed with ardor for his work, he has knocked out Gladys Swarthout in the third-act tussle of *Carmen*. In August 1943 both his and Miss Eggerth's reputation began to swell the box-office receipts of the New Opera Company's production of *The Merry Widow*, a large amount of them going to the Kiepuras, who worked under a sliding percentage contract. The operetta, which opened in New York on August 4, 1943, was extremely popular with audiences. Although Marta Eggerth had played in New York in 1940 in *Higher and Higher*, this was her husband's first Broadway production, and he found that he liked it very much. To *Cue* Magazine he said, "My character is more gay than opera, this is more right for me, more my true temperament. This *Merry Widow* is the way I am, the way I feel. It makes me happy. I do not like to kill, and opera is full of killings. Always killing Carmen, bah. . . I do not like to kill women, I like to kiss them." However, while praising his voice, many critics claimed that despite his beautiful dancing partners in the operetta, his Prince Danilo could not waltz, and his acting was frequently wooden. But, as several of the same critics pointed out, this was perhaps of no account: his splendid voice atoned for the stiffness of his acting. Other critics commented that his style was too heavy or operatic for such a light role. He might sing, said Olin Downes, "with more finesse and less sheer prodigality of A's and B-flats if he were interpreting a truly subtle dramatic score. But he has a superb voice, of admirable quality, to lavish upon such a role."

The ecstatic enthusiasm of Kiepura's audiences continues, and the tone of the critics' reviews remains substantially the same. These reviewers have much to say about him. After one of Kiepura's recitals *PM* wrote: "In his own field—operatic arias and songs . . . that require bright colors and not too much subtlety—Mr. Kiepura has a brilliance of style and mastery of his voice that sweep all before it. Even what the voice masters call 'whiteness' in his softer tones can be forgiven that operatic temperament." With delicate, charming little pieces, most reviewers agreed, the tenor seems to be out of his depth. His interpretative talent, according to the New York *Times*, "is best suited to dramatic songs of a romantic character," a characteristic which appears to satisfy his admirers. Unfortunately the tendency to force his voice at times, which an early critic prophesied would be outgrown in time, is occasionally still apparent in his singing. Kiepura enjoys his singing and communicates this feeling to his audiences. "When I sing," he says, "it is me singing—all of me—not just the voice." And "sincerity" is the word most commonly used in reviews of his singing. A *PM* critic called him the "tenoriest tenor I have ever heard," commenting after a Town Hall concert that Kiepura used "every vocal and dramatic device allowed by the rules of the game, but always with consummate effect. . . He whispered, sobbed, looked stern, kept one hand over his heart, gestured with the other . . . but never overstepped, either musically or dramatically. . . His voice, a very fine one, may not be the best in the world; but he made one believe after a while that it came pretty close to this, and the rapturous applause of the audience . . . confirmed the impression."

Kiepura is of medium height and somewhat stocky. He has twinkling blue eyes, fair hair, an open, genial smile, and an exotic accent. *Cue* found both the Kiepuras "very European, very charming, an emotional, ridiculously affectionate couple." To indulge his inclination toward de luxe living, acquired through innumerable one-night stands, Kiepura several years ago designed and built a luxurious resort hotel in Krynica, Poland. It turned out to be such a successful venture that it almost distracted him from his singing, and he turned its management over to his father. Before the War it was a symbol of sumptuous living, but today, according to *Opera News*, all that Kiepura has left is a post card and a towel. However, he remains a connoisseur of hotels who bases his opinion of a hotel on its system of water faucets. Like his own Patria it must have hot and cold perfumed water flowing from the same tap. While in New York he lives with his wife and a dog named Tony in the unperfumed Savoy-Plaza Hotel. His hobbies are tennis, swimming, and horseback riding. He speaks seven languages, is a Catholic, and has been decorated with the French Légion d'Honneur, the Polonia Restituta and the Croix de Mérite of Poland, the Northern Star of Sweden, and the Leopold Premier of Belgium. The Poles have made a national museum of his birthplace, and have filled it with mementos of his youth.

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KILGORE, HARLEY M(ARTIN) Jan. 11, 1893- United States Senator

Address: b. Senate Office Bldg, Washington, D. C.; h. 4849 Upton St, N. W., Washington, D. C.

To Senator Harley M. Kilgore, New Dealer from West Virginia, the mobilization of America's resources for war seems to have proceeded more or less along the lines of an experimental symphonic performance he once heard about. The musicians decided to prepare for a new symphony without the aid of a conductor and without group rehearsals, and each member of the orchestra conscientiously practiced his part by himself. Although all of them were competent performers, the results might have been predicted: "what was supposed to be a well-organized and integrated symphony turned out to be a jumble of discordant noises—without form, without pattern, without meaning." Overall planning is Senator Kilgore's recommended remedy for the analogous discord within and between war agencies over how the war is to be conducted on the domestic front.

Although Senator Kilgore has not yet been able to convince a Senatorial majority of his thesis, he is a persuasive attorney for his cause: many years of legal experience before his election to the Senate in November 1940 have served him well. Harley Martin Kilgore was born in Brown, West Virginia, the son of Quimby H. and Laura Jo (Martin) Kilgore, on January 11, 1893, and he took his LL. B. from West Virginia University twenty-one years later. That same year, 1914, he was admitted to the West Virginia Bar, and the next year he began practice at the town of Beckley in his home state.

His career as an attorney at law was interrupted shortly afterward by the First World War. In 1917, after attending the first Officers' Training Camp at Fort Benjamin Harrison, Indiana, he was commissioned a 2nd lieutenant in the United States Army, and he served until his resignation on March 15, 1920 as a captain of Infantry. In 1922 he became a major in the West Virginia National Guard, commanding the 2nd Battalion of the 150th Infantry; he was later advanced to the rank of lieutenant colonel. By this time he had returned to his law practice, and in May 1921 he had also acquired a wife: the former Lois Elaine Lilly. In January 1933 he became a judge of the Criminal Court of Raleigh County, and he served as such until his election to the Senate.

In the Senate Kilgore quickly took his place among the liberals and supporters of the Administration. He is a member of the Military Affairs and Judiciary Committees of the Senate, but he is best known as chairman of the Truman '42 Committee's special subcommittee on technological mobilization and as sponsor of more than one bill designed to help mobilize America's resources, material and otherwise, for an all-out war.

As head of the Truman subcommittee Kilgore saw how slow were the OPM and the War Department to realize the necessity for expanding the production of certain essential items, and he came to the conclusion that overall planning was needed on the production front. He saw instances in which scientific developments of likely value to the war program had been deliberately smothered by industry and ignored by the Government, and thus conceived the idea of an Office of Technological Mobilization that would force the licensing of patents and secret processes, promote research on new production methods, and in general,

HARLEY M. KILGORE

mobilize our scientific capacity in the war program. His subcommittee studied the need for "more centralized manpower control" as a means of alleviating the labor shortage which confronted the farms and war industries, and once more the conclusion was similar: "a definite, clear-cut manpower policy which makes sense" was essential.

Other special Senate and House groups were also investigating the conduct of the War on the domestic front and were also reaching conclusions, and in November 1942 their chairmen—Senators Truman, Murray, and Pepper '41, and Representative Tolan—joined with Kilgore in introducing bill S. 607. This bill, generally known as the Pepper-Kilgore bill, aimed to create an over-all Office of War Mobilization which would put production, manpower, and supply "under one single roof" and in command of a single director. Its purpose was to establish "a unified command on the production front which will treat manpower, materials, tools, warehouses, boxcars, and everything else as parts of a whole production pattern, all subject to central planning and direction and use, each fitting into its place in a way which will supply the full requirements of our armed forces as quickly as possible." If we needed a unified military command, Senator Kilgore pointed out, we were no less in need of a unified control and direction of our non-military economy.

Early in January 1943 S. 607 was reported favorably by the Senate Education and Labor subcommittee, and in February ten Senators from all three parties in the Senate joined in reintroducing it. Shortly afterward the Military Affairs Committee succeeded in capturing jurisdiction over it, taking it away from the Education and Labor Committee. Informed Senate circles predicted that its chances of emerging intact from that committee were very slight indeed, particularly since the War Department opposed it as a move to strengthen civilian control of the war effort. Kilgore nevertheless announced that he, Pepper, and their supporters would have a conference to draw up a plan of strategy for keeping it alive.

While this bill remained in subcommittee Kilgore urged passage of his bill to create an Office of Technological Mobilization. On March 30 this proposal enlisted the support of Thurman Arnold '40, who testified: "Had this bill been in effect before the War the Army and the Navy would have been as far advanced in the techniques of rubber as Standard Oil. That knowledge would have been spread to the independent industries that were trying in vain to get licenses under Standard Oil domination." In answer to charges that the bill would "regiment industry," Arnold replied that private research regiments industry. He also pointed out, in reply to the charge that the bill would "put science in a straightjacket," that government research in agriculture actually has stimulated private initiative in agriculture and has stimulated more research, the benefits of which are shared with the public because farming is not "cartelized." Kilgore himself interjected that his bill would provide the same sort of scientific service for businessmen that the Department of Agriculture provides for farmers. In November 1943 hearings were still being held on the bill, while Kilgore was fearlessly exposing industrial cartels and monopolies.

In March 1943 Senator Kilgore, as an expert on the manpower problem, attempted to defeat the Bankhead '43 Bill to defer farm workers from the draft. On March 16 he gave the Senate evidence that blanket draft deferments would actually impede the conversion of farms to war production: with a two-year supply of short staple cotton and a one-to-two-year supply of tobacco already on hand, the nation was about to use almost one-third of its farm labor on the production of more of these unneeded crops, both of which use a tremendous quantity of fertilizer. Both Kilgore and Pepper supported a substitute for the Bankhead Bill which would have provided a $300,000,000 fund for recruiting, training, and transporting a mobile army of farm workers to the areas where they were needed, but their bill was defeated by a vote of sixty-five to nine. Kilgore, of course, then voted against the Bankhead Bill itself. On both domestic and foreign issues Kilgore has a voting record which is, almost without exception, pro-Administration.

On May 12, 1943 the Kilgore subcommittee of the Military Affairs Committee released an interim report recommending immediate consideration of the proposed legislation to create a War Mobilization Board. It was stated that mobilization for war production was confronted by a crisis, with aircraft, tank, ordnance, and other quotas undergoing cutbacks, but that alleged material and manpower shortages were actually due to the lack of proper mobilization policies and the necessary war organization to support them. In Washington attention was concentrated "on how to avoid the inevitable changes in customary government and production practices and relationships which alone will release the mighty productive and manpower resources of the American nation for an all-out war effort."

In the last week of May, President Roosevelt '42 set up the War Mobilization Board and the Office of War Mobilization under Justice James F. Byrnes '41, a step that the sponsors of the so-called Pepper-Kilgore bill felt "incorporated the most urgent provisions" of their proposed measure.

The Senator from West Virginia is just an inch short of six feet in height, and weighs 200 pounds. He has two children, Robert Martin and Elinor Stuart Kilgore. His favorite spare-time occupation is reading local and military history, and he could probably pass any New York *Times*' history test in a walk. He is a member of the West Virginia and Raleigh County Bar Associations, a member of Delta Tau Delta Fraternity, a member of the Christian Church, a Mason, and an Elk.

According to Delos Lovelace in the New York *Sun,* Kilgore "looks like a judge. The features of his round face fall easily into the somnolent detachment of the bench, and when he purses his lips and teeters his spectacles in his left hand imaginative onlookers are more than half sure the next sound will be a bailiff crying 'Order in the court.'"

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N Y Sun p8 My 15 '43
Who's Who in America 1942-43

KING, MURIEL Fashion designer

Years before fashion-conscious America anticipated clothing shortages or standardized styles, Muriel King, "attractive young arbiter of American fashion," was preaching style axioms which are currently being extolled by the Office of Price Administration. Miss King believes that good design should pay no particular attention to fabrics or colors or seasonal trends. Costumes should look well not only during the first year but also during the second, and third, and even longer. In 1940 Miss King was still wearing a self-designed evening cape made in 1933. "And not a single stitch of it has been changed since then!" she said. Like hat designer Lilly Daché '41, who wears some hats for four years, Miss King believes that good design never goes out of fashion.

Miss King was born in Bayview, Washington, the daughter of Frank and Maude (Smith) King. Like so many people connected with fashion, she is reticent about the exact date. She hoped to become an artist and she studied art at the University of Washington, where she was a member of Alpha Phi Sorority. During one summer she also worked at the Cornish School with Maurice Brown, producer of the play *Journey's End.* At first her interest lay in stage design, but soon she decided in favor of fashion design and went to New York to study at the New York School of Fine and Applied Arts. Then followed several years of free-lance fashion drawing for *Women's Wear Daily,* for *Vogue,* and for a number of New York department stores. During this time she served as supervisor of dress design classes at the school of design where she had studied previously. In 1927 Miss King sailed for Paris. There, and in fashionable continental resorts, she sketched fashion openings for various magazines, including *Modes and Manners* and *Vogue* Magazine.

MURIEL KING

In 1930 Miss King returned to the United States and continued her fashion drawing. Her friends were constantly begging her to design clothes for them, and gradually she gave up her sketching to concentrate on designing. It was not until 1932, however, that a fanfare of publicity announced her debut as a fashion designer. Proclaimed the creator of fashions which revealed the artist's impatience with monotony, Muriel King was "launched" that year by Lord & Taylor, Fifth Avenue department store. Each of the originals accompanying her debut was priced at $125, with copies variously priced from $29.50 to $49.50.

Some months after her debut Miss King opened her first salon, which occupied one floor of a brownstone house on New York's fashionable East 61st Street. She believes that her motto in fashion—"cautious daring"—is also her personal philosophy. She had no money and she had selected the depth of the depression for her new business venture. She felt that she could always convert her salon into a satisfactory home, if the business "didn't go." But the business succeeded so well that it was not long before she occupied several stories above the original first floor. Starting with a few dresses for friends, she was soon designing for such prominent women as Mrs. Thomas Hitchcock, wife of the polo player, and for Mrs. Philip Barry, wife of the playwright.

Three years of designing dresses for New York's topflight society brought Miss King a bid from Hollywood. In 1935 she went out to design costumes for Katharine Hepburn '42 for *Sylvia Scarlett.* Miss King found this experience extremely amusing. "I flew out and back to California twice, and worked very hard when I was there," she said, "and

KING, MURIEL—*Continued*

what designs do you think finally appeared in that picture? A cotton dress, a clown suit, and a raincoat!"

Hollywood was not dismayed by this experience and asked the young designer to return in 1937 to do the costumes for Miss Hepburn, Ginger Rogers '41, and Gail Patrick for *Stage Door*. "At fittings," said Miss King, "Ginger whirled, Hepburn strode like a lithe young goddess, Gail Patrick practiced walking, sitting, and standing to be sure that these costumes moved with fluidity and grace. What delighted me was the sureness that each of these girls showed in deciding on her clothes. Anyone can pose and look beautiful. These clothes had to act, and the girls expected their clothes to perform as they themselves did. The reason for their style sagacity is an obvious one: they have had a chance to see themselves upon the screen and view themselves impersonally. If only every woman could do that!" Later Miss King did the creations worn by Margaret Sullavan in *Appointment for Love*.

Back in New York in 1937, the designer moved to a large graystone salon on East 51st Street, which she closed abruptly some three years later, when, at the peak of her career, she decided to startle the fashion world by a change of business policies. "I stopped because my work suddenly seemed anachronistic," she told an interviewer in 1940. "I don't think people really want to spend that much time and money on their clothes. And for my part, I did not want to be so individualistic in my whole activity. It just seemed too bad not to make a highly specialized talent more useful to more people. . . In the meantime, I'm very much excited at the prospect of 'visiting' in New York. I'm doing all the things I never could seem to manage the time for when I had the salon—watercolor painting, trips to museums, reading, music."

There wasn't much time for leisure, however, because Muriel King was soon busy again, working on a series of dress design patterns for a woman's magazine, making dresses for a special promotion put on by dress and automobile industries, and starting a new dressmaking firm, d'Armand-King. In January 1942 she once again announced a change and returned to Hollywood, where she is exercising her talent for individual designing. By her own description, her way of designing starts "backwards." Line and color are most important to her. She first sketches in color. When the sketch is completed the outline and drape of the garment dictate the selection of the fabric. Contemporaries agree that if she knew more about cutting and sewing, she might be restrained by technical difficulties from trying for certain effects. As it is, she finds that any effect can usually be achieved if the problem is worked upon long enough. During a silk strike her ingenuity asserted itself in her choice of upholstery fabrics.

In April 1943 Miss King introduced the "Flying Fortress Fashions"—all in "flight blue"—a wardrobe for women workers in the aircraft industry which received the approval of three major aircraft companies, Boeing, Douglas, and Lockheed. While visiting the Boeing plant in Seattle she had observed women going to work in hastily improvised work costumes, many wearing men's trousers with sweaters; she was immediately struck with the idea that here was a new field for the designer. This was another opportunity to indulge her pet theme of creating interchangeable parts, making for variety in a basic costume.

Miss King's designs frequently lean toward the Grecian style, prompted perhaps by a month's journey by sailboat among the Grecian Islands in 1936. In spite of all her other activities, she managed nine trips to Europe before September 1939. Her enthusiasm for traveling explains, too, her well known ability to plan travel wardrobes "which are so resourceful that one outfit can be made to look like three." "Besides painting landscape water colors," she says, "traveling is my favorite recreation. I like human beings; and I like to know what they think and do." She lists swimming, collecting sea shells, dancing, and conversation as favorite sports and hobbies. Miss King was married in 1924 to Allen Saalburg. They were later divorced. Their son, Karl, was born on May 9, 1930.

An interviewer in 1940 described the designer as "tall, well built, youthful, with an easy, natural manner, a mobile mouth, and warm eyes which were always smiling. She looked, with the deep red bow in the top of her short black hair, like an American college girl. A second glance revealed that the simple, plum-colored skirt and beige jersey blouse with its stunning heavy gold necklace were part of a plan conceived by a master hand."

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American Women 1939-40

KINGSLEY, MYRA Oct. 1, 1897- Astrologer

Address: h. 201 E. 71st St, New York City

Astrology—"the study of planetary influence upon human behavior"—counts its followers in the millions. Twenty per cent of the newspapers in the United States have syndicated astrology columns which reach millions of readers; 200,000 readers buy seven national astrology magazines; almost every drugstore and ten-cent store in the land offers cheaply printed horoscopes; and vast numbers of people consult astrologers at sums ranging from $1 to $50 a session.

Fad-conscious Hollywood is a veritable astrologers' paradise, and Wall Street "has proved a fertile field for astrological activity." Despite attacks in the past by such personages as Jonathan Swift, Benjamin Franklin, and Increase Mather and attacks in the present by both scientists and the Church, astrology continues to find new converts. These thousands of followers do not believe psychologists, who "find no evidence that astrology is of any value whatsoever as an indication of past, present, or future trends in one's personal life or in one's destiny." "The principal reason why people turn to astrology," says a report in *Science Digest*, "is that they lack in their own lives the resources necessary to solve serious personal problems confronting them. Feeling locked and bewildered, they yield to the pleasant suggestion that a golden key is at hand—a simple solution—an ever present help in time of trouble. This belief is more readily accepted in times of disruption and crisis when the individual's normal safeguards against gullibility are broken down. When normal habits are weakened by depression or war, bewilderment increases, self-reliance is lessened, and belief in the occult increases."

Myra Kingsley, one of the leading American astrologers, has made a successful career of prognostication. She was born at 4:15 p. m. on Friday, October 1, 1897 in Westport, Connecticut, the daughter of a socially prominent couple, William Morgan and Susan (Buck) Kingsley, now both deceased. Her father was president of the United States Trust Company, president of the board of directors of Union Theological Seminary, elected to Phi Beta Kappa, and treasurer of New York University. Mrs. Kingsley became fascinated by occultism early in her life and later steeped herself in studies in theosophy, Rosicrucianism, astrology, and psychic phenomena. Before Myra's birth, her mother had become a Theosophist and a vegetarian. Miss Kingsley herself says she "was born a vegetarian."

When Myra was a child her family moved to New York City, and she grew up in a large house on fashionable upper Riverside Drive. She was educated in New York schools, at Horace Mann School and at the Scoville School. In 1916 she enrolled at the Institute of Musical Art, now the Juilliard School of Music, and studied voice. Myra thought she wanted to be an opera singer, but she was not sure that it was a wise choice. Mrs. Kingsley took her to consult the late Evangeline Adams, then "dean of astrologers," whose clients included J. P. Morgan, Caruso, James J. Hill, and Mary Garden. Miss Adams told her that she would never become an opera star. "You can be a very good astrologer, if you wish, however," Miss Adams declared, "and if you ever decide to take it up I will gladly teach you." Myra did not take her advice, returned to her music and was graduated in 1920 as an accomplished pianist and singer. A year later she married George Houston, whom she divorced in 1927.

Until 1925 the blond-haired, attractive girl pursued her musical career, singing in churches, recitals, and in the George Eastman Opera Company in Rochester, New York. But Evangeline Adams had been correct: she never became an opera singer. Her interest in singing eventually lessened, and she went to San Francisco to be with her mother and to learn astrology. Her mother recommended Milton Pierce Ropp, with whom Miss Kingsley studied for some months. While studying with him, Miss Kingsley cast her first horoscope for a friend, who later wrote a prize-winning novel. It was *Fault of Angels* by Paul Horgan, and Miss Kingsley says she prophesied it "to the day." The young astrologer soon decided to continue astrology, and with that in mind in 1927 she opened a studio in New York City. There she became something of a sensation as a young, beautiful astrologer from the top layer of New York society. She knew how to get publicity, and she had many satisfied clients who told others of the success of her predictions. "Reporting on planetary influences for assorted celebrities from Lawrence Tibbett to Lucius Beebe '40, Miss Kingsley became as much of a diner-out as Elsa Maxwell '43."

Kee Coleman

MYRA KINGSLEY

The first astrologer to broadcast since the death of Evangeline Adams in 1932, she was heard in coast-to-coast broadcasts in 1937 and 1938. "But," said Miss Kingsley, "the radio commission in Washington decided that astrology should be banned from the air, and I agreed with them. I canceled my contract in the spring of 1938 and that summer came to Hollywood." "Hollywood, where people are likely to be even more uncertain about the future than they are elsewhere, was naturally delighted when Myra Kingsley, the No. 1 woman astrologer of the United States, arrived in town. Phrenologists, palmists, graphologists, mediums, psychiatrists, and tea-leaf sages noticed a falling off in trade as their clients flocked to consult Miss Kingsley about their horoscopes," remarked *Life* Magazine. Miss Kingsley stayed in Hollywood for a time and then returned to New York after doing hundreds of horoscopes, including those of Rosalind Russell '43, Dudley Field Malone, Basil Rathbone, Orson Welles '41 Vincent Price, Roland Young, Joan and Constance Bennett, and other celebrities.

In the main, Miss Kingsley finds that her clients, both men and women, ask about love. She charges $10 an hour and begins a session by asking a few simple questions about the date and the hour of birth. "Then she . . . consults some books of logarithms, mutters

KINGSLEY, MYRA—*Continued*

a little to herself, and bursts into talk." Miss Kingsley explains her case in charting lives by saying: "I think I have done this work in other incarnations."

Unlike other astrologers, Miss Kingsley candidly admits that she "is probably the only astrologer who will tell you that it is not a science. It should be in a laboratory, but they won't take it in. It belongs in the realm of demonstrable fact." Scientists maintain that "no one has ever really demonstrated that planets have any influence upon human behavior, but this fact has discouraged neither astrologers nor their customers."

Not only do people want personal horoscopes but they want predictions for the world at large. (Miss Kingsley predicted a war in Europe for late 1939.) In 1942 she concurred in a very "doleful prophecy" which was made by Evangeline Adams, who noted that on July 4, 1776, the first birthday of the United States and the time of its Revolutionary War, "the planet Uranus was in Gemini; the next time they met we had the Civil War; and those planets are together again in 1943." Miss Kingsley agreed that 1943 should witness a war (civil or otherwise) in the United States.

A more recent prediction by Miss Kingsley for 1943 was also not substantiated: "In the summer of 1943 Mussolini '42 will come back into some sort of power; it will not be a complete comeback, but will strengthen his present position. Hitler's '42 chart shows Jupiter in the mid-heaven for the first time in twelve years, an indication of renewed might, but there are also some very unfavorable aspects for Hitler. So I would say that if the fighting stopped in 1943 it would not indicate definite victory or definite defeat for the Axis. But I do not believe that the War will be over so soon. . . The things which will help us immeasurably in the coming year are Europe's lack of food and materials and manpower, illness and disease, revolt among the conquered peoples. We will fight and we will win, but not as victorious and happy conquerors. Make no mistake—when this War is over, everyone loses somewhere."

Not only has Miss Kingsley drawn up a world chart but she has drawn up her personal chart as well. It shows that she had to wait until 1933 to meet her second husband. That year she did meet Howard L. Taylor again (he had been president of the defunct Rochester Opera Company), and she married him in 1934. (They have since been divorced.) Both are destined, says Miss Kingsley, to meet their final end by drowning. Taylor, a radio executive, born in Munich, hopes it will be in beer.

Since June 1942 Miss Kingsley has been predicting futures at Roger Stearns' spacious 1-2-3 Club in New York City. In October of 1943 she ventured into astrological decorating, making her debut in the big corner window of W. & J. Sloane's store on Fifth Avenue. Starting off with a bedroom suited to the vagaries of a hypothetical Libra (September 24 to October 22) female, she plans eventually to go around the zodiac with every room in the house represented.

Myra Kingsley has a fair complexion, dark eyebrows, a small snub nose, a pretty, youthful face, soft curly blond hair, and an amiable disposition. Her favorite person was always her father, who, with her two brothers, did not approve of her vocation. She likes to buy gaily colored tropical birds, to ride horseback sidesaddle, to stay up late and to sleep late. She admits that biography is her favorite reading and insists that the older she grows the happier she becomes. She would like to do more children's charts so that she could select careers for them to follow, and she hopes eventually to "do something with medical astrology." An industrious worker, she has lectured and has written magazine articles and an unpublished book called *Celestial Heritage.* More articles have been written about her than about any other living astrologer. She candidly admits: "I do not consider myself the greatest astrologer of today but I do know that I make more noise about it than most of them."

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KINGSLEY, SIDNEY Oct. 18, 1906- Playwright

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Few playwrights have been so successful as Sidney Kingsley in making serious social messages palatable to audiences. Sometimes he has been criticized for that very reason. "High-grade hokum" and "melodrama" are words that were frequently applied by the more snobbish critics to his early *Men in White, Dead End*, and *The World We Make.* Then, in 1943, came *The Patriots*—and the words no longer seemed appropriate. Critics were seized with an entirely different fear. In *The Patriots*, written in an attempt to provide "a clear and unconfused picture of the word 'democracy' "—"to cleave through the post-World War skepticism on the one hand and Fourth of July fustian on the other"—Kingsley had created a dignified and serious historical pageant rather than a gripping drama they suspected. The struggle of Thomas Jefferson and Alexander Hamilton over the nature of good government was a noble subject (if one agreed with Kingsley's interpretation of that struggle), but perhaps, they hinted, it was also a bit on the stodgy side, theatrically speaking.

It seemed that the critics had underestimated either the drama inherent in a century-old but not untimely conflict or the ability of American audiences to take their history more or less unseasoned. For the meaning of democracy, it developed, was first-page news; was drama; was, even, good box office. New York audiences flocked to *The Patriots*, and argued over it afterward. By April 1943 many of the critics who had at first given *The Patriots* only qualified praise were ready to vote with its original enthusiasts in awarding it the New York Drama Critics Circle plaque for the best play of the 1942 to 1943 theatrical season. The play also received five other awards. It was even the subject of a glowing speech in the House of Representatives.

The man who made Thomas Jefferson one of the most controversial characters in the history of the theatre was in 1943 a lieutenant in the United States Army. He was born Sidney Kirshner in New York City on October 18, 1906, the son of Dr. Robert and Sonia (Smoleroff) Kirshner. His father was a Spanish-American War veteran. He went to public school on the Lower West Side and then to Townsend Harris High School, where he wrote some one-act plays on social problems and also helped direct and acted in most of them. Winning a state scholarship to Cornell University, he continued his work under Professor A. M. Drummond of the Cornell Dramatic Club. He acted with Franchot Tone '40 in several plays, including *The Glittering Gate* and a revival of Sheridan's *The Critic*, wrote more one-act plays, and in 1928 received the annual award for the best one-act play by a student playwright for his *Wonder-Dark Epilogue*, later published in *Cornell University Plays* (1933).

After receiving his B. A. from Cornell in 1928 Kingsley spent four months as an actor with the Tremont Stock Company of The Bronx at $12 a week, played a small part in *Subway Express*, and then apparently decided that he would never be a Barrymore. For several years he worked as a play reader for Brandt Brothers and as a scenario reader for Columbia Pictures in Hollywood, California, in the meanwhile working on plays of his own. These were "optioned" time after time, announced for production again and again, and always held up before they reached Broadway. There was one, *Crisis*, a play about the dilemma doctors face in choosing between a completely satisfying personal life and service to humanity, which he finished in three months and rewrote for three years. During this time he verified his medical data, investigating the Lebanon, Montefiore, Bellevue, and Beth Israel Hospitals in New York.

In 1930 he sold *Crisis* to Louis Cline, who paid the customary $500 for a six months' option on it; but Kingsley's troubles were by no means over. At the end of six months Cline brought the script back because the promised backing had failed him, and the story was repeated with a second producer. At last Sidney Harmon came along to take up the option for the third time, and a year later Harmon came through with a production whose cost was split with the Group Theatre, Inc., and James Ullman. The play, retitled *Men in White*, opened on September 26, 1933 under the direct sponsorship of the experiment-minded Group Theatre.

Men in White was an immediate success on Broadway, where it ran a total of 351 performances, and most critics found its success heartening. Brooks Atkinson '42 of the New York *Times* considered it "warm with life and high in aspiration," with "a contagious respect for the theme it discusses." Joseph Wood Krutch commented that "it furnishes an experience which is thrilling and absorbing, genuine, and complete." There were a few reviewers who gave the Group Theatre rather than the author most of the credit for the success of the production, remarking particularly on the effectiveness of the sharply realistic operating room scene. But John Mason Brown '42 was almost alone in his acrimonious description of it as "a piffling script, mildewed in its hokum, childishly sketchy in its characterization, and so commonplace in its every written word that it in no way justifies its own unpleasantness."

Vandamm Studio
LIEUT. SIDNEY KINGSLEY

In 1934 *Men in White* received the Pulitzer Prize of $1,000, though actually the Pulitzer jury had voted unanimously in favor of Maxwell Anderson's '42 *Mary of Scotland* and had been overruled by the advisory board of the Columbia School of Journalism (which makes the recommendations for the awards to the trustees of Columbia University). The play was also honored with the Theatre Club's medal for 1933 to 1934, and was sold to Metro-Goldwyn-Mayer for $47,000. It not only made a successful film, but was successfully produced in London and other continental centers. Kingsley toured Europe while it was being produced over there, "watched his play receive greater acclaim abroad than it did here, basked comfortably in a hot, pouring sun of European personal adulation—and returned home to hear spiteful whispers about the lightning-stroke which never again would set him aglow or fuse him into a playmaking state of excitement." It was whispered that he was a "one-play guy," and the success of *Men in White* was called beginner's luck.

Beginner's luck it may possibly have been, but the luck continued, long after Kingsley ceased to be a beginner. Soon a second play, *Dead End*, was sold to Norman Bel Geddes '40 with the understanding that Kingsley himself would cast and stage it. The play opened on October 28, 1935, the Gerry Children's Society delaying the opening night curtain a half-hour by insisting that several "robust" lines that the child actors had to speak be deleted. (Kingsley complied, though telling his friends

KINGSLEY, SIDNEY—*Continued*

that some of his young actors had taught him four-letter word combinations he himself had never heard before.) And once more audiences responded warmly, although the critical reaction was mixed.

Dead End dealt with "city waifs who learn the way of the gangster from the facts and fancies of life as it is lived at the edge of a river, beside a swarming tenement that neighbors the back of a garden apartment." One typical enthusiast, likening it to *Winterset,* wrote in *Theatre Arts Monthly*: ". . . its theme is social injustice, its form is melodrama, its place of action is New York City, it is magnificently set and acted, it has boldness and freedom of attack, it is full of excitement and strong currents of resentment and of pity." Critics also generally agreed that Kingsley knew his slum-dwellers perfectly, had "sharp ears for the speech of gangsters, policemen, street waifs, poor mothers, and prostitutes," and that the social effect of his play in arousing the public to the need for cleaning up the slums was highly salutary. It is said that "no other contemporary playwright has had as much direct effect on legislative reform." *Dead End,* according to Senator Robert F. Wagner '41, played an important part in slum clearance legislation.

On the other hand, more than one reviewer decided that *Dead End* owed its effectiveness chiefly to the excellence of the boy actors and to the spectacular set designed by Bel Geddes, and Joseph Wood Krutch commented: "Without being false, it lacks either that originality of intent or that freshness of feeling at least one or the other of which is necessary to make a play great. . . During four-fifths of the time it is running on the level of first-rate melodrama, which grips without ceasing at any time to be obviously a play and without turning up any situation or any thought not essentially familiar." *Dead End* nevertheless won another Theatre Club Award for Kingsley, and was sold to Hollywood for $165,000. It was made as a film with the original actors, who later called themselves the "Dead End Kids" and made a series of films. The term "Dead End Kids" became a part of American language.

"I could have followed *Men in White* with other things in the field of medicine, but I never felt inspired to do it. The same might have been true of *Dead End,*" Kingsley says. "But it is the new technic, the new approach I find most challenging." He next proceeded to write, cast, stage, and finance a "stinging diatribe against the international munitions makers of the First World War, *Ten Million Ghosts.*" The play opened on October 23, 1936 and was a "huge and handsome" production, its cast "carefully selected and carefully trained," its story conscientiously documented; but, according to Burns Mantle, it was "one of those stage protests that play patrons just refuse to accept in the theatre." After eleven performances it went to the storehouse, and the Sidney Kingsley independent producing unit went out of business.

Late in 1939 came *The World We Make,* a play adapted from *The Outward Room,* a best-selling novel by Millen Brand, which told the story of a girl's return to sanity through participation in everyday life and through her recognition of her lover's need for her strength and comfort. Once again one extremely realistic set, showing a steam laundry and omitting "no detail of fetid, noisy fact," provoked almost as much comment as the play itself, but this time the set aroused more criticism than it did praise. And once more the critics failed to agree on the merits of the play itself. Brooks Atkinson called it "the first work of the season to treat a serious subject with insight and skill"—"something worth cherishing as the chronicle of an individual grappling with the realities of modern life." "Written with sympathetic understanding and with enlightened perspective," he continued, "*The World We Make* is a deeply moving play with considerable modern significance; and Margo's luminous description of a character that develops out of personal anguish into the peace of human fulfillment is acting of superlative quality."

Time, however, insisted that "Kingsley exploits realism without achieving reality. Possessing far more of a theatre sense than either a mind or an imagination, he seeks to be effective rather than convincing, to get a point across rather than to be sure his point is sound. His 'realistic' plays are often lurid, sentimental, false, are best described (for all their grime and grimness) as picturesque." Even the realism of Kingsley's picture of tenement life was disputed this time. One critic called it "unusually touching," while another critic accused the playwright of "prettification." *The World We Make* closed in January 1940.

In July 1939 Kingsley had married Madge Evans, the screen and stage actress, who had been playing in the summer theatre at Ogunquit, Maine when he met her. When he brought her home, he says, she discovered that he had saved everything he had ever owned. ("She disposed of all my precious junk. You know, you never can tell when you're going to need an old doorknob.") By this time Kingsley was working on a new play, tentatively titled *Thomas Jefferson.* Soon both he and his wife were so busily going over books, documents, and letters of the period that Miss Evans said later: "Honestly, sometimes I wonder whether I married Sidney Kingsley or Thomas Jefferson." She once had to take him aside after they had entertained a guest at dinner. "Look," she said, "I don't mind when, in the middle of a purely objective discussion on how to grow vegetables you suddenly regard me with a benign smile. I don't even mind it when, a few minutes later, your expression turns to extreme loathing. But I'm sure our guest doesn't understand. Please explain to him that you were merely playing Thomas Jefferson and Alexander Hamilton in your mind and that it has nothing whatsoever to do with your feelings toward me."

After doing the research on his new play, Kingsley spent forty-six weeks in the actual writing of it. The first draft was completed in March 1941 the day before Kingsley was inducted into the Army. The night before, at a farewell party, he read it to Maxwell Anderson, who was much impressed with it and who kept hounding him to polish it up while in the Army. This was a little difficult. Kingsley was made an M. P., and for a long while the pressure of his duties was such that he didn't touch the play. Finally he decided to work on it evenings, and, according to one story, brought it up to the attic of a barracks building in search of privacy and quiet. He discovered in short order that he had selected a firing range! Eventually the play was rewritten to Kingsley's satisfaction, however, and it became the first play by an outsider to be selected for production by the Playwrights Producing Company. For the first time, too, Miss Evans accepted a role in one of her husband's plays. Stationed at Governor's Island, New York, Lieutenant Kingsley found time to revise the script somewhat after rehearsals started and even to supervise numerous rehearsals.

Retitled *The Patriots*, the play opened on January 29, 1943. Covering only a decade of Jefferson's life, from 1790 to 1800, it showed the conflict between Hamilton and Jefferson over how America could best be governed; showed Jefferson's faith in man's ability to govern himself pitted against Hamilton's distrust for "that great beast, the people" and consequent encouragement of a plutocracy.

Stark Young commented: "The play adds up . . . to one of the few serious and pertinent things out of a low-grade season. It puts us, for a change, in good company, on a fine plane. It is thoughtful, full of warm feeling, and its general content is rich, honest, and noble as regards its application to our day." Louis Kronenberger, however, summed up the feeling of many other critics when he wrote: "The play, to my mind, has neither sustained vigor nor appreciable artistry; its dialogue falters, its interest fluctuates, its characters never for a moment come alive. It merely records history; it does not recreate it."

In other quarters the play created even more intense controversy over its political soundness and historical correctness than over its dramatic merits. As Samuel Grafton '40 said: "Sidney Kingsley's play has already driven some of his critics into acute melancholia. They do not see why on earth Thomas Jefferson has to come along, at a time like this, and raise the questions of whether one loves the people very much and what one proposes to do about their futures." Particularly irate was Burton Rascoe, who claimed that the author "had slanted the play . . . in such a way as to make Alexander Hamilton, who was later to become a sort of patron saint of the Republican Party, the villain of the piece and Jefferson the hero," and that "in doing this, Mr. Kingsley had obviously intended his audiences to identify Mr. Roosevelt '42 with Mr. Jefferson and to have the villain, Hamilton, of his presentation represent in his audiences' minds the embodiment of all those who oppose or differ with Mr. Roosevelt on political ends or on the means of effecting those ends." He called this "a distortion of history and also a demogogic attempt to cause false identifications; for, in political theory, Mr. Roosevelt and his advisers are much more closely akin to Hamilton than they are to Jefferson." Kingsley was astonished. Actually, he said, he had tossed out some of his material because of its contemporary parallels.

On May 2, 1943 at the annual dinner of the New York Drama Critics Circle a plaque designed by Henry Varnum Poor '42 was awarded to Kingsley with a citation noting his play's "dignity of material, its thoughtful projection of a great American theme, its vigorous approach to the characters portrayed, and, in spite of certain limitations, its driving final effect on the stage." On April 30, 1943 the Newspaper Guild had also presented Kingsley with its Page One Award, citing *The Patriots* as "the play of the year which best promotes the principles underlying the four freedoms." On May 8 the New York City Federation of Women's Clubs called it "the best American play of the season," and awarded it a prize. In December it was one of the first plays presented by the new New York City Center of Music and Drama. (It had closed on Broadway some months before.)

"This will be my last play for a long time," said Kingsley, who had applied for overseas duty and who hoped to get it. "There's another important job now—a war to be won." But after that all-important job is accomplished, he plans to return to his wife and to his own personal Monticello—a fifty-acre farm near Oakland, New Jersey. "Behind it is a mountain covered with dogwood. At the front door is a little stream, stocked with trout. There are all kinds of trees—black walnuts, oaks, peaches, pears, apples, and cherries." (Kingsley's hobby is tree surgery.) It was there that most of his plays were written, the house echoing and re-echoing with the sound of Kingsley reading his lines aloud, and the ten rooms often covered with a trail of cigaret butts and handwritten manuscripts as he wandered nervously from room to room. When at work on a play, which he likens to "giving birth to an elephant," he seldom went to bed before 5:30 in the morning. The Army has changed all that, but the playwright is not complaining. Of military life he says: "I love it. I never had experienced to any special degree companionship with men; certainly nothing like the companionships of the Army." And, in more theatrical terms, he hopes that "very shortly my duties may carry me to some more distant and turbulent stage to play my small role in the greatest drama of our time."

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KIPLINGER, W(ILLARD) M(ONROE) (kip'ling-ėr) Jan. 8, 1891- Journalist

Address: b. 1187 National Press Bldg, Washington, D. C.; h. 6609 River Rd, Bethesda, Md.

Washington Is Like That (1942), by the editor of the *Kiplinger Washington Letters*, was the product of two years of compilation and assembly by W. M. Kiplinger, a considerable staff of helpers, and virtually dozens of "informed sources." It sets out to "help people to look Washington square in the face, on a level, with both eyes, and see inside it as it really is." Malcolm Cowley in the *New Republic* called it a "subdued and incomplete picture of Washington in wartime," but credited it with containing "more information about the national Capital and the national Government than any other single volume in existence—even the Writers' Project guide to Washington, the *Congressional Directory*, or the *United States Government Manual*." Other reviewers, in general, agreed with the New York *Times'* critic, who called it "an admirable, entertaining, important, and useful book." As described by Duncan Aikman, "it tells in detail how the White House, Congress, the Supreme Court, the Army, Navy, and State Departments, and more than a score of other outstanding government agencies function. It tells how Washington, the million-strong community, works, lives, and amuses itself in its various social and bureaucratic stratifications. There are deft thumbnail sketches of fifty-five figures in the governmental scene, and a chapter of literally invaluable short-paragraph descriptions of the jobs which about 200 outstanding bureaus and agencies are up to."

W. M. KIPLINGER

Willard Monroe Kiplinger was born in Bellefontaine, Ohio on January 8, 1891, the son of Clarence E. and Cora (Miller) Kiplinger. He has more than thirty years of journalistic experience behind him. Having received his B. A. degree from Ohio State University in 1912, he became a reporter on the Ohio *State Journal* that same year. By 1914 he was a reporter and editor for the Associated Press in Columbus, and he ended up in the nation's capital two years later as a financial writer and editor, covering war financing. In 1920, at a time when newsletters were in their infancy, he left the Associated Press to become a free-lance business and financial writer, and in 1923 established the *Kiplinger Washington Letters*, the second such service to be established in Washington. He has been its editor ever since.

The Kiplinger Washington Letters are today a highly successful business enterprise. They cost their subscribers $18 a year, and reach hundreds of thousands of people a week, more than any other Washington letter service. The New York *Times* comments on Kiplinger's gift of "saying much in a few words," his "agile objectivity," and his "enviable ability to tell bad news or make unpalatable predictions cheerfully." According to Clifton Fadiman '41, "he is neither New nor Old Deal, but he has a certain natural bias in favor of his clients, who are largely businessmen." For these businessmen Kiplinger performs the service of letting them know what they may expect in the way of legislation that affects them; what the economic trends are; which way the Washington wind is blowing. The people on his staff never attend press conferences in Washington, but get their information by talking to government officials, and often people come to them with information they want made known. As Quincy Howe '40 puts it, the editor of this type of newsletter can speak quite frankly but can't afford to make too many mistakes—and apparently Kiplinger's subscribers are well satisfied.

In addition to editing the *Washington Letters*, Kiplinger has contributed many articles to magazines like *New Outlook, Forum, Scribner's*, and *Reader's Digest*. The titles of a few of these, written between 1932 and 1935, will indicate with what issues he was most concerned during the first years of the New Deal: "Indirect Relief: What Is Its Relation to the Breadline?"; "Our National Relief Policy"; "Capitol Men"; "Why Business Men Fear Washington"; "Business, Roosevelt, and the New Congress." In the first of these articles he had shown his support for President Hoover's '43 policies, but there was never any vituperation in his criticism of Roosevelt '42. In 1936 he wrote, for example, that the President "has less than a year left to reorganize and establish some method and system within his far-flung Government. He may do it. If he lets it slide it is the thing which will lower his re-election chances dangerously close to the even-money line. Right now, I should say, those chances are five to four." And in that same year he was writing about labor with equal calmness, predicting that union membership would gain rapidly in the next two or three years, that labor would increase its economic and political strength, that a third party in which labor would be influential would be probable by 1940, and that the labor movement would continue essentially capitalistic, but that industrial unions would gain at the expense of craft unions. In *Washington Is Like That* he maintains the same equilibrium while predicting that the centralization of control over the national economy is here to stay, whether under the Democrats or the Republicans. In Lewis Gannett's '41 words, he is "an artist at skimming over thin ice."

Washington Is Like That was Kiplinger's first book, although in 1935 a pamphlet, *Inflation Ahead! What to Do about It*, written with his associate Frederick Shelton, appeared. In *Reader's Digest* for September 1942 a chapter from the book, "The Facts about Jews in Washington," was published in condensed form. It created some controversy because, although Kiplinger exploded the myth that the representation of Jews in the Government was greater than in the country as a whole, he did suggest that Jews "avoid an excessive loading of the Government with Jewish citizens" in order to "avoid muttering from citizens who resent any overrepresentation in government, or even in certain agencies, with the people of *any* one group." In criticism of his stand Pearl Buck wrote: "The truth is that America has nothing to do with percentages of race and sex and religion and national origins."

Kiplinger has been described as a "quiet-mannered, singularly modest" man who avoids the limelight as much as possible. He is a Unitarian and a member of Sigma Delta Chi and of Sigma Pi. His clubs are the University, the National Press, the Arts, and the Cosmos.

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KIPNIS, ALEXANDER (kip'ńiṡ) Feb. 1, 1891- Opera singer

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Alexander Kipnis, the celebrated basso of the New York Metropolitan Opera, literally sang his way out of a concentration camp into the front ranks of the musical world. He has become as famous for the wide range of his operatic roles as for the artistry with which he sings *Lieder*. He is often referred to as "a second Chaliapin," for like the late Chaliapin, his musical interpretations depend not only on his vocal power but also on his understanding of dramatic action. It has been said that "he knows how to enrich an effect with a movement of the hand or body or with a facial expression." Olin Downes '43 of the New York *Times* sums it up by calling him "an artist to his fingertips."

The distinguished Russian basso was born in the small Ukrainian town of Zhitomir, near Kiev, February 1, 1891, the son of Isaiah and Machli Kipnis. As a boy he had a high soprano voice which he was frequently called upon to display at school. From the time of his childhood Kipnis had an intense love of music which, however, found few outlets for expression in his native town. For one thing, he rarely had enough money to attend the few concerts that were given at Zhitomir.

When Kipnis was about twelve years of age his imagination was fired by what then seemed to be the splendors of a light opera troupe which visited his town. Disregarding the outraged bourgeois respectability of his parents, young Kipnis ran off with the troupe; he was equipped only with the suit he was wearing and an extra shirt. For a while he earned ten rubles a week as a boy soprano in Bessarabia; then he returned home. Soon after his fourteenth birthday his father suggested that he enter the family cloth business. In protest, Kipnis again kicked up his heels, this time joining a vagabond troupe of players as bill-poster, scene painter, general factotum, and actor of bit parts. The performances of the company were hardly successful: in one town they were not only hissed from the stage but banned from the community.

Definite plans for a singing career had not yet been made by Kipnis, who was, nevertheless, beginning to discover the joys of a musical life. He states that as a child his one ambition was to march at the head of a troupe as a drum major, dressed in a smart uniform. To that end, he actually began the study of conducting, as well as the playing of the double bass and trombone, at the Conservatory at Warsaw. (Warsaw was a Russian city at that time.) He enrolled at that institution because he lacked the high school diploma required for entrance at the Moscow and Petrograd Conservatories.

Two factors were responsible for his decision to become a singer. One was the advice of an impresario who had heard him sing after his voice had shed its boyish treble and had become deep and strong. Another was his attendance at an operatic performance in which he heard the great Battistini sing. The die had been cast: Kipnis would devote himself entirely to singing. Upon his graduation from the Warsaw Conservatory in 1912 as a military conductor, Kipnis prepared to go abroad for further vocal study. According to a press story, although he had not the slightest idea of where to go, go he would. He found himself on a station platform with his suitcase and vocabulary book, but without a destination. When he learned that the next train due was bound for Germany, he quickly bought a ticket and traveled to Berlin.

Soon after his arrival at the latter city, he began to study with Max Lorenz and Lauritz Melchior '41. His vocal studies with Ernst Grenzebach were supplemented with additional music courses at the Klindworth-Scharwenka Conservatory. Then, as now, he loved to sing, and sang wherever he went. "People used to follow me on the street," he recalls. "I sang literally all day long, and often forgot that I was singing in full voice as I hurried to my classes."

In 1915 Kipnis was engaged by the Hamburg Opera Company after a successful audition. He sang there only once, in his debut in *Der Freischütz*. On the following day he was arrested by the police. Unfortunately, he had not been advised that anyone traveling in Germany on a Russian passport was liable to imprisonment as an enemy alien; he was put into a concentration camp for a year and a half. Had it not been for his voice he might have been held much longer. While in prison,

ALEXANDER KIPNIS

Kipnis spent most of his time singing; one day he was summoned to the office of the camp superintendent. Kipnis answered the summons, completely puzzled as to the reason. The superintendent asked him to sing, after which he explained that his brother, who was the director of the opera at Wiesbaden, needed a basso. Would it be agreeable to him, Kipnis was asked, to be released and transferred to the opera?

Thanks to the prison superintendent, Kipnis sang in the Wiesbaden Opera for the next five years. "It was a great satisfaction to me," he states, "to be out of prison, but a greater joy to be at work again. I learned many new roles; I became an experienced opera singer." In 1922 he accepted an offer to sing in Berlin, where he appeared as King Marke in *Tristan und Isolde,* as King Henry in *Lohengrin,* and in other roles as well.

Kipnis toured the United States for the first time in 1923 with a group known simply as the Wagnerian Festival Company. With the company were also Friedrich Schorr '42 and Editha Fleischer. The group performed in New York at the Lexington Theatre. (On February 12, 1923 Kipnis made an appearance at the Metropolitan Opera House in a revival of Wagner's *Die Meistersinger.*) Mary Garden and the late Samuel Insull, who were on a talent hunt for the Chicago Civic Opera Company, heard Kipnis sing there. They immediately secured him for their Company. From then until the depression of 1930 when the Company was suspended, the Russian basso sang with the Chicago Opera on his American visits.

He spent the decade from 1920 to 1930 singing in opera and recitals in the United States, in Europe, and in South America. He was a leading member of the Berlin State Opera until 1925, when he was released at his own request in order to sign a three-year contract with the Vienna State Opera. He arranged his schedule so that he sang seven months of the year in Vienna and the rest of the year elsewhere. He sang for six seasons at the Teatro Colón in Buenos Aires and eight seasons at Covent Garden; he participated in the opera festivals at Paris and Bayreuth. His Wagnerian roles were perfected at Salzburg under the direction of Toscanini '42 and the late Karl Muck '40.

It was mainly as a result of his sensational portrayal of Gurnemanz in *Parsifal* in European opera houses that Kipnis obtained a contract with the Metropolitan Opera Company. In January 1940 he made his Metropolitan debut in the role of Gurnemanz. The New York critics hailed him with extravagant praise. One reviewer stated that the Kipnis debut was "an event of major importance in local annals." Another wrote: "In describing his performance one could exhaust praising words for his musical approach in a voice of velvet artfully emitted and controlled."

It is difficult to find a single label with which to type Kipnis. He is not merely one of the greatest Wagnerian singers of our dav: his is a many-sided musical art which enables him to interpret operatic roles and *Lieder* with equal ease. As a rule, opera singers, especially heroic Wagnerian ones, are unable to cope with the intimate range of the *Lieder* form. Kipnis is the outstanding exception. He almost miraculously adjusts his powerful voice to the delicate tonal shadings demanded by the *Lieder* repertoire. Noel Straus of the New York *Times* has stated that "Mr. Kipnis is an almost unrivaled interpreter of this type of music." Still another reviewer has written: "As an interpreter [of *Lieder*], he is unsurpassed. He made every song a story, and yet there is no superfluous gesture, no theatricalism. Everything he does is the genuine result of a perfectly trained artist and so perfect that it seems surcharged with spontaneity."

Alexander Kipnis is a sturdily built, carefully groomed man whose graying hair lends an added note of distinction to his appearance. He could very easily be mistaken for a successful businessman. He humorously describes himself as "an incorrigible dreamer, walking through life with closed eyes and heading straight into a danger zone." In opera, he prefers to act drunkards, villains, and similar characters because he considers them more interesting; he also feels that they are easier to act since there is a keynote for dramatic action in their personalities. On the other hand, he believes that good men, with the exception of Gurnemanz, are colorless figures to portray. As one would expect, his favorite roles are the tyrant Boris Godunoff, the sensualist Baron Ochs, and, of course, Mephistopheles. The Kipnis Boris Godunoff has been hailed as a dramatic as well as a musical achievement. Singing in Russian (while the other players sing their roles in Italian), he brings, it is said, a deep and stirring national feeling to the role. Prompted by his love for Russia, Kipnis has devoted much time to popularizing Russian music for American audiences. In the fall of 1943 he took part in an all-Soviet concert, sponsored by the American-Russian Institute, and sang three songs by Dmitri Shostakovich '41, all of which were settings of translations of English verse—a Shakespeare sonnet, Robert Burns' *Comin' Thro' the Rye,* and the Mother Goose rhyme, *The King of France.*

Kipnis has to his credit the discovery of Kirsten Flagstad, a claim which the soprano admits. He had been called from Switzerland one day in 1932 to sing King Marke in a Norwegian performance of *Tristan und Isolde* in Oslo. He was so thrilled by her singing of Isolde that he forgot to return to his dressing room to put on his beard for the next act. On his return home he extolled her everywhere and was gratified to learn of her engagement at Bayreuth.

Several years ago, Kipnis became a naturalized citizen of the United States. He was married to Mildred Levy, daughter of a Chicago music professor, on April 7, 1925. The couple have a son, Igor. They live in a simple white house in Connecticut. There, surrounded by trees and shrubs, Kipnis works and studies. He is highly interested in color photography; while on tours he shoots hundreds of feet of kodachrome film which he himself develops and cuts when at home. His tastes are unsophisticated. As he has said, he "can be content with some nice walks and some good talking movies. Whenever we can get a good flat we prefer it to hotel apartments, so we can cook our own meals and I can tinker with the electric light fuses and other odd jobs. Also, on occasion, I like to cook—and if you haven't tasted Welsh rarebit or chicken livers as prepared by me, you haven't tasted them at all."

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KIRKLAND, WINIFRED MARGARETTA Nov. 25, 1872—May 14, 1943 Novelist and author of religious books and other works; formerly English instructor at a private school in Bryn Mawr, Pennsylvania; latest book *The Continuing Easter* (1942); pseudonym James Priceman.

Obituary

N Y Times p15 My 15 '43

KLEIST, PAUL LUDWIG (EWALD) VON (klīst) Aug. 8, 1881- German Army officer

Address: b. c/o Ministry of War, 6 Vossstrasse, Berlin, Germany

One of the few "old-guard" generals still to find favor in Hitler's '42 eyes, for a while Colonel General Paul Ludwig Ewald von Kleist was mentioned as a very likely candidate for the post of supreme commander of the Army on the Eastern Front in case the Führer himself were to abandon this position. Von Kleist, an expert in mechanized warfare, has since 1941 had the command of the most southern flank of the German armed forces, and he led the 1942 summer drive toward the oil fields in the Caucasus. Since that time, however, he has enjoyed no more successes against the Russians than the rest of his countrymen.

Paul Ludwig Ewald von Kleist was born on August 8, 1881 in Braunfels, Germany, son of a privy councillor and a member of one of the oldest Prussian landowning families. He enjoyed the education usual for a son of a Junker family, attended the cadet school at Lichterfelde, and entered the Army in 1900 as standard bearer of the 3rd Artillery Regiment. Subsequently, he went to the military academy in the Dorotheenstrasse in Berlin, where he is said to have been one of the Kaiser's pets. In 1914, at the beginning of the last War, he was made captain of the "Death's Head" Hussars, one of the crack imperial regiments, in which capacity he distinguished himself on the Western Front

He emerged from the War in 1918 a General Staff officer of the 7th Corps. Later, in 1924, he went to study at the cavalry school at Hanover, and in 1930 he rose to chief of staff of the 3rd Military District (that of Berlin) The following year he became commander of the 9th Infantry Regiment at Potsdam. He was promoted again in 1932 to major general and commander of the 2nd Cavalry Division, and the year after he became commander of the 8th Division, that of Breslau. From 1935 on he served as commanding officer of the 8th Army Corps.

In 1938, during Hitler's purge of ranking generals, von Kleist was dismissed together with six other Army generals and six generals of the Air Force. This dismissal was the result of a clash between party leaders and high Army officers, a clash precipitated by General von Fritsch, who took Field Marshal von Blomberg's unfortunate marriage as an opportunity to force a showdown. The Army reportedly objected to various points prominent on the Nazi Party's program. It was against the support of the rebel forces in Spain, it had no sympathy for the race and anti-church propaganda to which the armed forces were being subjected, and it wanted to have the Luftwaffe under army control, not as a separate unit under Göring's '41 command. In his book, The *Self-Betrayed* (1942), Curt Riess contends that in this clash of ideologies von Kleist was not so strongly opposed to the Nazis as some of his colleagues, and that his dismissal was caused by the fact that he quarreled with the Führer because he did not want von Fritsch to be relieved of his post.

Whatever Hitler's feelings toward von Kleist may have been, the general was reinstated at the outbreak of the War. Under von Rundstedt '41 he commanded the southernmost army of the forces that effected the invasion and occupation of Holland, Belgium, and the northern part of France. Equipped with an entirely motorized army, consisting of a great number of tanks followed by motorized infantry, von Kleist managed to break through the Allied defenses by way of the gap between Montmédy, northern end of the French Maginot Line, and Namur, southern end of the Belgian Dyle Line.

COL. GEN. PAUL LUDWIG VON KLEIST

This gap was approximately fifty miles long and extended through the Ardennes Mountains. According to the French, the difficulties of terrain were almost insurmountable, so that they had not provided adequate defenses for this region. Undaunted by those difficulties, however, and considerably aided by the lack of Allied air activity overhead, von Kleist succeeded in his mission. On May 13, 1940 Germans appeared at several points north and south of Sedan, after they had crossed the Meuse; by May 15 the break-through was complete. Subsequently, the tank corps, led by a relatively unknown general named Erwin Rommel '42, turned north, in back of the Dyle Line. There they took Abbeville on May 21.

In the occupation of Yugoslavia, von Kleist again demonstrated his great ability in the field of mechanized warfare. Here the same pattern of attack was used as in Poland and France. After the Luftwaffe had taken its deathly toll the tanks went into action, seeking to break through the enemy front, followed by motorcycle troops and mechanized infantry, who spread fan-wise across the land. Again, as in France, von Kleist was undaunted by difficulties of terrain; his troops plowed swiftly ahead and achieved the occupation of Belgrade on the morning of April 13, 1941 by an attack from the south. A small Elite Guard group had already forced its way into the city from the north—over the Danube—the afternoon of the day before, and had hoisted the German flag on the German legation.

In the summer following the occupation of Yugoslavia, von Kleist was assigned to head the German Ukraine divisions under the leadership of von Rundstedt. Their troops were of great assistance at the fall of Kiev. "Under the most difficult circumstances" they crossed the Dnieper River on a seventy-five-mile front and then fought their way north. They met the forces of Fedor von Bock '42, who had managed to break through at Gomel, on September 13, 1941, at a point 125 miles east of Kiev. As a result of this action, several Russian armies found themselves encircled, so that Marshal Semyon M. Budenny '41, who commanded the left wing of the Red Army, found himself compelled to give up Kiev on September 20.

After the fall of Kiev the motorized German forces under von Rundstedt and von Kleist advanced. They forced the bend of the Dnieper, by-passed Odessa, and entered the Crimea, where they besieged Sevastopol. Then they drove on in the direction of Rostov. Pursuing the Russians on the Kerch Peninsula, the Germans reported the advent of another "Dunkerque" for their enemies. Meanwhile von Kleist's forces, attempting to spring upon staunchly defended Rostov from the flank, crossed the Don and poured onto the steppes toward the Caucasus. Supported by masses of tanks and artillery, the infantry pressed on and broke through the Russian defense lines. German losses were heavy, but the defenders of Rostov could not hold out against von Kleist's overwhelming superiority in men and equipment. The German communiqué of November 22 read: "Speedy troops of the Army . . . took the city of Rostov on the lower reaches of the Don. Thus this commercial and transportation center fell into our hands, which, for the further conduct of the War, is of essential importance."

A week later, however, the German communiqué was gloomier: "Occupation troops of Rostov, in compliance with orders, are evacuating the central district of the city." In those seven days the situation had changed considerably. Marshal Semyon Timoshenko '41, who had taken over the command in the south, rallied his forces with disastrous results for the German troops. Coordinating the action of guerrillas, cavalry troops, and the regular army, Timoshenko managed to cut off the German panzer divisions in Rostov. Von Kleist fled with his troops along the Sea of Azov, hotly pursued by his enemies. Tanks, lorries, and carts littered the road. With a great loss of men and equipment, von Kleist sped beyond Taganrog, forty miles west of Rostov, toward Mariupol. Other German troops were withdrawn from the Kerch Peninsula, in order to strengthen his greatly diminished forces. The defeat was colossal.

During the spring following his defeat von Kleist managed to hang on west of Taganrog. There he strengthened his position, until the summer of 1942 saw him ready for another attempt. His units of tanks and motorized infantry followed the customary pattern of attack and began to advance toward the Caucasus. Rostov was taken for the second time, whereupon von Kleist headed south for the rich and strategically important oil field region, while more toward the north other German armies, under the command of von Bock, crossed the Don and began the siege of Stalingrad. Von Kleist's troops captured Maikop and seriously menaced the Grozny oil fields.

During the hard fighting that resulted in the Caucasus the Russians reported that von Kleist had been killed in the Mozdok area. The Moscow newspaper *Izvestia* wrote on September 20, 1942: "The death sentence of German von Kleist has been put into effect.

A Soviet bullet shot him down, as has happened to millions of other Germans. All Fascist invaders, from private to field marshal, will suffer the same fate." This report was, however, vigorously denied by the Germans, and later information revealed that the "ace panzer tactician" was still alive.

In the winter of 1942 to 1943, von Kleist had to contend with bitter resistance. The valiant defense of Stalingrad proved a great obstacle for a successful drive into the oil fields. Then the Russians took the offensive again, and von Kleist had to flee once more toward the west. Around Rostov the fight raged violently; the unfortunate city changed hands several times and by the summer of 1943 was again in the Russians' possession. The Russian advance continued relentlessly.

Von Kleist, a stocky, gray-haired man, has the stiff carriage and mask-like facial expression customarily expected from a true Prussian general. Though opposed to some of the Nazi Party practices—he is said to have led the generals in a protest against the S. S. "mercy killings" of severely wounded soldiers —he still appears to be in Hitler's good graces. A recent German photograph, according to Nazi sources taken on March 17, 1943, shows von Kleist and the Führer "somewhere at the Front" in conference together.

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KLENZE, CAMILLO VON (klen'zə von) Mar. 22, 1865—Mar. 17, 1943 Widely known scholar of Germanic literature; taught at Cornell University, University of Chicago, the College of the City of New York, and other universities and colleges; author of many scholarly articles.

Obituary

N Y Times p19 Mr 19 '43

KLIMECKI, TADEUSZ A(POLINARY) (klē-met'zē tä-dā'ush) 1895(?)—July 4, 1943 Major general, chief of the Polish General Staff; killed in a plane crash with Polish Premier Sikorski.

Obituary

N Y Times p3 Jl 6 '43 por

KNATCHBULL-HUGESSEN, SIR HUGHE (MONTGOMERY) (noch'bu̇l-hū'gə-sən) Mar. 26, 1886- British diplomat

Address: b. British Embassy, Angora, Turkey

Britain's veteran Envoy who has played a quiet but skilled game of diplomatic chess leading to the success of the Anglo-Turkish conferences in February 1943 is Sir Hughe Knatchbull-Hugessen, the Ambassador to Turkey. The popular career diplomat is said to owe much of his success to his superb command of languages. Besides German and French, he speaks Persian, Arabian, and Russian fluently, and has an excellent knowledge of Chinese. Thirty-two years in the foreign service have made him an outstanding expert on empire strategy and on the new economic geography which the post-War period will bring. To him goes some of the credit for having drawn Turkey closer to the Allied orbit since his appointment in 1939 to his post as Envoy to that country.

SIR HUGHE KNATCHBULL-HUGESSEN

Sir Hughe Montgomery Knatchbull-Hugessen, born on March 26, 1886, is the son of the late Rev. R. B. and Rachel Mary (Montgomery) Knatchbull-Hugessen, and grandson of the late Sir Alexander Montgomery. He was educated at Eton and Oxford and soon after his graduation he entered the Foreign Office (1908). His first posts were in Belgium, France, Holland, and the Baltic States. His acquisition of knowledge on the involved Near East situation began in 1934 when he served as Minister to Iran.

In 1936 Sir Hughe became Envoy to China. For diplomatic purposes he had been "extremely friendly" with the Japanese, but in February of that year his sixteen-year-old daughter, Althea, was shot in the head by a random bullet, though not seriously wounded. When Sir Hughe was traveling by car from Nanking to Shanghai a few months later, the Embassy car was attacked by bombs and machine-gun bullets from Japanese planes. Although the Japanese said it was an accident and were "so sorry" it happened, Knatchbull-Hugessen was seriously wounded when struck by a bullet that caused temporary spinal paralysis. Sent home to recuperate, the British Envoy was voted £5,000 by the House of Commons—an almost unheard of gesture—to compensate him.

Because he had earned his reputation as a trouble shooter, on his recovery the tall, immaculately dressed Sir Hughe was assigned to what was one of Britain's most important diplomatic posts on February 25, 1939—that of the Turkish Embassy. Presenting his creden-

KNATCHBULL-HUGESSEN, SIR HUGHE—*Continued*

tials on March 1, Sir Hughe began his long duel there with the wily von Papen '41, German Minister to Ankara. The way had been well prepared for him by his predecessor, Sir Percy Loraine, who had become a great friend of the late Ataturk and had cemented the friendship between England and Turkey.

For a long time Sir Hughe and von Papen never met. British diplomats had been given very clear instructions on behavior toward an enemy Envoy on meeting: the proper attitude was to make a "correct, distant bow." Eventually, at a big ball attended by Sir Hughe and by von Papen, the crowd suddenly broke and the two men found themselves face to face. Both men simultaneously gave a solemn, correct, but distant bow. And both, it was reported, had the greatest difficulty in keeping their faces straight. Sir Hughe, at least, always disdained anything formal, particularly diplomatic pedantries. On one occasion, when he was holding a gathering with Balkan Ministers, he and his staff were officially reminded that the term "conference of ambassadors" was un-English; that "ambassadors' conference" should be used in reports. Sir Hughe replied that he would carry out this procedure, taking pains in his reply to refer to Britain's political leaders in "the Commons' House and the Lords' House."

On May 12, 1939 came the British-Turkish declaration of mutual assistance "in the event of an act of aggression leading to war in the Mediterranean," and on October 19, after the outbreak of the Second World War, came the definitive Anglo-French-Turkish mutual assistance treaty. During the first months of the War Turkish statesmen were kept busy repeating that their country (which, by the terms of the Balkan Entente, had also promised to go to the aid of Romania, Yugoslavia, and Greece if any one of those countries should be attacked) would abide by her obligations. But soon their tune changed, as the Nazis actually began to move into the Balkans. Yugoslavia fell, and Turkey remained neutral; Greece fell, and Turkey remained neutral; the Turks and the Nazis signed a non-aggression pact on the eve of Germany's attack on the Soviet Union. Other signs, too, seemed to point to a victory for von Papen; Turkey was apparently moving closer and closer to the Axis.

But the British Ambassador had not given up hope. Russian-Turkish relations were a delicate problem, and in August 1941 he assured the Turkish Foreign Minister, Sükrü Saracoglu '42, that Britain had not and would not enter into any undertaking with Moscow inimical to Turkey. At the same time German propaganda was busy in Turkey saying that Britain and America would stand aside and let Germany crush the Soviets, then arrange the peace. Sir Hughe took pains to outline to President Ismet Inönü '41 the accomplishments of the British war effort; von Papen called upon Inönü to present to him a small copy of a Turkish museum piece made by a German, and incidentally to impress upon him the weight of German influence.

Knatchbull-Hugessen scored two triumphs over von Papen in September and October 1941. When the Axis attempted to get Italian war ships into the Black Sea via the Turkish controlled Dardanelles, the Turks refused flatly to permit the passage of any war ships unless owned by "real neutrals." Shortly after this Saracoglu told von Papen that Turkey would deliver no chromium to Germany, which meant that the world's second largest source of this metal would be unavailable to the Reich. Further, Turkey determined to sell Germany no wheat, in view of the poor 1941 crop. The Turkish Minister received Knatchbull-Hugessen, to whom he gave oral assurances that Turkey would not breach the Anglo-Turkish-French chromium agreement.

Sir Hughe won probably the most important diplomatic victory of his career when he took a leading part in the Allied conferences in Moscow and gave, in January 1942, an extensive report to Minister Saracoglu on the results of his thirty-three-day trip to the Russian capital. He had previously confided his destination to Saracoglu, pledging that "nothing contrary to Turkish interests" would be discussed at Moscow. "He kept the secret," Sir Hughe said. "He knows how to keep a secret." He carried personal greetings from Saracoglu to Premier Stalin '42, the Ambassador disclosed. Making good use of his ability to converse in Russian, Sir Hughe discussed Turkish foreign policy in several talks with Soviet Commissar Molotov '40, and reportedly "stressed as the keynote of that policy Turkey's armed neutrality and resistance of any attempt to breach her allied engagements." Publicly he denied Axis allegations that Russia was to receive a free hand in post-War Europe, and charges that Britain and Russia planned to partition Iran. One of Sir Hughe's interests is music—he likes nothing better than to listen to a symphony concert—and it was natural for him to report of Soviet opinion: "The Russians, like most of the world, consider that the German Army is now under the direction of an orchestra leader rather than responsible generals and that he is likely to select scherzo, largo, andante, or allegro con molto—nobody knows which."

Besides his knowledge of Russian, Sir Hughe's genuine personal liking for Russia itself played a large part in welding cordial Soviet-Turkish relations. Once back in Ankara, he spent considerable time with the Soviet Ambassador, Sergi Vinogradov, playing host at the British Embassy to him and his friends, serving Russian caviar fresh from the Caspian Sea. At a dinner he praised the Red Army and the morale of the Soviet leaders and the Russian population. The story is told, too, that once when he saw the Soviet Envoy just about to get into his car, Sir Hughe slowed down his own car, leaned out, and offered the British ally's representative a ride. The Soviet Envoy dismissed his own red-flagged car and drove off with Sir Hughe—"doubtless giving him a chance to air his Russian."

The British Ambassador's report on Russia, it was understood, "created a profound impression in Turkish circles." The report came close on the heels of President Roosevelt's '42 speech (after his Washington conference with Churchill '42) forecasting tremendous production in the United States. This, plus Anthony

Eden's '40 speech stressing British production plans, led to an increasingly bitter German press campaign charging Britain with having agreed to hand over the Dardanelles to Russia—a charge promptly denied by Sir Hughe. There was increasing apprehension in Turkey, moreover, over reports from Bulgaria of new German Army concentrations in southern Romania and steadily increasing German air strength in Greece, where "invasion practice" was said to be going on.

During the difficult months in Turkey that followed, the quiet, efficient British Ambassador parried German rumors and Nazi intrigue with skill and another valuable asset—humor. Known as "Snatch" to his intimates, Sir Hughe has made himself popular in the diplomatic corps for his verses, which are said to be passed from mouth to mouth and from Embassy to Embassy, among an audience which takes "a keen delight at the audacity and racy topicality of these little offerings," which will probably never be presented to the world in book form.

Having played his chess game well, Knatchbull-Hugessen had the scene well prepared for the meeting of Prime Minister Churchill and President Ismet Inönü late in January 1943, following the conference between Roosevelt and Churchill in North Africa. The meeting was secretly prepared for with typical Knatchbull-Hugessen staging. It was a "shooting party" that foregathered in special trains in suburban Ankara: Sir Hughe actually took along shotguns and hipboots to further the deception. It was at Adana that the important Turkish officials greeted the Prime Minister and his party. Following the conference Sir Hughe received Laurence A. Steinhardt '41, the United States Ambassador to Turkey, and afterward conferred for some time with the Soviet Ambassador at the British Embassy. He paid warm tribute to Steinhardt, who also had worked tirelessly for the improvement of Turkish-Allied relations, and emphasized that Russia had been kept completely informed of the British-Turkish conference. Within a week the Soviet Ambassador gave a large formal dinner in honor of Sükrü Saracoglu, and very much present were Ambassadors Steinhardt and Sir Hughe Knatchbull-Hugessen. Not without personal triumph could Sir Hughe receive the report that Axis reaction to the Allied meeting and Ambassadorial dinner "appeared to be one of stupefaction followed by awful dismay."

The subject of Turkey coming into the War was not broached in any direct way until after the Moscow Conference in November 1942, when the Russians were at the height of their great offensive against Germany and the German position in the Balkans was steadily deteriorating. In that month the Turkish and British Foreign Secretaries conferred in Cairo, but no agreement was entered into. In December 1943, however, following the Teheran conference and sessions in Cairo in which Roosevelt, Churchill, and Ismet Inönü participated, it was announced that the United States, Great Britain, and Turkey were in "the closest unity" and that the friendship of the U.S.S.R. and Turkey had been "reaffirmed." Once more Sir Hughe, who was also present at the Cairo Conference, had good reason to congratulate himself.

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KNIGHT, ERIC (MOWBRAY) Apr. 10, 1897—Jan. 15, 1943 Author; major in the United States Army; killed in a plane crash en route to North Africa; see sketch 1942 Yearbook.

Obituary

N Y Times p1, p10 Ja 22 '43 por

KNIGHT, RUTH ADAMS Oct. 5, 1898- Radio writer; author

Address: h. 19 W. 55th St, New York City; Overwood, Redding Ridge, Conn.

Most professors who teach courses in how to write for radio and periodicals are not, alas, able to write successfully for those mediums. But Ruth Adams Knight not only writes books telling women how to become successful in radio and publishing positions, but she is herself an outstanding radio script writer and the author of several non-fiction books and a novel. Her experience as newspaperwoman, fiction writer, and radio script writer have enabled her to tell others how to meet the problems of the writing world.

Ruth Adams Knight was born in Defiance, Ohio on October 5, 1898, a few blocks from the historic spot which "Mad Anthony Wayne defied the English, the Indians, and all the devils in Hell" to take and which she says she sometimes suspects may have had something to do with her own hectic, rebellious career. She is a descendant of Samuel Adams, Phineas Upham, and Samuel Shead, and finds herself amused by her close resemblance to portraits of her stiff-necked ancestors. Her parents are John C. and Lucy Celeste Adams (Shead) Yingling. Her mother's family migrated to Ohio from New England, where they had been among the earliest settlers. Her paternal grandfather, second generation Holland Dutch, was a circuit rider, famous in the history of the Methodist Church in Pennsylvania.

Miss Knight comes by her interest in writing naturally, for her mother's family had always been "literary." At the age of six Ruth began writing for children's magazines; she had exhausted the juvenile shelves at the Defiance Public Library before she was ten; and she later won a series of school competitions. Her adoring family "never doubted that she was going to be the great American novelist."

The budding writer by 1915 was ready to enroll in Toledo University. She had begun to write feature stories during her first year in college. When the First World War swept editorial offices clean of the regular staff, she was one of a group of bright young writers recruited from the classrooms to work for the Toledo *Times* in 1918. That was during her junior year, and it brought her formal education to a close. "The

RUTH ADAMS KNIGHT

emergency," says Miss Knight, "gave me a wide and unique journalistic experience, never to have been gained under normal circumstances." Still in her teens, she covered a "commercial beat of the leading news sources of the city, gathering 'Page One' stories." In her spare time she wrote woman's page copy, music criticism, and obituaries, and even covered sporting events. (She was one of the few women reporters at the Dempsey-Willard fight.) With the War's end, she took over the position of dramatic and motion-picture editor.

Miss Knight's family, who had encouraged her in the literary life, regarded journalism with much less favor. A cloistered literary career was one thing, but a woman who took a "job," and a job which was closely associated with that "den of iniquity, the theatre," never ceased to embarrass them.

The young reporter did not let her family's sentiments stand in her way, but went ahead and for eight years was successful as dramatic editor. It was the time when "the road" still flourished, and vaudeville was in its heyday. She wrote a daily column and the lead story for the *Times'* eight-page Sunday drama section. For several years after 1922 she also acted as literary editor on the same paper, writing a weekly book section. She somehow managed to find time to write an extensive series of interviews and feature stories as well, frequently going to New York for this purpose. Her keen interest in people—the sign of a good reporter—resulted in the formation of many warm friendships, and her list of acquaintances soon circled the globe. Since she admits sadly that she never writes letters if she can avoid it she has developed a unique system of keeping in touch with her many friends by means of comedy annual reports, sent as Christmas cards, a practice which she still continues.

In addition to her newspaper work Miss Knight became active in social service promotional work and directed public relations for Community Chest drives in various parts of Ohio. She was a member of the board of the Ohio Newspaper Women's Association and won a number of prizes in state-wide journalistic contests.

By 1930 she had decided to leave Ohio and to try her luck in New York. For a time she continued as literary editor for the Toledo *Times,* and also wrote book reviews for the New York *Sun.* But she was gradually sidetracked into radio, for which she began writing comedy programs as well as dramatic sketches; and soon she became managing editor of the Beacon Syndicate, supervising their daily release of radio material. In 1937 she began writing network programs for Du Pont's *Cavalcade of America.* Since then she has written daily serial programs as well as half-hour and hour dramatic shows, and has been responsible for some of the most distinguished programs on the air. Outstanding was a documentary script for Columbia Broadcasting System commemorating America's entry into the First World War, a dramatization emphasizing the futility of war and the importance of avoiding another world conflict. In Max Wylie's '40 *Radio Writing* (1939) Miss Knight's *Cavalcade of America* script, "The Seeing Eye," is reprinted as an outstanding example of its kind of writing. Wylie says that the problem of writing about the Seeing Eye organization (which is philanthropy without charity or pity for the blind) was a very difficult one and that Miss Knight met it most successfully. In pointing out how carefully written the *Cavalcade* scripts must be Wylie said: "This series each week must be a presentation in which a committee of historians can find no flaw." In addition to receiving praise from both the public and radio professionals the production was called by officials of the Seeing Eye School "one of the most effective, most accurate, and most complete presentations of its work ever made to the public." In the collection *Cavalcade of America II* five of Miss Knight's scripts were chosen for inclusion.

In addition to working on *Cavalcade of America* (1937-39) Miss Knight began writing scripts for *Show Boat* (1938); *Aunt Jenny's Real Life Stories* (1938); *Death Valley Days* (1938-41); *Dr. Christian* (1938-42); and *Theatre of Today* (1941-43). She is still writing extensively for radio, although she has found time to write many short stories and five books and to act as co-author of another—*Lady Editor; Careers for Women in Publishing* (1941), with Muriel Fuller and Marjorie Shuler. Miss Knight is the author of *A Friend in the Dark; the Story of a Seeing Eye Dog* (1937); *Opera Cavalcade; the Story of the Metropolitan* (1938); and *Stand by for the Ladies; the Distaff Side of Radio* (1939). Her *Valiant Comrades; a Story of Our Dogs of War* was published by Doubleday Doran in October 1943.

Miss Knight's books have been well received. May Lamberton Becker '41 praised *A Friend in the Dark,* saying, "I trust that a great many children read the book." Walter Damrosch said of *Opera Cavalcade*: "It is a book which should have been written long before this. For those who like myself remember some of the performances since the opening of the Metropolitan Opera House fifty-five years ago it will serve as a reminder of wonderful experiences." "Soft on the sentimental side but with a hard under-current of practicability, the novel is readable and mildly historic," said Beatrice Sherman in the New York *Times* of *Women Must Weep,* a novel whose thesis is the conflict between a woman's choice of marriage or a career. Of it the Ohio *State Journal* said: "Miss Knight has built as keen an analysis of her own sex as ever we read. She tears the female brand of the emotion called love entirely apart and relentlessly demonstrates how it affects women who labor under its various phases. She's not too sympathetic, but we gathered that what she is driving at is that man creates woman's greatest happiness and her greatest misery. Women readers will applaud. It's a grand novel." "A readable and stimulating book and one that is itself a fine example of editorial skill," said another critic in describing *Lady Editor* in the *Journal of Home Economics,* while Harry Hansen '42 commented: "Well organized and exceedingly interesting to read, this book differs from conventional works of advice; it does not attempt to mislead the novice into thinking the paths are smooth, and it offers as examples the careers of well known women who are representative of those who do the world's work and not of those who pose before cameras."

Since the founding of the Writers War Board Miss Knight has been busy writing scripts released through them to various organizations. "I've been active," she says, "in the Authors League of America for a long time, was one of the founders of the Radio Writers Guild, serving constantly on the council until I left New York, and, with Henry Fiske Carlton, was a Guild representative effecting a consolidation between Hollywood and New York radio writers in the Guild in 1939. Basically I'm a non-joiner. The League and the Woman Pays Club are my only exceptions."

Miss Knight's marriage to Raymond Knight, well known radio writer and comedian, ended in divorce. She has two children, John Adams, a graduate of Pomona College, later associated with NBC in Hollywood, who is married and now in the Army, and Elizabeth Lou, a graduate of Finch Junior College in New York and Rollins College in Florida. Elizabeth Lou made her stage debut at the age of nine at the Metropolitan Opera in New York playing the boy, Gogo, in *Peter Ibbetson* with Lucretia Bori and Edward Johnson '43. It was a night to remember always as inspiration for a career—curtain calls with Miss Bori, a star dressing room filled with bushels of flowers, and the maestro kissing her hands! Like a fairy tale coming true, she describes it now. Elizabeth Lou is in 1943 already launched on a career in the theatre.

Looking at the slight, blonde, youthful, vivacious, and altogether feminine radio writer no one could possibly imagine her as the mother of two grown-up children. She admits that she finds her children the most interesting persons she knows. As a family they have always found life a series of exciting adventures, and while they sometimes say they would like a peaceful life for a change, they know in their hearts it would probably bore them.

In private life Miss Knight is now the wife of Dickson Jay Hartwell, writer and public relations counsel. She considers him the world's best editor. Before he joined the Army, Hartwell, who is a captain in the Air Corps, and his wife frequently worked together discussing and editing one another's scripts. In the summer of 1943 Miss Knight returned to New York after eight months of pioneer life with her husband on an Army air field in the wilds of Texas. In peace time their home is a 175-year-old farmhouse in Redding Ridge, Connecticut. Miss Knight says it is "the most heavenly place on earth, in spite of the fact that the windows and doors are all on the bias." It has a split rail fence and a turnstile gate, and was for years the home of Jeannette Gilder, editor of the famous literary magazine of the 1890's—*The Critic.* Miss Knight retains many of Miss Gilder's literary and theatrical photographs and first editions among her own heirlooms. In normal times she gets her exercise digging in her old-fashioned flower beds and pulling weeds out of the badminton court. She also enjoys making home-made bread and insists that hers is better than her grandmother's. In the summertime she does her writing in a log cabin studio on top of a hill, and in winter she lives in a New York apartment as close to theatres and radio studios as possible. In pre-War days she made frequent visits to Hollywood and spent a great deal of time touring the West in an open car in search of material. All the members of her family love traveling by car as much as she does, and before rationing a twelve-thousand-mile jaunt was their idea of a brief vacation!

It is significant that Miss Knight grew up at a time when the conflict between domestic and professional life was particularly keen. She solved that problem by choosing both of them. Though in her novel *Women Must Weep* she reveals the heartaches that may come with a choice of either, she maintains that her own life is a happy illustration of the possibilities of eating your cake and having it, too.

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C S Mon M p4 Mr 25 '39 por
Variety Radio Directory 1940-41

KNOPF, ALFRED A. (knupf) Sept. 12, 1892- Publisher

Address: b. 501 Madison Ave, New York City; h. Purchase, N. Y.

No literate person in America is unfamiliar with the Borzoi imprint. It seems hard to believe that less than thirty years ago the publishing house of Alfred A. Knopf, which now seems a traditional part of the American scene, was having its humble beginnings. The substantial success of the firm has been the result of the personal direction and ideas of the publisher, who permits no compromise with quality either in the content or the format of his books. "We haven't much money to spend here," he said early in his career, "but we'll take any amount of pains with a book."

Pach Bros.

ALFRED A. KNOPF

Alfred A. Knopf was born in New York City on September 12, 1892, the son of Jewish parents, Samuel and Ida (Jaffee) Knopf. After being graduated from the Mackenzie School in 1908 he attended Columbia, receiving his B. A. in 1912. He was made advertising manager of the *Columbia Monthly* during his senior year. His energetic and striking personality had already made him conspicuous, for Carl Van Doren (who became an instructor shortly before the boy left the University) says of him: "As a figure among the undergraduates he could not be overlooked; he was color on the campus."

An early interest in the writing men of Europe had probably been aroused at Columbia, for "Columbia was then the most 'advanced' of American colleges in its appreciation of continental letters. Its literary departments had been influenced by such professors as Peck, Boyesen, and Spingarn, all of whom had introduced their students to the work of Frenchmen, Russians, and Scandinavians." A European trip (1912) taken just after his graduation intensified this interest, and after meeting Granville Barker, Alfred Ollivant, and John Galsworthy, Knopf returned to America determined to obtain a position in the publishing business. In October 1912 he began working for Doubleday, Page & Company.

H. L. Mencken says, "It must have been in 1913 or thereabout that I first met him—a very tall, very slim young fellow, but lately out of college, with a faint and somewhat puzzling air of the exotic about him. I recall especially his mustache: so immensely black that it seemed beyond the poor talents of nature, and yet so slender, so struggling that it was palpably real. How he got into my office in Baltimore I don't remember: I was fat in those days, and lazy and very busy, and I did not see any visitors that I could avoid. No doubt he fetched me by raising the name of Joseph Conrad. He was, it appeared, in communication with Conrad; he had a Conrad letter in his pocket. Astounding and interesting! He unfolded a scheme to gather all the Conrad books together—they were printed, as I recall it, by eleven different publishers—and to re-issue them decently in one series. We were, of course, on good terms at once."

At this time (1912-14) Knopf was still working for Doubleday, Page & Company, and it was that concern which was backing him in the Conrad enterprise. (The manuscript of Conrad's *Chance* was in their hands.) Knopf says that "the trade in manuscripts was a buyer's market" in those days. "The old line, well-established firms were all after the same kinds of books; the tastes, the social and economic views of the men who directed the old firms were very similar. They made a united front. The writer whose work didn't please the long-established firms could go to Ben Huebsch or Mitchell Kennerley. If they hadn't room for him he could not obtain publication." It was significant of his publishing ideas that his next job was with Mitchell Kennerley, who was making some of the boldest publishing experiments of that time. Knopf "had a great many ideas, and was surely not backward about exposing them. One and all, they related to the single subject: the making of books. He believed that taste was improving in America: that good books would find a larger public year after year. He believed that Americans were beginning to notice books as works of art: the way they were printed, the paper in them, the binding, even the dust covers."

By the summer of 1915 all these ideas had become too pressing to resist, and the firm of Alfred A. Knopf was launched at a time when the World War was less than a year old and established business houses were worried about the storm clouds on the horizon; at a time when people were supposedly reading newspapers instead of books. The young publisher had very little money—his first "office" was a desk in his father's quarters on West Forty-Second Street. Very soon, however, he was able to afford his own suite—a single room with a tiny antechamber partitioned off which he rented for $45 a month. His first book was Barrett Clark's translation of four plays from the French of Émile Augier, with a trade edition of 1,500 copies. On his first list also were a volume of short stories by Andreyev; Gogol's novel of the Cossacks, *Taras Bulba*; Kropotkin's *Ideals and Realities in Russian Literature*; a volume of short stories by de Maupassant, with an introduction by Conrad; and a novel called *Homo Sapiens* by the Pole, Przybyszewski.

"The unusual thing about this list, obviously, is that it represented his determined effort to bring to the American public the works of the great Europeans, and more particularly the writers in languages which had always been considered rather esoteric here. In the nineteenth century American taste had become liberal enough to appreciate the German and the French. At the beginning of the twentieth century, under the influence of such critics as Huneker and Mencken, American taste was further broadened. In fact the whole character of American society was changing in the direction of cosmopolitanism. It may justly be said that Mr. Knopf represented that spirit and that movement in the world of publishing."

Knopf himself dismisses the innovations of his first year of publishing by saying: "When we started to publish in 1915, there was . . . Dreiser, who was having Comstock trouble. Cabell was writing but he hadn't come to *Jurgen.* The contemporary American literary scene was pretty poor pickings at that time. It was easier for a young publisher to get books from abroad. Not many translations were being published, and since the Allies were hard put to it to explain their Russian partner, except in terms of the Russian novel, the English publishers were doing their bit by publishing translations of Russian novels and shorter stories. Most of my earlier books were such translations from the Russian imported in sheets from London. It seemed easy in those days, and indeed I am sure it was easy. Six months' time to pay the English publisher—why, you had sold your edition and collected from the American bookseller before the bill came due."

Alfred Knopf was fortunate—or showed his publishing acumen—by deciding to publish W. H. Hudson's *Green Mansions* in 1916. The novel had been imported in sheets by Putnam as early as 1904, but had never been manufactured in the United States, and was therefore in the "Public Domain." Knopf asked and received permission of Major George Haven Putnam to publish the book, and did so with an introduction by John Galsworthy. The result was a vogue for Hudson which did much toward establishing the Borzoi imprint. During his first five years Knopf also published such volumes as Thomas Mann's '42 *Royal Highness,* Joseph Hergesheimer's *The Three Black Pennys,* H. L. Mencken's *A Book of Prefaces,* Max Beerbohm's *Seven Men,* Willa Cather's *Youth and the Bright Medusa,* Clarence Day's *This Simian World,* and T. S. Eliot's *Poems.* By 1920 the Borzoi imprint had become an important factor in the American publishing world. Knopf in 1921 paid his first visit to Germany as a publisher. Upon his return, says a commentator, he "carried around specimens of somewhat startling [book] novelties . . . chiefly out of Leipzig and Munich. He outlined projects for duplicating them, improving on them, going far ahead of them."

In the decade that followed, the firm of Alfred A. Knopf, Inc., more than lived up to the promise of its infancy. Such books as Gibran's *The Prophet,* Willa Cather's *A Lost Lady,* Deeping's *Sorrell and Son,* Floyd Dell's *Moon Calf,* Hamsun's *Growth of the Soil,* Katherine Mansfield's short stories, Thomas Mann's *The Magic Mountain,* and Sigrid Undset's '40 *Kristin Lavransdatter* have made American literary history and added to the luster of the Knopf name. Later years have seen the publication of Elinor Wylie's *Collected Poems,* I. J. Singer's *The Brothers Ashkenazi,* Oswald Spengler's *Decline of the West,* Thomas Mann's "Joseph" trilogy, Mikhail Sholokhov's '42 *The Silent Don.*

Since the War a number of important commentaries by Knopf authors have appeared, including the three written by the Berlin correspondents of the Columbia Broadcasting System—William L. Shirer's '41 *Berlin Diary,* Harry W. Flannery's '43 *Assignment to Berlin,* and Howard K. Smith's '43 *Last Train from Berlin.* Knopf has also published John Richard Hersey's *Into the Valley,* T. J. Hamilton's *Appeasement's Child,* and Boris Voyetkhov's *The Last Days of Sevastopol.* Voyetkhov's book was discovered by Ralph Parker, who translated it first into English and then into cablese, finally sending the whole manuscript by newspaper cable service. In New York the book was retranslated (from cablese back into English) by the cable editors of the New York *Times.*

That Knopf books often represent high sales is demonstrated by the frequency with which they appear on best-seller lists. More than good sales, however, the Borzoi imprint represents a high standard of literary achievement. Five Nobel Prize-winners have been published under it—Hamsun, Reymont, Undset, Mann, and Bunin. Knopf is obviously still willing to sponsor foreign writers, and he is the publisher of Gide, Ouspensky, Sholokhov, and Romains. Of late years he feels that the American literary scene has changed. "With Europe fading out, the publisher-editor is compelled to break down the country into regions and to look for regional novels." While the emphasis of Knopf's trade list is usually on belles-lettres, the firm is also interested in the social and physical sciences, philosophy, juveniles, and features books dealing with music and musicians. Knopf founded the *American Mercury* and edited it from 1924 to 1934, and through it kept in close touch with developments in American literature. It has been his policy to encourage and develop promising young American writers through the granting of literary and journalism fellowships. These consist of cash grants to authors to assist them in the completing of planned books, followed by publication on regular royalty terms.

Not content with the innovations that he was making in the types of books he published, Alfred Knopf set out to make each volume a work of art and succeeded so well that the Borzoi imprint is now almost synonymous with beautifully bound and printed books. Knopf credits Elmer Adler and his Pynson Printers for much of the beauty of the Borzoi books. He says: "We were probably the first trade-publisher customer of Pynson Printers, and Mr. Adler had considerable influence on me and thus on our books. And mention should be made of W. A. Dwiggins, whose help in designing Borzoi books for the past ten years cannot be overestimated."

From the very beginning Knopf devoted much time and thought to details of manufacturing such as the quality of paper, character of type, layout, and color of binding, each to be suited to the character of the book itself. His pioneering resulted in a general improvement in the quality of American books, most of them now being both attractive to the eye and easy to read. It was he who started the custom in this country of covering the book in a brilliantly colored jacket, a practice which is now almost universal. Nevertheless, the Borzoi books are still regarded as among the most beautiful and distinctive in the United States—perhaps

KNOPF, ALFRED A.—*Continued*

because Knopf continues to take pains with them. Through his entire career he has employed the same printers: "No printer can obtain any of our work on the basis of price; we never shop." Willa Cather relates: "When I picked up some samples of blue binding cloth which lay on his desk he told me he intended to use that material for a book of Chinese poems translated by Arthur Waley. He had gone to the Metropolitan Museum of Art to find exactly the right shade from among the Chinese blues." It is not surprising to find that one of Mr. Knopf's hobbies is to collect contemporary books, especially fine printing.

No history of Alfred A. Knopf or of the house of Knopf would be complete without a mention of Mrs. Knopf, the former Blanche Wolfe, who is vice-president of the firm and has been connected with it almost from its inception. In fact, while the publishing house was still a gleam in young Alfred Knopf's eye, Blanche Wolfe was encouraging the great adventure by her willingness to marry a struggling young publisher and by her great interest in books—not only in completed books, but in type, paper, and ink. (H. L. Mencken thought her much too young and charming for this to be true—but found himself mistaken.)

In the early days of the venture, Blanche Knopf often ran the "main office" while her husband roamed abroad visiting the trade. Later on it was she who roamed, visiting Europe every year in a quest for new talent until the War made that impossible. Since then she has confined herself to trips within the Americas, her most recent being a 16,000-mile scouting expedition covering Colombia, Peru, Chile, Argentina, Uruguay, and Brazil. She not only commissioned a number of books during her trip but also arranged with a correspondent in each of the countries to keep her informed on literary developments. Mrs. Knopf feels it is important for North Americans to know and appreciate the thinking and writing that is being done in South America and hopes that one result of her trip will be the introduction here of translations of many South American works. Her alertness, her knowledge of every branch of the publishing business, and her awareness of current trends have stood her in good stead on numerous occasions, and she has been able to make more than one important scoop for her firm. When, for example, a public revival of interest in Freud became apparent in the spring of 1938, many publishers became interested in the unfinished book upon which he was working in St. John's Wood, London, but it was Blanche Knopf who returned home with the contract for *Moses and Monotheism* in her pocket.

Knopf is dark complexioned, five feet ten and one-half inches tall, and he weighs 175 pounds. He is said to have "the impersonal looks of a banker, as if he had been born with sparse hair beginning to gray and a waxed mustache; but a banker whose green shirt, violet tie, and green stone tiepin mark still another personality, the publisher-editor as he likes to think of himself." In addition to his overwhelming interest in books, he is a phonograph addict and likes to listen to and talk about music. He is fond of golf, tennis, and skiing, the latter because it gets him off by himself in his favorite kind of weather. He also enjoys small week-end parties at his own place, where he broils his own steaks (when available) over an open fireplace for his literary guests. One of his outstanding characteristics is his ability to form friendships with the authors whose work he publishes. The esteem in which they hold him is witnessed by the volume prepared in recognition of his twenty-fifth anniversary in publishing. To this volume many authors who are notoriously unable to write pleasant things which they do not mean contributed. The Knopfs have one son, Alfred A. Knopf, Jr.

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KOESTLER, ARTHUR (kœst'lẽr) Sept. 5, 1905- Author; journalist

Address: b. c/o Jonathan Cape, 30 Bedford Sq, London, W. C. 1, England; c/o Macmillan Co, 60 Fifth Ave, New York City

Arthur Koestler, journalist and "veteran of many of Europe's military and ideological battlefields, concentration camps, hospitals, prisons," is also the author of several books published since the beginning of the Second World War which have been highly praised by critics for their rare psychological insight: *Darkness at Noon* (1941); *Scum of the Earth* (1941); *Dialogue with Death* (1942); *Arrival and Departure* (1943).

Arthur Koestler was born in Budapest, Hungary on September 5, 1905, the son of Henry K. Koestler, a Hungarian. After attending the Polytechnic High School in Vienna and the University in the same city (1922-26), he spent two years tramping in the Near East—Egypt, Palestine, Syria, Iraq. He was a farmer in Palestine, a lemonade vendor in Haifa, the right-hand man to an Arabian architect, the editor of a short-lived weekly published in Cairo in German and Arabic—and at the age of twenty-one he became Middle East correspondent for the famous Ullstein chain of newspapers in Germany, among them the *Vossische Zeitung*. By 1929 he had become Ullstein's Paris correspondent, and soon afterward he was called to Berlin to become foreign editor. In the summer of 1931 he took part in the Arctic expedition of the *Graf Zeppelin*, the only journalist aboard the giant dirigible.

In 1930 or 1931 Koestler had joined the Communist Party, and in the middle '30's he traveled through Central Asia (Turkestan, Samarkand, and the Transcaucasian Republics) as a guest of the Soviet Union, spending a year in the U. S. S. R. He established his residence in France early in the '30's, but retained his Hungarian citizenship, and in 1935 he was married. (Koestler is loath to make public the names of either his wife or his mother, for they are both residing in occupied territory.) His reputation as a journalist already secure, he was busy writing his first novel when the Ethiopian affair broke. The novel was discarded. By July 1936 he was at a seaside resort on the Belgian coast, at work on a second novel. That, too, was destined to be shoved into a drawer. Only a few days after Franco's '42 revolt, he persuaded the London *News Chronicle* to send him to Spain.

In August 1936, visiting Portugal and rebel Spain for the *News Chronicle*, Koestler managed to get an interview with General Queipo de Llano. At the time, his "Red" connections were unknown, but the very day after the interview he was denounced as a Communist by a former acquaintance who happened to see him. He got out of insurgent Spain just an hour before a warrant for his arrest was issued. Evidence which he had obtained about the amount of German and Italian military support which was going to Franco was later printed in the *News Chronicle* and also in a book published in France and entitled *L'Espagne Ensanglantée* (1937), as was his quite unflattering character sketch of the insurgent general.

None of these journalistic feats did him any good a few months later. He visited Catalonia and Madrid as correspondent for the *News Chronicle*, returned to Paris, and then, on January 15, 1937, left again for the Andalusian Front. By February 7 the rebels were advancing on Málaga, where he was staying, and many of the Loyalist officers were leaving. He refused to go, and on February 9, when Málaga surrendered without even having put up a fight, he was arrested by the very man who had sworn to "shoot him like a mad dog" if the correspondent ever fell into his hands.

In *Spanish Testament*, published in England in 1937 (*Dialogue with Death*, later published in the United States in 1942, consists of excerpts from this book), Koestler tells about the three months which followed—months spent in prisons at Málaga and at Seville, never knowing whether he was to live or die, but expecting momentarily to be led out to meet a Fascist firing squad. It is a conscientious record "of his state of mind, of the psychological straws to which he clung, of his physical degradation." Charged with being a spy, at Seville he was first classed as *incommunicado*, and he was condemned to death by a military court without a hearing. But he was, after all, a British newspaperman, and intensive efforts were being made on his behalf. Gradually some of the restrictions were lifted, and he was allowed to mingle with those around him; eventually he was exchanged with a prisoner of the Valencia Government; and on May 14, 1937 he at last trod British soil as a free man. He reckons that today eighty per cent of his fellow prisoners, "the poor and the humble," have been murdered for the crime of having borne arms in defense of the Spanish Republic.

Koestler says that he left the Communist Party in disgust eighteen months before the non-aggression pact between Germany and Russia was signed. He was not only thoroughly disillusioned with Russia, but was also persuaded that "all the parties of the Left had outlived their time, and that one day a new movement would arise from the deluge, whose preachers would probably wear monks' cowls and walk barefoot on the roads of a Europe in ruins." His disillusionment had already been foreshadowed in *The Gladiators* (not published in English until 1939), which purported to deal with Spartacus and the Servile War but whose real subject, according to Malcolm Cowley, "was not one particular revolt against Roman landlords beginning in 73 B. C., but all the revolts in recorded history." It was "a fable for our own times" which managed to imply "that every revolution must be abortive or betrayed and that any revolutionary leader, after becoming a dictator by the logic of his position, must end by destroying those he is fighting to serve." Called by the London *Times Literary Supplement* "a finely tempered and often poetical piece of work," *The Gladiators* was also described by critics as an "Olympian book" which "looks down on humanity with age-old eyes and discovers with a kind of cynical joyousness that the man-eating pattern of history is a timeless design."

ARTHUR KOESTLER

In 1938 Koestler was in Paris editing a German-language weekly called *Zukunft* (Future) that was published by Willi Muesenberg and was both anti-Hitler '42 and anti-Soviet. Koestler had personally known and liked many of the men who had been shot or imprisoned in Russia not long before, and in October 1938, immediately after Munich, he began work on a novel dealing with the Moscow trials as he understood them. The novel was not yet finished when war was declared. In France, anti-Fascist refugees were soon being arrested, dragged at night from their beds, handcuffed, beaten up, and clapped into prison cells without explanation or interrogation. He himself was unable to

KOESTLER, ARTHUR—*Continued*

get a visa for England immediately, and, although he was a Christian and a citizen of a still-neutral country, in October his own turn came. He eventually was sent to Le Vernet, charged with no crime and offered no formal explanation.

In *Scum of the Earth* (1941) Koestler writes about life in that notorious "detention camp," and about his fellow prisoners, the majority of whom "had been through prisons and concentration camps in Germany, Italy, Eastern Europe, or Spain." "A few years ago we were called the martyrs of Fascist barbarism and defenders of liberty . . . now we had become the scum of the earth," he says bitterly. The men lived in huts ninety feet long and fifteen feet wide, without lights, heat, or any movable furniture, housing 200 men each. No blankets, clothes, soap, or eating utensils were provided. The prisoners did manual labor six hours a day; the sanitation was as bad as the food; many died, many committed suicide.

Out of the 2,000 inmates of Le Vernet, Koestler was one of the few to be released —and again through the intervention of British friends. Freed on January 17, 1940, he dispatched his book to his publishers on May 1 of the same year. But he was still unable to leave the country, and he was arrested again by the French police during the Nazi advance. This time he procured his own release through an alcoholically-inspired lie, and he promptly went to the recruiting office and enlisted in the Foreign Legion under a false name, hoping to escape from France that way. But it was too late. He did not succeed in getting out of France until many weeks later, and he was never to serve in the Foreign Legion. In the late autumn of 1940, after a complicated journey, he succeeded in reaching England. In England, too, he was locked up, and he spent another six weeks in Pentonville, alone in a dark cell during the air raids. Yet this imprisonment was different. As he put it: "For me and my like, 'safety' has only one meaning: to share the collective dangers of war and to be safe from individual persecution, torture, and the more humiliating forms of death." Later Koestler joined the British Army, and at last reports was working with the Ministry of Information in London.

Darkness at Noon (1941), Koestler's book about the Moscow trials, made his literary reputation almost immediately both in England and in the United States, where it was a choice of the Book-of-the-Month Club. It is the story of one of the last survivors of the original Central Committee of the Communist Party (a fictitious character), who, imprisoned by those whom Koestler calls the "Neanderthalers" (the present generation of Russian Communists), agrees under pressure to confess publicly to crimes of which he is not guilty. According to *Time* Magazine: "More plausibly than any other book yet written, fiction or non-fiction, it gives the answer to one of history's greatest riddles: Why do Russians confess?" *Darkness at Noon* was described as "a rare and beautifully executed novel", "done with a clever mind, fond of sophistry and intellectual subtlety," and its "masterly craftsmanship", "restrained power," and "profound drama" were particularly remarked. The New York *Times* even devoted an editorial to it in July 1941 as "a novel that deserves wider recognition than it has had." "Mr. Koestler describes the Communist fanatic, but his words apply as fully and incisively to the Nazi, because the two are conceived and nurtured in the same sort of environment and dedicated to the same kind of objective."

Malcolm Cowley was almost the only reviewer to dissent from the general opinion that the book was entirely convincing as an explanation of the trials and as a political document. "Though it deals with the Russian trials," Cowley also pointed out, "it obviously contains elements borrowed from Koestler's own story. . . The prison he describes so graphically is like no building that ever stood in Moscow; it actually resembles the Model Prison in Seville. The men who pass his hero's cell on the way to execution were condemned to death by Franco, not by Stalin '42. And Koestler was able to write his convincing account of a prisoner examined by the *Gaypayoo* because, at the moment of writing, he was himself being persecuted by the French political police. Throughout the book he is blaming Russia for the sins of her opponents. . ."

Koestler's next books, *Scum of the Earth* and *Dialogue with Death*, were also extremely well received, although they created much less stir outside literary circles. Paul Hutchinson in the *Christian Century* called *Scum of the Earth* "the most thought-provoking of the narratives of personal experience in the War I have read," and Leo Lania wrote in the *Saturday Review of Literature*: "The hand of a great artist is shown in the way in which he brings to life his fellow prisoners, the French officials, soldiers, officers, peasants, and bourgeois in dozens of portraits and many little scenes. As a psychologist he perceives what is in back of things and penetrates under the surface of events; and so this autobiographical report develops into a deeply moving analysis of our entire time." *Newsweek's* reviewer wrote of *Dialogue with Death*: "For lean, hard prose, honest introspection, and shrewd reporting, this diary has no parallel. It adds to Koestler's stature as a major writer of our times." And Clifton Fadiman '41, calling the same book "a personal rather than a mass record of suffering . . . a self-analysis by an extraordinary psychologist who happened to be placed in a situation few human beings ever encounter," announced: "There are passages here . . . that are worthy of Dostoevski and full of cool, bitter insight."

Arrival and Departure was published in November 1943. Described by Lewis Gannett '41 as probably an allegory of Koestler's own life, it is the story of Peter Slavek, a disenchanted ex-Communist who emerges from psychoanalysis with a knowledge of the neurotic basis of his devotion to The Cause which had led him to welcome martyrdom at the hands of the Nazis, but who cannot help remaining "a crusader in search of a cross." In outlook the book is completely hopeless except for those who believe, with Slavek, that "a new God is about to be born. . . Don't try to define his message or the form of his cult—this will be after our time."

The New York *Times* commented that *Arrival and Departure* was "more of an intellectual diagram than full-bodied fiction. The characters are abstractions, the pattern is geometrical, the whole business reads like an illustrated exercise in deductive logic." Clifton Fadiman, however was by no means alone in calling it a book of force and understanding which proves that Koestler, if he develops, may become "the great writer of our generation."

Early in 1943, asked by the New York *Times* to write an article "based on personal experience on what gives men faith to fight to the end for the democratic way," Koestler contributed an article to that newspaper's Sunday magazine section entitled "A Challenge to 'Knights in Rusty Armor'" that hardly complied with the assignment. His views inspired Max Lerner '42 to mourn over him as a typical "tired radical" in the columns of the newspaper *PM*. "One of the main curses Hitler has brought on us," Koestler said, sadly, "is that, by trying to unify Europe in the wrong way, he has brought forth such a recrudescence of nationalistic, chauvinistic feeling that the clock of European evolution has been put back for at least fifty years. Whether you like it or not, the wish-dream of the martyrized Continent is a super-Versailles, and 'national sovereignty' is the great slogan of the hour . . . the nearer victory comes in sight, the clearer the character of the War reveals itself as what the Tories always said that it was—a war for national survival, a war in defense of certain conservative nineteenth-century ideals, and not what I and my friends of the Left said that it was—a revolutionary civil war in Europe on the Spanish pattern. . . While we rejoice over the victory of our arms, let us recognize the defeats of our aims . . . this War is not the final cataclysm, not the ultimate showdown between the forces of darkness and light, but perhaps only the beginning of a new series of convulsions, spread over a much larger period of history than we originally thought, until the new world is born." The same idea is further developed in a November 1943 article, "We Need a Fraternity of Pessimists." Koestler anticipates an "interregnum" (period of transitory chaos) after the War which will probably last several decades and in which the most constructive thing men like himself can do is to "plant oases in the interregnum desert" and wait patiently for the first sign that the slope of history is no longer downward: "an irresistible global mood, a spiritual, springtide like early Christianity or the Renaissance."

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KOGA, MINEICHI (kōǵə min-ā'kē) Sept. (?), 1885—July (?), 1943 Japanese admiral; succeeded Admiral Isoroku Yamamoto '42 who was killed in combat in April 1943, as commander of the Japanese Fleet; reported killed during an Allied bombing of his flagship.

Obituary

N Y Times p4 Ag 25 '43 por

KOLLONTAY, ALEXANDRA (MIKHAILOVNA) (kəl-län-tī' ä-lek-sän'drä mē'-khī-lôv'nä) Apr. 1872(?)- Diplomat

Address: Villagatan 17, Stockholm, Sweden

First woman in the world ever to have held the rank of a full Ambassador, Mme. Alexandra Kollontay, in 1943 Soviet Ambassador to Sweden, has had a long and distinguished political career. Along with Joseph Stalin '42 she is one of the last of the original Bolshevik leaders; yet Alexandra Mikhailovna Domontovich was born in St. Petersburg (now Leningrad) in about 1872 of an upper class family. Her father was General Mikhail Domontovich.

While still in her early teens Alexandra became active in "societies for popular enlightenment." At sixteen, however, she married her cousin, an engineer, and she left Russia to study at the celebrated University of Zurich in Switzerland. After spending three years in Zurich she returned to Russia and began organizing women workers. In 1908 she was exiled from Russia, not so much for her feminist work as for her attacks on czarist policies toward Finland. She continued her political activities abroad—in 1911 leading a strike in Paris and later lecturing at Bologna in Italy; in 1912 working among the coal miners at Borinage in Belgium.

Later in 1912 Mme. Kollontay joined the youth movement in Sweden, and, when war broke out in 1914, she followed the lead of Leon Trotsky and worked for peace in Scandinavia. After being jailed and subsequently released in 1916 she traveled to the United States, where she lectured on pacifism and socialism. "Later she visited every neutral civilized land in which anti-war Socialists held meetings—except Germany. There she was a public enemy."

The year 1917 found Mme. Kollontay in Norway. When the news of the Russian Revolution came she returned to her homeland with hundreds of other political exiles. Coming back to Russia after nine years of exile, she found herself promptly arrested by the temporary Kerensky Government. Soon, however, the Bolsheviks ousted Kerensky and not only freed her but elected her to the Central Committee of the Bolshevik Party. Shortly afterward she was appointed Russia's first people's commissar of Soviet welfare, the first woman to hold a Cabinet post. As commissar she helped to write many of the laws

N.Y. Times

ALEXANDRA KOLLANTAY

in the revolutionary Constitution which today regulate the status and welfare of women in the U. S. S. R.

Later known as the author of several books on relations between the sexes, written from a viewpoint more prevalent in the Soviet Union then than now, Mme. Kollontay believed in the widest possible sexual experience —apparently as bringing one into the widest possible relationship with the collective. In the early days of the Revolution, according to Walter Duranty '43, she herself "had a violent affair with Dybenko, the idol of the Red Fleet, who had brought the cruiser *Aurora* up the Neva from Kronstadt to Petrograd, at the time of the Revolution in November 1917, to fire on the Winter Palace which was then the headquarters of the Provisional Government. He and Kollontay were so absorbed in each other that they forgot about the Revolution, whose fate still hung in the balance, and rushed off to the Crimea for a honeymoon. This caused acrid comment among the Communist leaders, who were a puritanical lot, and finally the matter was brought up seriously in a meeting of the Central Committee. One speaker after another demanded the severest penalties against the erring couple for what they called 'desertion in face of the enemy.' It was soon clear that the meeting wanted to have them shot at least. Then Lenin intervened. 'I have listened, comrades,' he said solemnly, 'to your just and weighty remarks, with which I fully concur. No punishment can be too hard for this unworthy pair; death itself is inadequate. I therefore suggest that we vote upon the following resolution: "Sternly repudiating the behavior of Comrades Kollontay and Dybenko, the Central Committee of the Communist Party decides that they be punished in an exemplary manner, to wit, that they are jointly and severally condemned to be exclusively faithful to each other for the period of five years."' The motion was dropped in a gale of laughter, but . . . Kollontay never quite forgave Lenin for saving her life in that way."

When the Russian Government appointed Mme. Kollontay Minister and trade delegate to Norway in May 1923, her appointment caused much enthusiasm among the champions of women's rights all over the world. Not so enthusiastic, however, was the American State Department, which three years later refused to let her pass through the United States on the way to Mexico, where she had just been transferred, on the grounds that she was a revolutionary. Nor did the Mexican Government treat her with excessive politeness. "Her coming," according to Carleton Beals '42, "was preceded by fantastic propaganda about her past love-life and her great collection of Paris gowns and jewels, some of them said to be stolen Crown gems." The stories about the gowns and jewels, at least, turned out to be pure fable, for Beals "never saw her in more than two or three different dresses, usually black, and she used no jewelry at all." At that time she was a well-preserved woman of "about fifty," with "great charm and simplicity," and "she mingled with all classes of Mexican society and was well received everywhere." But "the altitude affected her badly and, having been subjected to numerous pointed discourtesies by the Mexican Government, she got a transfer to Norway" after a year. During a party given for her friends before she left, the police raided the Soviet Legation and arrested her guests, later explaining that they had heard singing and had thought an illegal religious reunion was being held. No apology was ever extended to Mme. Kollontay for this insult and breach of international law, and when she departed she was not even extended the customary protocol leave-taking.

In 1930 Mme. Kollontay became Soviet Minister to Sweden, the country which had put her in prison sixteen years before. Commenting upon this, she said: "When I was appointed by the Soviet Government Minister to Sweden, the Swedish order exiling me forever from Sweden was still in force. But the Swedish Government graciously revoked it."

It is said that, although her work was not greatly publicized, Mme. Kollontay had much to do with the Finnish-Russian peace of 1940. Since that time her activities in other fields have been the subject of frequent newspaper speculation—of the sort in which Stockholm specializes. One dispatch, in June 1943, had her engaged in negotiating a peace between Germany and Russia. Mme. Kollontay, of course, denied that any such negotiations had taken place, and "informed diplomats and political circles in the Swedish capital . . . treated [the report] as a post-dated April fool joke," the more incredible in that Mme. Kollontay was at the time seriously ill from a brain hemorrhage and in no physical condition to conduct negotiations of any kind. In September 1943, when Mme. Kollontay (still convalescing) was promoted to the rank of Ambassador, most sources also rejected the Stockholm *Aftonbladet's* speculation that this heralded a Stockholm conference on the subject of a Russo-Finnish separate peace. Mme. Kollontay's promotion, it was announced, was an honorary one in recognition of her past services. The Soviet Legation in Stockholm was not raised to an Embassy.

Mme. Kollontay has been described as small and well-dressed, with a "pale and slightly worn and weary countenance," a small, sharp nose, and gray hair which was formerly blond. She is quick-tongued, famous for her wit, proficient in languages, and good at remembering faces. Alma Olson, a visitor to Stockholm, was "fascinated by the clever way she has of keeping a ball of conversation pleasantly suspended in the air and knowing that you know that she is saying strictly nothing." She is "credited by diplomats with being one of the most brilliant practitioners of her craft of her age", "the diplomatic star of the Bolshevik world."

Mme. Kollontay's books have been published in Russian, French, and German—in Russian, *The Position of the Working Class in Finland* (1903), *Society and Maternity* (1916), *The Family and the Communist State* (1922), and others; in French, *La Femme Nouvelle et la Classe Ouvrière* (The New Woman and the Working Class) (1932); in German, a collection of stories, *Wege der Liebe* (The Way of Love) (1925). Available in English translation are *Red Love* (which greatly embarrassed Mme. Kollontay when it appeared without her sanction during her stay in Mexico in 1927) and *Free Love* (1932). The collection of stories called *Love of Working Bees* was severely criticized by the Soviet press.

On her seventieth birthday, after a quarter century of service in the Soviet Government, Mme. Kollontay received the Order of the Red Banner, one of the highest decorations conferred by the Russian Government. She also holds the order of Lenin for outstanding service to the Soviet State.

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KONEV, IVAN S(TEPANOVICH)

(kō'nef) 1897- Soviet military leader

Address: Commissariat for Defense, Moscow, U. S. S. R.

Colonel General Ivan S. Konev, who in the summer of 1943 was in command of the Russian forces on the Kalinin Front, was one of the men chosen to command the hydra-headed Russian attack on Orel and Belgorod in August 1943 which broke the short-lived Nazi offensive and turned the battle into a Russian onslaught. Already holding the Orders of the Red Star and the Red Banner, later that month he was awarded the Order of Kutuzov, First Degree, "for skillful direction of military operations against the German Fascist invaders and for resulting successes"; and on August 26 he was promoted to the rank of full general. And more triumphs were to come. In October 1943 his 2nd Army was the first Soviet force to cross the Dnieper River in strength, entering the industrial citadel of Dnepropetrovsk shortly after the breakthrough. On December 14 came the fall of the last big German stronghold on the middle Dnieper River, the old Ukrainian city of Cherkassy.

Although he may not be so well known abroad as some of Russia's other military leaders, long before the Nazi invasion of June 1941 General Konev was a Soviet hero, remembered for his exploits during the Civil War, and a personal friend of Stalin's '42. Like many other Soviet heroes, he was born into a family of poor peasants. The year was 1897; the place was the village of Ladeino, in the Podosinovskaya District, the Archangel Region. Young Ivan went to the village school for a while, but from early boyhood he also helped his father on the farm, and he was only twelve when he went to work as a lumberjack. The year 1913 found him in Archangel, working as an unskilled laborer at the Amosov Lumber Yards; and for the next two years he again worked as a lumberjack in the village of Podosinovets, near the town of Veliky Ustyug.

In the spring of 1916 young Konev was called into the Czarist Army before the regular conscription time, and the next year he was sent to the Tarnopol Front. Siding with the Bolsheviks, during the February Revolution he was in Moscow participating in the liberation of the soldiers of his brigade who had been arrested, and putting gendarmes under arrest. The October Revolution found him a member of his battery committee, helping, with other soldiers, to organize the demonstration against the Ukrainian Rada in defense of the Bolsheviks arrested by the Rada. That same year his division was disarmed for its Bolshevik sympathies, and Konev was among those arrested and exiled from the Ukraine.

At the end of November 1917, Konev, who with other demobilized soldiers had broken up the Rural Council of his native district, helped to carry out the confiscation of the land of landowners and churches in that district and to put local merchants under arrest. He organized the first Congress of Soviets in the district and conducted an educational campaign, leading in agitational work. In February 1918 he participated in the Congress of the District of Nikolsk and was elected a member of its executive committee.

In 1918 the twenty-one-year-old peasant lad was also active in the suppression of the Kulak uprisings, and he became military commissar of his district and commander of a detachment. After taking a prominent part in setting up the Bolshevik organization he was elected chairman of the District Bolshevik Committee at its first conference. In May and June 1918 he served as a delegate to the 5th All-Union Congress of Soviets, participating in the suppression of the uprising of the Left Social-Revolutionaries in Moscow; and in 1919 he enlisted in the Red Army.

Konev was first sent to the Eastern Front as a private artillery man. There he was elected chairman of his Battery Party Group,

KONEV, IVAN S.—*Continued*

and he later became commissar of armored train No. 102, participating in operations against the Kolchak troops at many points. After the destruction of the Kolchak armies armored train No. 102 was transferred to the Far Eastern Republic, and Konev with it. In the Far Eastern Republic he took part in engagements against the Semenov bands and the Japanese, acting as commander of the armored train on many occasions. It was under his command that a Semenov-Japanese armored train was put out of commission.

In the Far East, Konev became first a brigade commissar, later commissar of the 2nd Verkhnii-Udinsk Division. He participated in operations at the Gongota Station and in battles for the liberation of Cheta from the Semenovites and of the entire Trans-Baikal from White Guard bands. In 1921 he was elected delegate to the 10th Congress of the Communist Party of the Soviet Union by the party organization of the People's Revolutionary Army of the Far Eastern Republic, and he and other delegates helped to suppress the Kronstadt Revolt.

In 1922 Konev became military commissar of the People's Revolutionary Army Staff. When Vladivostok was taken he was appointed military commissar of the 17th Primorsky Corps of the town of Voroshilovo; and in 1924 he worked in the Ukraine and with the Moscow Military District in the capacity of corps commissar. In 1925 and 1926 he attended courses in Moscow for the raising of the military qualifications of the higher commanding staff and, after graduation, was appointed commander and commissar of the 50th Rifle Regiment. He kept this post for five years, and then for three years served with the 17th Rifle Division. He was many times elected a member of the Regional Party and Soviet organizations; he served as a delegate to the tenth, thirteenth, and fourteenth Party conferences of the All-Union Communist Party; and from 1931 to 1934 he was a member of the highest elected governmental body, the All-Union Central Executive Committee.

In 1934 graduated from the Frunze Military Academy with highest honors, Konev was appointed commander and commissar of the 37th Rifle Division. He retained these posts for two years; then, in March 1937, he became commander of the 2nd Belorussian Rifle Division. That same year he was elected by the voters of the Pilkinsk election district to the post of deputy to the Supreme Soviet of the U. S. S. R.

In September 1938, by decree of the People's Commissar of Defense Marshal Klementii Voroshilov '41, Konev was put in command of the 2nd Separate Red Banner Army. That same year he was honored with the Order of the Red Star, and on the Anniversary of the Workers and Peasants Red Army he was awarded the Order of the Red Banner and a medal, "Twenty Years of the Workers and Peasants Red Army." Since 1939 he has also been an alternate member of the Central Committee of the Communist Party.

On June 5, 1940 Konev was raised to the rank of lieutenant general. With the Nazi invasion of the Soviet Union the next year he became one of Marshal Semyon Timoshenko's '41 most valued assistants, conducting the tank forces on the Moscow Front at Elnya, Tula, and Stalinogorsk against Nazi Colonel General Heinz Guderian. Timoshenko, supported by Konev and by General Dodonov, seized the initiative from the Germans during the latter half of August 1941, and by the end of September he had not only relieved some of the Nazi pressure elsewhere but had recaptured a series of settlements on the Gomel salient. It was not long afterward that Timoshenko turned over the central front to Konev (who had been made a colonel general on September 12) and then to Marshal Zhukov '42, for the situation elsewhere looked desperate. Konev's forces took an active part in the Russian offensive that winter, continuing to pound Guderian's lines; in the spring of 1942, in a two-day battle on the Kalinin Front, his army recaptured thirty-four towns and villages; and in August 1942, as the battle for Stalingrad raged, it was he and Zhukov who launched the Russian offensive on the front west of Moscow.

Marshal Zhukov once said of this Soviet general: "Let Konev play his own game under his own rules, and no German will ever get the better of him." What these rules were was revealed by Konev himself, "a hard-faced man with a leathery skin and a head as bare as a billiard ball," when he told his officers: "Make up your mind what the enemy expects you to do and then do the opposite." It was no doubt by such tactics that in the summer of 1943 his steppe armies reconquered Kharkov, Taganrog, Belgorod, Orel, and other strategic points from the Germans; and as his 2nd Ukrainian Army rolled on in December 1943 one could be sure that General Konev would continue to "play his own game under his own rules" for some time to come.

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Time 42:26 S 13 '43

KONIJNENBURG, WILLEM ADRIAAN VAN (ko-nā'nən-bûrн wil'ləm vän) 1868—Mar.(?), 1943 "Widely accepted as the greatest of present-day Netherlands painters"; author of two books, *The Character of Unity in Painting* and *The Aesthetic Idea;* many of his works hang in foreign galleries, as well as several in New York galleries.

Obituary

N Y Times p13 Mr 6 '43

KORNGOLD, ERICH WOLFGANG May 29, 1897- Composer

Address: b. c/o Warner Brothers' Pictures, Inc, Burbank, Calif; h. 9936 Toluca Lake Ave, N. Hollywood, Calif.

Hailed at thirteen as the greatest musical prodigy of the twentieth century and as the modern Mozart, Erich Wolfgang Korngold, once the most promising of modern musicians, is since 1934 living permanently in Hollywood and composing music for the motion pictures. He has written scores for *Midsummer Night's Dream* (1935) (adaptation of Mendelssohn's work), *Green Pastures* (1936), Juarez (1939), *The Sea Wolf* (1941), *Kings Row* (1942), *The Constant Nymph* (1943), among many others, and he received an Academy Award for his work in *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). "Art is lonely today," Korngold declares. "The public is against great art. It wants something cheaper. Films and the radio suffice to entertain it, since the opera and the symphony orchestra are not sources of joy to it."

Erich Wolfgang Korngold was born in Brünn, Moravia, on May 29, 1897, the son of Dr. Julius Korngold, the music critic of Vienna's first newspaper, the *Neue Freie Presse*. The family moved to Vienna in 1901. According to his father, Erich showed a desire to direct whatever music was being played when he was only four years old. "The house," wrote Edwin Hughes, "was a musical one, Dr. Korngold being an excellent pianist and a thoroughly versed musician in the best sense of the word . . . so that young Erich was happily born into an atmosphere saturated with music. At five years he was able to play his part in four-hand music at the piano. His father saw that he was placed in proper hands for his further guidance, insisting on the study of harmony from the very first lesson which the boy received in piano playing at the age of six. His progress was startlingly rapid, as Erich took to musical theory as a duck to water, and at the age of seven he had already begun to write small compositions. When he was nine he had gone so far as to begin the composition of a dramatic cantata, to which a fellow schoolboy of like age furnished the text! . . He had already given evidence of a melodic and harmonic sureness in all that he attempted which was nothing short of astounding." When he was ten he wrote an "atonal" Fairy Tale Cantata (text by a schoolmate) which greatly interested Gustav Mahler.

The first of Korngold's compositions to receive a public hearing was *Der Schneeman (The Snowman)*, a pantomime written when the boy was eleven. That composition, the six piano pieces entitled *Don Quichotte* (*Don Quixote*), and his first piano sonata in D minor had already been privately printed and sent to various composers, who had all expressed their approval, Richard Strauss going so far as to remark, in effect, that it seemed useless for men like himself to make further effort when "that boy" could outstrip them all. The *wunderkind* already, therefore, had enough of a reputation for the wife of the Austrian Prime Minister, the Baroness Bienerth, to think of him when she was looking for "some distinct novelty for the entertainment of her guests" at a *soirée* which she had arranged. She had the eleven-year-old composer's pantomime *Der Schneeman* performed with him at the piano, and it was such an immense success that it was decided to give another performance for charitable purposes. "Seats were placed on sale at the enormous price of one hundred crowns ($20) each; but in spite of the fact, the roomy salon at Baron Bienerth's palace was completely sold out for the occasion."

Schuyler Crail

ERICH WOLFGANG KORNGOLD

Korngold's extraordinary talents then became the talk of musical circles everywhere. *Der Schneeman* was played on forty German opera stages; was still played in 1933 at the *Wiener Oper*. A trio composed one year after the pantomime was given its world première with Bruno Walter '42 at the piano. Korngold also wrote a second piano sonata, opus 2 in E major; *Maerchenbilder,* opus 3; overture (*A Winter's Tale*) for large orchestra; and opus 5 (sinfonietta for large orchestra with the motif of the *Joyful Heart*). All these compositions were widely performed. In his musical ideas Korngold was described as "the most modern of the moderns on the path cut by Richard Strauss and widened by Gustav Mahler and other lesser lights."

Such faults as must, of course, have appeared in his music were ascribed to the composer's extreme youth. He was interviewed by the press, which described him as a "sturdy young fellow, fond of his school companions . . . in fact, in everything apart from music . . . quite a normal boy." He did not go in for sports, and his favorite occupation, aside from music, was reading—he liked to read philosophical works. When he was punished by his father, they said, he was not allowed to play Richard Strauss scores on the piano, nor to read more than one book a day by Nietzsche.

"My son," said Dr. Korngold, "is a puzzle to me. . . While in the beginning I acted as a critical adviser to him, at present I am but an ordinary hearer and admirer, for, although somewhat erudite, I do not possess a twenty-thousandth part of my son's musical perception. . . Erich receives his inspiration anywhere. Often while walking he suddenly gets red in the face; a dreamy look comes into his eyes; he seems to have found solitude amidst the crowd. Then we know; we hurry home;

KORNGOLD, ERICH WOLFGANG—*Continued*

he sits himself down at the piano; he begins to improvise, and a new idea is born. . ."

There were critics, however, who were not so enthusiastic. Some asserted that there was "plenty of room for what one might term honest doubt as to the extent of his authorship, and much bitter controversy arose over how much his father edited his work." One critic remarked that "there is no doubt about young Korngold's being a genius of some sort, but I wish that the term were not falling into disrepute, as it seems to me that it is nowadays. . . It is too early to say anything about Erich Korngold's character in the future, but at the age of thirteen he has arrived at a sophistication so diabolical as to shake the foundations of being." The same critic noted, as had others, that Korngold's music bore the hallmark of Richard Strauss, and that there was not a "new or fresh word, or the faintest promise of one, in his melodies," although his harmonies and rhythms were comparatively original and daring.

Korngold's first opera was *Der Ring des Polycrates (The Ring of Polycrates)*, written when he was sixteen. *Violanta*, his second, was concerned with Violanta and her Freudian love for the man who had seduced and brought about the death of her younger sister. According to Olin Downes '43, Korngold composed it when he was seventeen, and "apparently no one had the discretion to keep him from publishing it."

The critics found this opera remarkable as the product of a boy of seventeen, and acknowledged that it had "merit of a sort," but were not overly enthusiastic as a whole Olin Downes commented that the music was "remarkable for its technical precocity and its lack of originality. Infant prodigies, like mushrooms," he said, "are best allowed to mature in the dark." *Violanta* was performed at the Metropolitan Opera House in New York and injudiciously coupled with *Hansel and Gretel*, which placed anxious parents in the dilemma of either denying their offspring the delights of Humperdinck's fairy tale or exposing them to Korngold's "spicy story." *The Nation* found it doubtful that the addition of *Violanta* to the Metropolitan repertoire would be of permanent value.

European critics, on the other hand, praised *Violanta*. Both it and *Der Ring des Polycrates* were played on nearly all German, Austrian, and Swiss stages. Korngold when not quite twenty conducted both operas at Vienna and Berlin. Bruno Walter also conducted them.

Korngold's next opera, and unquestionably his most important work, was *Die Tote Stadt* (*The Dead City*), in which Maria Jeritza made her debut at the Metropolitan Opera House in 1920. The plot of the opera deals with a man who is unable to forget his dead wife, Maria, and still lives with her in his thoughts. This opera was very well received. The critics agreed that, despite its lack of originality, it had many charms. Deems Taylor '40 wrote: "In general the faults of the score are those that would be expected of youth—lack of individuality, over-emphasis, bad taste, and emotional immaturity. Of Korngold's talent for composition there can be no question. *Die Tote Stadt* is an amazing performance for a boy of twenty-two." The opera had been given premières simultaneously at Cologne, Hamburg, and Vienna. In Hamburg twenty-five performances were given within four months; in Vienna it had sixty performances. It has been performed on more than seventy stages and translated into many languages.

In 1928 his next opera, *Das Wunder der Heliane* (*The Miracle of Heliane*), was produced with a lavishness accorded no other contemporary operatic composer save Richard Strauss. It was first performed in Hamburg and Vienna, with Lotte Lehmann '41 and Jan Kiepura '43 in the leading roles. The opera excited "little critical disagreement and strikingly little interest." The music was described as "conservative, almost conventional," although critics had called Korngold, some ten years previous, "an iconoclast whose harmonic daring makes even radicals gasp and who is suspected of never having written a pure consonance in his life except by accident."

In 1930 Korngold became a professor of the *Wiener Staats Akademie für Musik*. Several years later his latest folk-opera *Die Kathrin*, had its first performance in Sweden in October 1939. It aroused little critical comment. In 1936 he was hired by Warner Brothers to compose scores for their films, becoming head of the composing staff of their music department. He has not, however, wholly abandoned the opera. In the film *Give Us This Night* Korngold inserted a short opera based on Shakespeare's *Romeo and Juliet*, the first opera written exclusively for film production. "Apparently," remarked the *Musician*, "Korngold realizes that the composing of an opera for presentation in opera houses is a thankless task at best, and that the audience of the motion-picture world is the only one that is big enough to warrant the producing of new works on a large scale." According to Aaron Copland '40, he has still, however, to become expert in using the motion-picture idiom; he still tends "to get overcomplex in the development of a musical idea." In the fall of 1942 Korngold came to New York City in order to conduct the New Opera Company's production of Johann Strauss' *Die Fledermaus* which appeared under the title of *Rosalinda* and was an enormous success (more than 400 performances on Broadway). Korngold also adapted and had charge of the musical supervision of Offenbach's *Schoene Helena*. (These two productions were given in connection with Korngold's collaboration with the late Max Reinhardt, which began in 1929.)

"For the young composer," said Korngold, "there are now many dangers. . . He should close his eyes to the films and his ears to the radio. He should simply write serious music, as the masters did . . . for writing entertainment music is not composing . . . and those films . . . are dangerous, too, for they need so many musicians! They hire every composer they can find, with the result that many of them lose their best inspirations in pictures that will be scrapped tomorrow." "My main ambition," he said later, "is to unite music to fit the picture that will still be music without the picture."

Korngold is said to be wealthy in his own right. "If [the film producers] do not like what he writes, if his own work dissatisfies him, or if he does not like the picture, he stops work immediately." He never uses the method of writing for the piano and then orchestrating his work: if his composition is orchestral it is written in full score. He is said to work extremely hard and to be "his own worst critic."

Contemporary modernists, comments *Etude*, are wont to say that Korngold "came too early to the flowering of his genius, that he said what he had to say, and never grew." David Ewen remarks, however, that "it is yet too soon to write an obituary to his artistic career."

Aside from his operatic and cinematic works, Korngold has composed music for Shakespeare's *Much Ado about Nothing*, songs, chamber music, and orchestral works. He has studied under Robert Fuchs and Alexander von Zemlinsky. Korngold plans to remain in the United States permanently, for he took out his first papers for his wife and two sons in 1937. They all became citizens in February 1943. Since 1924 Korngold has been married to a granddaughter of Adolf von Sonnenthal, actor of the Hofburg in Vienna, who was also famous in the United States. Korngold is about five feet six inches tall, dark, and rather stout, carelessly dressed and with, according to *Etude*, "a certain boyishness inherent in great men."

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KROCK, ARTHUR Nov. 16, 1886- Journalist

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Twice winner of the Pulitzer Prize, Arthur Krock, head of the New York *Times* Bureau in Washington, and one of the half-dozen people who determine *Times'* policy, ranks high in the field of contemporary American journalism. A newspaperman for more than thirty-five years, Krock has spent much of his life as Washington correspondent for various newspapers. He is a staunch defender of State Department policies on the international front, and a consistent foe of the New Deal on the domestic front.

Arthur Krock was born in Glasgow, Kentucky, on November 16, 1886, the son of Joseph and Caroline (Morris) Krock. He was educated in the public schools of Kentucky and Illinois, and matriculated at Princeton University with the class of 1908, but was unable to continue his studies because of "a family recession," and he was not graduated. Twenty-nine years later President Dodds of Princeton conferred the degree of M. A., *honoris causa*, upon him with the remark that Krock was "at last a graduate of Princeton."

After he left Princeton young Krock made his way back to his native Kentucky, "broke and green." He decided that he would like to enter newspaper work, but, unfortunately for him, the "cub" system prevailed at that time, and "one worked for a while without pay in exchange for the journalistic grounding a city editor sourly gave." Krock could not afford to do this, so he applied at several newspaper offices and pretended that he was already an experienced newspaper reporter. In 1906 he finally got a job as police reporter on the Louisville *Herald* at $15 a week. The following year he became assistant, while still on the *Herald*, to the Kentucky correspondent of the Cincinnati *Enquirer*, and was taken by his chief to the national political convention at Chicago and Denver. "I returned," wrote Krock, "a traveled journalist, the envy of my police reporter associates."

Krock left the *Herald* in 1908 and, after a brief experience as chief deputy sheriff of Jefferson County (Kentucky), joined the Associated Press in Louisville as night editor. "A tour of duty from eight at night until five in the morning" proved too bleak for him, however, and he gratefully accepted the position of Washington correspondent for the Louisville *Times* in 1909. In 1911 he became Washington correspondent for the Louisville *Courier-Journal* as well, both papers being edited and partly owned by the same man. Krock returned to Louisville in 1915 as editorial manager on both papers, working under the Colonel Henry Watterson regime. The Peace Conference at Paris in 1918 and 1919 took Krock to France, and from there he contributed syndicated articles to various newspapers. He was one of the three American members of the Inter-Allied Press Committee of fourteen which induced the Peace Conference to open its sessions to the public.

In 1919 Krock became editor in chief of the Louisville *Times*, a position which he held until the fall of 1923, when he left for New York. In that year *The Editorials of Henry Watterson*, a book which Krock compiled, appeared. For a time Krock worked for Will H. Hays '43 (outside journalism for the first time in Krock's life); then he became assistant to Ralph Pulitzer, president of the New York *World*. Krock remained with the *World* until the spring of 1927, when he resigned his post in order to join the editorial staff of the New York *Times*, which he calls "the cleanest and best of markets" for his wares.. Upon the death of the *Times'* Washington correspondent, Richard Oulahan, in 1932, Krock succeeded to his position; and he has been the *Times'* correspondent in Washington ever since.

(Continued next page)

ARTHUR KROCK

When he first arrived in Washington as *Times* correspondent, Krock wrote, "I possessed a working knowledge of politics and politicians. It was soon necessary to fortify this with a smattering of economics, for news began to be money and statistics. . . But familiarity with the great national game of politics, which ever directs or attempts to direct the operation of economic laws, was a real asset—laboriously acquired over the long years."

Most of Krock's writing is now confined to a column, "In the Nation," on the *Times'* editorial page. "This," according to Quincy Howe '40, "is not a column in the usual sense. It is not syndicated and it expresses the *Times'* point of view." (Krock himself has said he does not always express that newspaper's point of view.) Leo C. Rosten '42 considers Krock's column "distinguished by a severe impersonality and a more objective approach than is found in other columns." Although primarily a columnist, Krock occasionally writes news dispatches on important events for the *Times*, too.

Krock won the Pulitzer Prize in 1935 and 1938 for "distinguished service as a foreign or Washington correspondent during the year, the test being clearness and terseness of style, preference being given to fair, judicious, well-balanced, and well-informed interpretative unity which shall make clear the significance of the subject covered in the correspondence or which shall promote international understanding and appreciation." The 1938 prize was awarded him for his interview with the President—the only exclusive interview Roosevelt '42 has given since he became Chief Executive. At his next press conference Roosevelt apologized for having given one newspaperman an exclusive story, and promised that it would not happen again.

Although a Democrat, Krock turned against the New Deal after 1936. "He had," wrote Howe, "several altercations with New Deal officials about quotations and interpretations that appeared in his column, and rarely did his critics get the last word." Krock has criticized Roosevelt as guilty of "more ruthlessness, intelligence, and subtlety in trying to suppress legitimate unfavorable comment than any other figure I have known." He considers Roosevelt, however, the greatest reader and critic of newspapers he has ever seen in the Presidential office and considers him qualified "as the chief of a great copy desk." Once, told that Krock was "ninety-five per cent for you," President Roosevelt replied: "But, oh, that other five per cent!"

Krock wrote one chapter, "Washington, D. C.," in *We Saw It Happen* (1938), edited by Hanson W. Baldwin '42 and Shepard Stone. In it he predicted that the New Dealers would eventually disappear and their leader [Roosevelt] and his methods, though not his ideas, be obscured. "Generally," Krock wrote, "the prophecy can be made that the Government will be taken over by some form of liberals or by a species of fascists."

Of the Presidential order limiting incomes to $25,000 a year, Krock wrote in the *Times*: "The New Deal campaign, founded in the Communist Party platform of 1928 and most lately sponsored by the C. I. O. and Mrs. Roosevelt '40, to limit all net incomes to $25,000 a year is proceeding according to plan. . . There is little doubt that, as in the instance of wartime prohibition, some New Deal advocates of the wartime regulation have permanent income controls in mind, not necessarily as high as $25,000, and world conditions in July 1944 [the date when the law expires] will probably still provide them with emergency conditions."

In his recent speeches and articles Krock has reproached the Government for its "lack of candor" in giving out information to the press. To the American men who are giving their lives to defend the nation, said Krock, "the Administration and Congress owe a solemn obligation: the truth. In wartime, for excellent reasons, it cannot always be the whole truth. But always it should be nothing but the truth." Previously Krock had alleged that the Administration was making efforts "to discredit and restrict American newspapers." He also commented that the New Deal had perfected a formula of press control based on the President's press conferences and comprising "official favors surreptitiously extended to syndicated columnists who are sympathetic" and government press agents working to "circulate every Federal act in favorable terms, to gloss over errors and conceal what is desired not to be known." This policy was conducted, Krock further declared, with "technical denials of essentially true news stories and steady implications that the press is unreliable and often venal." Krock has more than once attacked the Office of War Information on the grounds that it was putting out New Deal propaganda.

But he has even more important bones to pick with the Administration. The New Deal, he finds, is too full of "collectivist doctrinaires" and bureaucrats who are eager to put industry ("which has performed such miracles of war supply") in a bad light, quick to give in to pressures of any sort from organized labor, which has been guilty of so many "excesses." Furthermore, New Deal legislation is constantly endangering "States' rights." (In December 1943 Krock himself joined the "States' Rights" Republicans and Southern Democrats in opposing the Federal ballot for soldiers.)

Not that Democrats *per se* are anathema to Krock. Among his greatest heroes are Senator Byrd '42 and Secretary of State Hull '40. There is no act of the State Department—from its "appeasement" of Franco '42 Spain and Vichy France and its consistent snubbing of de Gaullists to the policy of "expediency" in North Africa and Italy that brought in Darlan '41 and Badoglio '40—that has not impressed Krock as great statesmanship. Robert Murphy '43 and Breckinridge Long '43 have come in for only a little less praise than Hull, the "great architect" of the Moscow Declaration. Sumner Welles '40, however, was always one of Krock's *bêtes noires*, and Walter Winchell '43 reports that when Welles finally resigned as Under Secretary of State and was offered a job on the *Times* he told Arthur Hays Sulzberger '43 that he would not work for the *Times* "so long as Arthur Krock worked for it."

Krock has not always been so admiring of the Administration's military strategy as of the State Department's political strategy, however. In May 1943 he gave extremely favorable publicity to Senator Chandler '43 and his "Beat Japan first" speeches. In October 1943 the criticisms of the Senators who had returned from a tour of the War fronts were repeated by Krock with approval, the testimony of Senator Lodge '43 being called "particularly cogent, informing, and thought-compelling."

Arthur Krock was assistant to the chairman of the Democratic National Committee of New York during the campaign of 1920. He is an officer of the French Légion d'Honneur and holds the Officer's Cross, *Polonia Restitua*. His clubs are the Metropolitan and the Gridiron in Washington.

On April 22, 1911 Krock married Marguerite Polleys, who died in 1938, leaving him one son, Thomas Polleys Krock. On June 14, 1939 Krock married Martha Granger Blair of Washington, D. C. They have no children.

Although Krock says he has no favorite recreation, sports, or hobbies, he "likes to sing Gilbert and Sullivan, to talk late, and to gnaw a chicken bone while he reads in bed. But he's not fond of Washington. The city, he says, is full of 'envious conflict.' He'd rather live in New York." Dark and bespectacled, Krock is five feet nine inches tall and weighs 155 pounds.

According to Quincy Howe, Krock likes to "hobnob with the mighty, to play the role of kingmaker." "Krock's social prestige," writes *Look* Magazine, "is as loftly as his professional standing. . . The Krocks' intimates include Alice Roosevelt Longworth '43, the Byrds of Virginia, and a list of State Department personages." Krock was also the only newspaperman among the guests at the first formal dinner given in Washington by the Vichy French Embassy early in 1942, before the Vichy Government severed relations with the United States. (Krock had known Gaston Henry-Haye '40, the host at that dinner, since the days when Henry-Haye came to Camp Zachary Taylor in Louisville with a French military mission as an instructor in the use of the bayonet.)

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KROLL, LEON Dec. 6, 1884- Artist

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A painter "in the great tradition," artist Leon Kroll scoffs at the idea that academic training kills talent, declaring that "any talent that can be killed by training deserves to die, because it probably has no vitality anyway." One of the most successful of contemporary American artists, a persistent prize winner, Kroll is noted for his "sound craftsmanship" and for his "deep sincerity." "Leon Kroll's painting," wrote Jeanne Adeney in the *Canadian Bookman*, "is modern, but not exaggerated. . . It is simplified to the essential gesture, the essential modeling and accent."

Leon Kroll was born on December 6, 1884 in New York City of music-loving parents, Marcus Nathaniel and Henrietta (Moss) Kroll. The boy's interest in art developed very early and, as a child, according to Peyton Boswell, "he used to haunt the old red brick and granite Metropolitan Museum." At the age of fifteen young Kroll chose to earn his own living, and he worked his way through the Art Students League, studying under John H. Twachtman. Kroll then left the League to study at the National Academy of Design, where he received the sound academic training so evident in his pictures. He became the Academy's "crack student," just as Eugene Speicher, with whom Kroll has sometimes been compared, was the "crack student" of the League.

From the Academy the young artist went to Paris to study under Jean Paul Laurens at the French Julian Academy, and within four months he had won the grand prize for painting the nude. This was not Kroll's first prize, since he had won all school honors for which he had competed. In Paris he studied the paintings of Cézanne and Renoir, but Poussin was his idol.

The young man returned to the United States in 1910 and "set to work eagerly painting the life and industry of New York." He became an instructor at the National Academy in 1911 and had his first one-man show there. His first picture was sold for $100. Kroll's show brought him many friends, among them the artists Glackens, Henri, Speicher, and Bellows (the "crack student" of the Henri school). The three young painters, Speicher, Bellows,

Paul Hansen

LEON KROLL

and Kroll, became a triumvirate which Bellows caricatured in one of his pictures. Two years after his first individual exhibition, invited by Arthur B. Davies to exhibit in the famous Armory Show (1913), Kroll sold eighteen pictures in one week, making $10,000, which he spent "with happy abandon" in a year. For the next two years he did not sell another painting.

Kroll's rapid garnering of the "most coveted awards and honors that can come to an American artist" soon began to bring him to the attention of the public. His pictures sold well, and in 1919 he was appointed visiting critic for the Maryland Institute of Arts. From 1924 to 1925 he served in the same capacity at the Art Institute of Chicago, in 1929 he became visiting critic for the Pennsylvania Academy of Fine Arts, and later he became visiting art critic at other schools, colleges, and institutions.

At the Carnegie International Exhibition in 1936 Kroll won the first prize. The Department of Justice in Washington immediately selected him as one of the eleven artists commissioned to decorate their recently completed building. That was Kroll's first mural commission. It was followed two years later (1938) by his appointment to the task of painting "one of the most ambitious murals ever executed" in the United States: the decoration of the Memorial Chamber of the Worcester (Massachusetts) War Memorial. The largest of the panels was thirty by fifty-seven feet. For an entire year Kroll worked on small-scale compositions and studies in a secluded studio in the country. These drawings were, he said, "presented to a full meeting of the Commission. . . The project was unanimously accepted." He then moved his household to Worcester so that "no time would be lost and the influence of my environment might have effect on the work," and he began to carry out his plans. Two young artists worked with him part of the time, but much of the time he worked alone. Since he considered fresco unsuitable for his purposes, Kroll decided to work in oil on canvas, and, as no canvas of the size he needed was available, he had to commission a huge piece direct from the manufacturers in London. A special loom was needed in order to fill the unusual order. The entire work on the mural took the artist three years; when it was completed in 1941 it was called a "notable achievement."

Upon the completion of the mural, the Krolls moved to Mount Kisco, New York. The artist divides his time between his country residence and his studio in New York City, because "although the rolling hills, furrowed fields, and the broad spaces of nature are the main source of his inspiration, he is not a man for isolation. The call of the city, with its motives, companionships, and activities, is one which cannot be denied for long."

Kroll is primarily a landscape and portrait artist. He paints his pictures after considerable preparatory study. The human figure is his chief interest, and he prefers to people his landscapes. The *American Artist* in commenting on Kroll's nudes describes them as "painted with a dignity which expressed his adoration and his good taste. They have a grace that testifies to his competent craftsmanship—a welcome contrast to the treatment of the figure by so many contemporary artists." On the other hand, Edward Alden Jewell comments that Kroll's forms "remain static, posed studio figures" and that his effects, although "brilliantly contrived," are "pedantic and artificial." Kroll has been called a "slick" painter, although some critics take exception to the term, calling him a romanticist who gives his pictures "an ingratiating charm" and "a kind of youthful bloom" which lend them a persuasive appeal. His paintings are, wrote the *American Artist*, "more than an escape from troubled contemplation of a world in travail: they restore our serenity and give us strength when we return to the grim tasks that await us."

All critics agree that Kroll is an excellent craftsman—he has a good sense of color, composition, and design. "When I speak of design in a canvas," said Kroll, "I mean a fine organization of areas and shapes, a just balance of round and straight forms, intelligent use of horizontal, vertical, and diagonal directions, a sense of the influence of three-dimensional form on two-dimensional pattern, all planned to include within allotted areas the forms of representation intended in the area." "Leon Kroll," wrote James Lane, "brings to us an art of sound discipline, a painting that is often grandly designed and always *soignée.*" "It is true," commented another critic, "Kroll does not, as one might wish, storm the heights of Olympus; he prefers to curb his creative intuition in order that his pictures may remain substantially descriptive. Yet there is a certain air of elevation to his style and his craftsmanship—always concise, solid, and intelligent—which is gracefully vigorous." Kroll is generally considered one of the soundest of American painters.

Leon Kroll is represented in most of the important museums of the United States, as well as in many private collections. He is fair, five feet five inches tall, and weighs 150 pounds. On October 18, 1923 he married Geneviève-Marie-Thérèse Doméc. The couple have one daughter, Marie-Claude.

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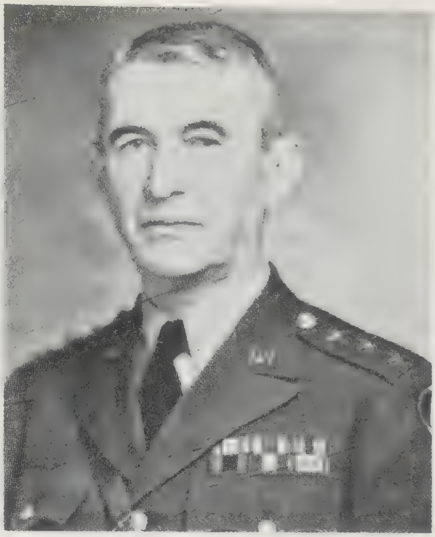
KRUEGER, WALTER (krü'gėr) Jan. 26, 1881- United States Army officer

Address: b. c/o War Department, Washington, D. C.

Prussian-born General Walter Krueger is regarded as one of the United States Army's most learned students of strategy and military history, and as a tactician of first rank. Next to General Lesley J. McNair '42, Krueger is also conceded to have had a greater influence on the training of the Army than any other single officer. Having risen from the ranks to win distinction in an overseas command during the First World War, Krueger continued in the service and advanced to the command of the 3rd Army in 1941. He was then ordered to Australia, at the request of General Douglas MacArthur '41, and placed in charge of the newly created (February 1943) 6th Army that includes most of the troops in Australia and New Guinea. If General MacArthur returns to the United States in 1944, Krueger is expected to take over his command.

Born in Flatow, West Prussia on January 26, 1881, the son of Julius O. H. and Anna (Hasse) Krueger, Walter Krueger was brought to the United States at the age of eight. He attended public schools in the Middle West, and was a student at the Technical High School, Cincinnati, Ohio when the Spanish American War broke out. At the age of seventeen (1898) he enlisted for war service from his home at Madison, Indiana, and he served as a non-commissioned officer in Cuba until mustered out of the volunteer service in 1899. In June of that year he re-enlisted as a private in the Regular Army and was sent to the Philippines. There, as corporal and sergeant, he was with the 12th Infantry until June 1901, during which time he took part in several engagements on the Island of Luzon during the Philippine Insurrection. He was commissioned a 2nd lieutenant of Infantry in the Regular Army in 1901. He next joined the 30th Infantry, with which he served until November 1903. He then accompanied his regiment back to the United States.

In 1904 Krueger was married to Grace Aileen Norvell, who "has followed with enthusiasm the Army wife's career," sharing her husband's interests, taking care of social obligations, and handling domestic problems.



U. S. Army Signal Corps

LIEUT. GEN. WALTER KRUEGER

The Kruegers have two sons, James Norvell and Walter, and a daughter, Dorothy Jane, who is married to an Army officer.

Following his marriage Krueger was on duty at Fort Crook, Nebraska until 1905, when he was ordered to Fort Leavenworth, Kansas to attend the Infantry-Cavalry School. Having completed the course he remained there as a student officer at the Staff College, from which he was graduated in 1907. His next service was with the 23rd Infantry at Camp John Smith and at Fort Ontario, New York, until January 1908.

Ordered back to the Philippines, Krueger was in charge of mapping the Islands and he served with the Military Information Division. On his return to the United States he was assigned to duty as instructor in the Department of Languages at the Army School at Fort Leavenworth until 1912. For the next two years he served with Infantry troops at Madison Barracks, New York, and he was then detailed as inspector-instructor of the Pennsylvania National Guard at Pittsburgh. In June 1917 he was transferred to Washington, D. C. to the Office of the Chief of the Militia Bureau. In August of the same year he went to Camp Taylor, Kentucky, first as assistant, then as acting chief of staff of the 8th National Army Division.

Sailing for France in February 1918, Krueger first attended the General Staff College at Langres. He was then appointed assistant chief of staff for operations, 26th Division, with which he served in the vicinity of Toul and Château Thierry until July 1918. He returned briefly to the United States to rejoin the 84th Division at Camp Sherman, and he accompanied that division to France. In October he was detailed chief of the Tank Corps, A. E. F. After the Armistice, until May 1919, he saw extensive overseas service at the Line School at Langres, and as chief of staff for various operations in France and in Germany.

(Continued next page)

KRUEGER, WALTER—*Continued*

Krueger, with the rank of colonel (temporary), was awarded the Distinguished Service Medal with the citation: "By his high professional attainments, superior zeal, loyal devotion to duty, soldierly character, and his dominant leadership, he has exercised a determining influence upon the commands with which he has served, and has contributed in a marked degree to the success of the military operations of our forces."

On his return to the United States, Krueger served until July 1920 at the Infantry School, Fort Benning, Georgia, and as commanding officer, 55th Infantry, at Camp Funston, Kansas. He then attended the Army War College in Washington, D. C., and was graduated in June 1921. He remained there for a year as instructor. He was then detailed to the War Plans Division of the General Staff, Washington, D. C., and he served in this capacity until 1925. After he was graduated from the Naval War College in Newport, Rhode Island in May 1926 he served with the 22nd Infantry at Fort McPherson, Georgia.

A year at the Air Corps Primary Flying School at Brooks Field, Texas was followed by service in Omaha, Nebraska as assistant National Guard officer until May 1928. Krueger was then ordered to the Naval War College for a four-year tour of duty as a member of the college staff. In 1932 he joined the 6th Infantry at Jefferson Barracks, Missouri, and he commanded that regiment for two years. He then returned to Washington for duty again with the War Plans Division of the War Department General Staff. In May 1936 he became assistant chief of staff for war plans. Two years later he assumed command of the 16th Infantry Brigade at Fort George Meade, Maryland. He was then ordered to Fort Sam Houston, Texas to command the 2nd Division; and in October 1940 he assumed command of the 8th Army Corps with headquarters at Fort Sam Houston.

It was in May 1941 that Krueger, with the rank of lieutenant general (temporary) was assigned to the command of the 3rd Army with headquarters at San Antonio, Texas. As a result of sound training plus skilled strategy, Krueger's 3rd Army administered a smarting defeat to the 2nd Army of General Ben Lear '42 during Army maneuvers in Louisiana. While in charge of the Southern Defense Command Krueger was also instrumental in fostering friendly relations between the United States and Mexico. As the guest of the Mexican Government during the celebration of the 32nd anniversary of the Mexican Revolution, he was given the Order of the Aztec Eagle, Mexico's highest decoration. President Roosevelt '42 nominated him for the rank of lieutenant general for the duration of the War.

By February 1943 American forces in the Southwest Pacific had grown to such size as to necessitate the formation by the War Department of the 6th Army. General Krueger, succeeded by General Courtney H. Hodges '41 in the 3rd Army Command, was placed in charge of the new army in Australia and New Guinea, thus relieving General MacArthur from tactical responsibility and giving him more time for the total campaign against the Japanese. The assignment of Krueger was the result of a specific request from MacArthur, who was well aware of the Krueger reputation as a tactician. A competent source has also said that every Army division now in action "has learned from Krueger, either because it served under his command, or because it got a first-hand knowledge of his methods by opposing him in maneuvers." By the end of December 1943 the 6th Army had not only wrested the island of New Britain from the Japanese, but were rapidly cleaning up all the Japanese in the Cape Gloucester area.

A stern disciplinarian, Krueger is admired as "a soldier's soldier." He reads widely, his principal reading outside the field of military writings being on general history. He has translated William Balck's *Infantry Tactics* (1911) and Friedrich Immanuel's *The Regimental War Game* (1907).

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KRUEGER, WILHELM (krʏ'gėr) Died May 2, 1943 Chief of the Gestapo in Poland and principal organizer of German terror campaign against the Poles; one of "unholy ten" indicted by Polish Government-in-Exile for trial after the War; assassinated in Kraków.

Obituary

N Y Times p4 My 10 '43

KRUGER-GRAY, GEORGE (EDWARD) (krü'gėr) Dec. 25, 1880—May 4(?), 1943 British landscape and portrait painter; internationally known for designs of seals, coins, and medals.

Obituary

N Y Times p27 My 5 '43

KÜCHLER, GEORG VON (küch'ler) 1881- German Army officer

Address: b. c/o Ministry of War, 6 Vossstrasse, Berlin, Germany

A specialist in artillery, Field Marshal Georg von Küchler is one of Hitler's '42 more successful "finds." A relatively unknown military professor, he was discovered by the Führer and put into the field with signal success. He took part in the invasion of Poland, commanded the assault on Holland, and led the final bitter attack on Dunkerque. Once he is reported even to have "doubled in brass as a diplomat" to "persuade" the Finns to forswear any thought of peace with Russia. He was in 1943 in the command of a large part of the left wing of the German armed forces in Russia—not a very happy position.

Georg von Küchler was born in 1881, the descendant of an old Prussian Junker family. He received a military education at the cadet school and entered the Army in 1901. Later he attended the military academy for further study. During the First World War he served as General Staff officer, seeing action at the Somme, Verdun, and Champagne. After the War he continued his military career; by 1936 he had become a lieutenant general and was serving as inspector of the Army academies when he came to Hitler's attention. He was placed in command of the 1st Army Corps, at Koenigsberg, in 1937. Grateful, he showed his loyalty to Hitler by giving him his full support during the conflict of army and party in the following year. He was one of the few ranking generals not dismissed after this conflict.

Von Küchler's first chance for action came early in 1939, at the occupation of Memel. Memel, a small strip of land along the Baltic Sea, had been detached from the Reich at Versailles and set up as a free port for the new Lithuanian Republic. While the region's status was still uncertain it was seized by Lithuanian troops. Ultimately a semi-autonomous government was created under League auspices. In March 1939 Germany finally put an end to this "intolerable" situation. With the ready assistance of the strong and active National Socialist Party under Dr. Ernst Neumann a crisis was precipitated, the question of "self-determination" was raised, pressure was brought to bear on the Lithuanian Republic, and on the morning of March 23, 1939 the Province of Memel was officially made part of the German Reich. While the Führer arrived off Memel on the pocket battleship *Deutschland*, the first German troops crossed the River Niemen at Tilsit, where Napoleon and Czar Alexander I of Russia had once met on a canopied raft to sign their famous treaty. These troops, under von Küchler's command, consisted of the 1st Company of Tilsit Infantry, followed by a battery of motorized artillery, armored cars, and motorcycle troops. Accompanied by Himmler '41 and by Erich Koch, provincial leader and supreme President of East Prussia, von Küchler's troops moved on toward the city of Memel. Hardly any resistance was encountered, and the occupation proved uneventful. Only a few soldiers participated, since the Marines who came by sea formed the official occupational force.

More eventful was von Küchler's next venture on the field of battle. At the time of the invasion of Poland, "in compliance with instructions issued by Colonel General von Brauchitsch '40, Commander in Chief of the Army, when the operations of the German forces began at 4:45 a. m., September 1, 1939," von Küchler found himself in command of the 3rd Army of the group of armies of the north, under Colonel General von Bock '42. The Poles believed that East Prussia could not be used effectively as a base for operation, but von Küchler proved that they were wrong. The operations in Poland were designed to "destroy as much as possible of the Polish Army in the territory west of the Vistula River" and, by advancing the exterior flanks, to "prevent any Polish attempts to establish a defensive line along the banks of the Vistula."

Von Küchler's next chance to distinguish himself came with the assault on the Low Countries and France in the spring of 1940. On this occasion he commanded the 18th German Army of the northern group of armies under von Bock. This was the northernmost army, placed opposite Holland. At the signal for the surprise attack on the morning of May 10, 1940, von Küchler led the swift advance into Holland. The Dutch armies withdrew from the frontier as the Germans landed thousands of parachute troops behind the lines. Von Küchler sent his motorized units inland with the greatest speed. Supported by aircraft, they broke through the Dutch fortifications of the Yssel and the Grebbe line and succeeded in bisecting the country by taking the important bridge at Moerbeke, main artery for motor and rail traffic between North and South Netherlands. On May 15 all Dutch resistance stopped, except in the province of Zeeland in the southwest, which was of vital importance to the defense of Antwerp. At that time only the area around Amsterdam and to the north was still held by defenders; the rest of the country had already been conquered. Proof of the unexpected swiftness of the assault was the fact that advance units of the 7th French Army under the command of General Giraud '42, which arrived according to plan, found themselves in a German pocket, even though they were fourteen hours ahead of schedule.

GEN. GEORG VON KÜCHLER

The conquest of Holland virtually completed, von Küchler's troops turned into Belgium. They occupied the city of Antwerp, which the Belgians had evacuated, on May 18, the day on which the last resistance in Zeeland was overcome. "With the power of a hydraulic press" they closed in on the Allies, crossing the Scheldt River under cover of the smoke of oil tanks which they had set afire. As the Allied troops were trapped in a pocket along the sea with the capture of Abbeville in the south, von Küchler "pushed on step by step against great resistance." With the surrender of the Belgians on May 28 von Küchler's army rushed forward into the coastal region which was now undefended. Then they started to close in on Dunkerque. Bad weather, flooded lands, and

KÜCHLER, GEORG VON—*Continued*

stubborn resistance held the Germans off for several days. On June 4 Dunkerque fell. Von Küchler then led his troops into France. He was in command of the forces that ultimately occupied Paris. As a result of his success in the field von Küchler was now elevated to the rank of field marshal.

The following year von Küchler was put at the head of one of the armies under the general command of von Rundstedt ['41], for the attack on Russia. Von Rundstedt's armies were to follow an ancient plan, advancing against Leningrad through Latvia, Lithuania, and Estonia. It was of vital importance to the success of this plan that the border states be conquered within the prescribed period. Von Küchler's main contribution was the "cleaning up" of Estonia. He captured Baltic Port and Tallinn, the former capital, after "terrific fighting," and stormed the Narva forts, to be stopped only by the heavy guns of the Soviet naval base at Oranienbaum. As a result von Rundstedt's forces reached Lake Peipus on August 15.

When von Rundstedt had been replaced by Field Marshal von Leeb, the oldest of all German generals, the assault on Leningrad really began. Before the Red Army had a chance to dig in the Germans sent 300,000 men against the city's outer defenses. They were repelled by Marshal Klementii Voroshilov ['41], whose forces included thousands of women and factory workers. Then, having failed to storm the city by force, the German Army tried to subdue it by attrition. Fifty-two infantry, four motorized and four tank divisions, some 6,000 heavy guns, thousands of machine guns, mortars, and planes hammered the city with unrelenting force. Yet the Russians held out. On September 17, 1941 the Germans claimed to be "in plain sight" of Leningrad's center; in April of the following year, when von Leeb was relieved of his command, the city was still undefeated.

With von Leeb out of the way—the "strain" was believed to be "too much for his health"—von Küchler took over the command at the Leningrad Front. All during the spring and summer of 1942 much praise was bestowed upon him by the German press for his achievements in "destroying" the Red Armies attempting to save the city. But the winter of that same year saw the siege of Leningrad brought to an end. The Russians, under General Kiril Meretzkov, regained enough strength to free the city. Despite his lack of success in capturing the city of Leningrad, von Küchler was then given the command of the army group of the north German forces in Russia.

Von Küchler, though "a thorough-going Prussian by birth and mentality, has adopted a curiously un-Prussian untidiness in his personal appearance." He does, however, wear a monocle. "Of medium height, he has the regulation ramrod carriage, a hard face, and thin hair." In German military circles he has won for himself the nickname of "Dunkerque," as a tribute to his achievements there, and von Küchler is reported to be proud of his nickname.

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KUNG, H(SIANG) H(SI) (kung hshē-äng hshē) 1881- Chinese Government official; industrialist

Address: b. c/o Ministry of Finance, Chungking, China

H. H. Kung, China's Minister of Finance since 1933, is truly a member of China's ruling family. Married to Eling ("Pleasant") Soong, he is the brother-in-law of the father of the Chinese revolution, the late Dr. Sun Yat-sen, of Chiang Kai-shek ['40], and of Foreign Minister T. V. Soong ['41]. He himself is the successful owner of private firms, the promoter of several industrial enterprises, and his wife is wealthy in her own right, a representative of the powerful commercial class of China. "Over Dr. Kung's head," Robert Neville wrote in 1941, "has been raging for years a bitter controversy. One hears it charged that he represents the old and bad of China, all the backwardness that has made the country a paradise of unproductive middlemen. It is said that there is great jealousy between him and his brother-in-law, T. V. Soong, the arranger of loans. But Dr. Kung has his own partisans who will tell you that without him China could never have gained the support of its bankers. Certainly he has one intense partisan: Generalissimo Chiang Kai-shek." Freda Utley once claimed that although Kung "has been accused of venality, or of turning a blind eye to the venality of his close associates," his old-style Chinese methods of running the finances of China kept his Finance Ministry more completely under Chiang's control than if Western methods had been used. "Kung manages to finance the War by seeing to it that the squeezers are squeezed."

K'ung Hsiang-hsi (H. H. Kung is the English rendition of his name, which Dr. Kung prefers) was born in T'aiku, Shansi, a province which he calls the "Wall Street of China," in 1881. Member of a prominent family, in 1901, after the Boxer Rebellion, he was sent to America by Viceroy Li Hung-chang. He became a Christian, and received his B. A. degree from Oberlin in 1906 and his M. A. from Yale the following year. He then returned to Shansi, where he established the Oberlin Shansi Memorial College as an affiliated institute of his Alma Mater, and he was elected president of the college. (He remained its president until 1932, when he became honorary president.)

Himself on the directorate of many banks, young Kung participated in the revolution of 1911 as civil and military head of the Taikuhsien district in Shansi, and he kept that banking center in order. After the establishment of the Republic he served for years as adviser to General Yen Hsi-shan, then Governor of Shansi. He was particularly interested in education and in road construction. In June 1922 he served as a member of the Joint Sino-Japanese Commission to settle the details for the rendition of Shantung to China, and he was chief of the Industrial Department of the Shantung Rehabilitation Commission until its conclusion, when he was appointed resident director of the Sino-Russian negotiations.

When Sun Yat-sen set up a military government in Canton, H. H. Kung became finance commissioner of the Provincial Government of Kwantung, holding concurrently the office of Minister of Finance as well as that of Minister of Industry of the Nationalist Government. A member of the Kuomintang Right Wing, a successful dealer in coal and pig iron who was known as a friend of Britain and of America, when the Nationalist Government was formally inaugurated in Nanking he became its first Minister of Industry, Commerce, and Labor. He held this office until December 1930. During this time he put forward an industrial program for the New China which included: (1) the formulation and promulgation of industrial and commercial laws and regulations; (2) the compilation of commercial and industrial statistics; (3) the standardization of weights and measures; (4) the promotion of home industries; (5) the promotion of harmony between capital and labor; (6) the welfare of the laboring class; (7) foreign cooperation, or the employment of foreign capital and foreign ability. (In 1927 Chiang had made his peace with the foreign bankers, and had broken definitely with the Left.)

In December 1930 the Ministries of Industry, Commerce, Labor, Agriculture, and Mining were amalgamated into the Ministry of Industries, of which Dr. Kung was made head. In 1931 he became a member of the Kuomintang Central Executive Committee, and the following year he resigned as Minister of Industries to tour Europe and the United States as special industrial commissioner of the National Government, not returning to China until 1933. While in the United States he reportedly told Thomas W. Lamont '40 that if he ever had power in the Government he would do his best to settle all of China's outstanding foreign obligations.

On April 15, 1933, at a time when the breakdown of China's rural economy was the main problem, Kung assumed a new post as governor of the Central Bank of China, succeeding T. V. Soong. Soong having quarreled with Chiang and resigned, in November 1933 Kung succeeded him as Minister of Finance also. Commentators have speculated on the story behind Soong's resignation from this post and Kung's replacing him. Some connected Soong's resignation with the foreign policy of the Government, which at the time was one of appeasing Japan and carrying on civil war against the Communists. Others maintained that Soong's resignation was due mainly to his insistence on a balanced budget at a time when the Administration and military leaders felt that the anti-Communist campaigns were of primary importance to the nation.

Concurrently vice-president of the Executive Yuan, as Finance Minister Dr. Kung found many problems facing him. Most important, it seemed to him, were adjustment of tax rates, the institution of an income tax, the simplification of tax procedures, the opening up of revenue sources, the centralization of fiscal control. He consolidated domestic loans, and he kept his word to Lamont by settling foreign obligations such as the Tientsin-Pukow, Hukuang, and other railroad loans, and the Pacific Development Corporation loan. In 1935 he severed China's currency from the silver standard and announced the plan to have foreign banks give up their silver in exchange for bank notes.

DR. H. H. KUNG

Dr. Kung blamed Governmental expenditures in fighting "communist-bandits" in North China for China's financial difficulties. At the same time he found these expenditures necessary. Late in 1936, when Chiang Kai-shek was kidnapped by the "Young Marshal" at Sian in an attempt to force him to turn his fighting energies against the Japanese and when Kung became acting president of the Executive Yuan, he voiced the Government's determination to uphold "law and discipline in dealing with the rebels." At a time when the Japanese Foreign Minister was telling the Chinese Ambassador that in event of a compromise between Sian and Nanking the Japanese Government would not be able to maintain its "benevolent wait-and-see attitude," Kung not only promised his people that there would be no such compromise, but on December 17, 1936, speaking over the radio, announced that the Government had "given an order for a punitive expedition in order that the revolt may be nipped in the bud." The intervention of Madame Chiang Kai-shek '40 and of W. H. Donald forestalled this move, and the Sian incident resulted in a new policy on the part of the Generalissimo, marking the beginning of Chinese unity against Japan. As late as June 1937, on the eve of the Sino-Japanese War, Dr. Kung was, nevertheless, announcing that "during the past few months certain signs have foreshadowed an improved attitude toward China on the part of certain broadminded Japanese statesmen."

When he made this last statement Dr. Kung was outside the country. In May 1937 he had gone to England as China's delegate to the coronation of George VI '42, and he then swung through Germany, Austria, Switzerland, Czechoslovakia, Italy, France, and Belgium, in a three weeks' tour of Europe's capitals. He received a cordial reception everywhere, was honored and decorated by the Kings of Italy and Belgium and by the President of France,

KUNG, H. H.—*Continued*

and had a long conversation with Hitler '42, who persuaded several unnamed German industrialists to produce 100,000 reichsmarks for a fund to help Chinese students visit Germany. At a banquet given for Dr. Kung by Dr. Hjalmar Schacht the Chinese Minister of Finance announced that his journey to Germany was a special pleasure because he knew the extremely friendly feelings of the German people toward the Chinese, who were as determined to follow Sun Yat-sen's program as Germany was to follow the will of one man; indeed, China considered Germany her closest friend. Yet in spite of an honorary Doctor of Engineering Degree conferred on him by the Berlin Technical Academy and an autographed photo presented to him by Hitler himself, when the Führer hinted that Germany would like to export machinery and other goods to China if Kung would float another international loan to pay for them, the hardheaded Chinese Minister confided that China was interested only in commercial credits.

Late in June 1937 Dr. Kung arrived in New York, where he was entertained by his old friend Thomas Lamont. He received an honorary LL. D. from Yale University as a "leading statesman in his own country and one who has contributed to the establishment of peace and order in the sister republic of China" before going on to Washington, where on June 29 he was received by President Roosevelt '42. While in Washington he also had conferences with Henry Morgenthau '40, Jesse Jones '40, and other government officials. At the time one of China's chief financial problems was to finance the five-year plan of railway building inaugurated in 1938. China had only about 6,000 miles of line, and the inferiority of her transport systems was a major factor in retarding the nation's progress. The program sought to add 1,000 miles of line annually, but the growth of trackage caused a shortage of rolling stock. In Washington Dr. Kung made a bargain whereby China would get twenty American locomotives and equipment costing $1,500,000, the United States Export-Import Bank assuming half the credits. Later, arrangements were made for American silver purchases from China, and in December 1938 a $25,000,000 credit from the Export-Import Bank was extended. Great Britain also extended export credits to China as well as cooperating with Chinese banks in the creation of a joint Currency Stabilization Fund of ten million pounds.

It is not with foreign loans, but with the establishment of the Chinese cooperatives that Dr. Kung's name is most frequently associated, however. By 1938 much of China had been occupied by the Japanese. A plan for mobile, semi-mobile, and immobile industrial cooperatives to be built in China's interior was conceived by Rewi Alley '43 and some of his friends. Workers would be given needed financial help from relief funds and low-interest government loans, protected against corrupt political control, and allowed to buy over their own plants while learning to operate them democratically. The British Ambassador, Sir Archibald Clark Kerr '42, presented the plan to Generalissimo and Madame Chiang Kai-shek and to Dr. Kung, who agreed to try it out, and in July 1938 the Committee for Chinese Cooperatives was set up by the Chinese Government. The first loans for starting an industry were made from national relief funds earmarked for experiment by Kung as Finance Minister and chairman of the National Relief Commission, and "Indusco" was made responsible only to Kung, since it had refused to become a bureau under the Kuomintang. This made it possible to develop as a democratic movement, relatively independent of party patronage. Edgar Snow '41 says that only in the summer of 1940, when the closing of the Burma Road immobilized many Government schemes based on imports of foreign machinery and Japanese air raids wrecked much of the new industrial concentration near Chungking was the strategy of the Indusco plan—a constructive technique of "guerrilla industry"—fully vindicated.

In January 1941, when interviewed by *PM* correspondent Robert Neville, Dr. Kung showed himself definitely optimistic. The United States had recently lent China $100,000,000, half of it to bolster her skidding currency; Lauchlin Currie '41 had just been sent to study the problem of Chinese inflation; and Kung found inflation a natural war phenomenon, nothing to worry about—the coolie, he said, was actually getting his wages increased. What is more, he announced that China was financing about one-fourth of her war effort out of revenue, a good record when compared with that of other countries at war. By 1943, however, the problem was considerably more serious on the financial and economic front. The Government had let prices rise for revenue, then had set open-market ceilings which had little effect in many localities. During five years of war the cost of living index had skyrocketed, and black markets were flourishing everywhere. There were great shortages of food as well as of clothing and transportation, and despite widespread famine and near-starvation, China was not getting any food from the United Nations.

The *Literary Digest* in October 1934 described China's Minister of Finance as "one of the republic's supremely comfortable-looking men, broad-visaged, benevolent, suggesting, in his gold-mounted spectacles, a high-grade professor of the less coldly intellectual, the more human type. His hair is thinning slightly, and brownish, but the line of mustache covering half his lip is black." Robert Neville described him more recently as "a short, stocky man who looks less like a Chinese than any official I met. I could not help but compare his appearance to that of the Reverend Frank N. D. Buchman '40." Dr. Kung is said to be a direct descendant of Confucius. Quite unlike that ancient philosopher, however, he smokes Chesterfields, is a speaker and writer of classic English, and owns a luxurious summer home to the south of Chungking, a spacious house hidden away in the trees.

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KUNITZ, STANLEY J(ASSPON) (kū'-nits) July 29, 1905- Poet; editor

Address: h. New Hope, Pa.

In September 1941 Rolfe Humphries, writing in *The Nation*, included Stanley Kunitz' name in a list of sixteen poets which he considered superior to the list of Pulitzer Prize winners during the years 1922 to 1941. Kunitz, who in 1941 was also the winner of *Poetry's* Oscar Blumenthal Prize for Poetry, was inducted into the United States Army as a private in January 1943. He writes:

"One is so anonymous and, in the beginning at least, so lost in this vast Army of the United States into the ranks of which I have just stepped as another private among millions that it seems somehow an act of supererogation for me at this moment to hang a personal history on to my identification tag. But it is not often that one has the opportunity to write one's own epitaph, to scrutinize as from a distance that life so painfully created, so dear and fiercely defended.

"I was born in Worcester, Massachusetts on July 29, 1905, only a few weeks after my father, Solomon Kunitz, a garment manufacturer, had committed suicide at thirty-eight, leaving the prosperous business established by him and my mother in bankruptcy as the result of an associate's peculations. Of my father I know almost nothing except that he was a freethinker and a Mason who left behind an extensive collection of good books, in which I soon began passionately to burrow.

"Almost immediately after my birth my mother, Yetta Helen (Jasspon) Kunitz, an intense, indomitable person of great vigor and natural untutored intelligence, who had come to this country from Russia as a young woman to work in the sweatshops of New York as a sewing-machine operator, opened a dry-goods store in Worcester . . . in order to support her three children and to pay off, year by year, the debts resulting from the failure of the Parisian Wrapper Company. Within a short time she had installed a sewing machine at the rear of the store, on which she made children's dresses, and soon was a manufacturer again on a small scale, employing half a dozen girls of the neighborhood. She had little time to give her children during these struggling years. When I was not in her charge at the store I was attended at home by my sisters, who were respectively three and six years older than I, and later by a polyglot succession of servants. Both my sisters have died in recent years. My mother, as energetic as ever in her late 70's, lives in Tarrytown, New York, where she is an active Red Cross worker.

"It may be worth noting that, according to tradition, my mother's maiden name—which is also my middle name—goes back to the time of the Spanish Inquisition when her forebears, having been dispersed into central Europe, would reply to queries on their origin, 'I-Spain'—hence 'Jasspon.' I sometimes toy with the notion that I am a reversion, in temperament and physique, to my Spanish ancestors, with an undeniable affinity for the sun and for the warm people of the south. As Couperus said, 'I have a tropic heart.'

"To get back to my story—when I was eight my mother married again. Of all the men I have known my stepfather, Mark Dine, was the gentlest. . . I felt instinctively, from the beginning of our relationship, that I was in spirit his true and only son—a sentiment that he reciprocated. I never knew him other than kind. When I want to think of a good man, I think of 'Mr. Dine,' and when I say his name it is with undying gratitude for the sweetness and the warmth he brought into my life during the six short years we were together. I was fourteen when he died suddenly of a heart attack.

George Whyte Scott

STANLEY J. KUNITZ

"Although I was the child of Russian-Jewish parents and heard a foreign accent and frequently a foreign language in my home and in my neighborhood, I early became enamored of 'the great and noble English tongue,' collecting words as other boys collected stamps and marbles, and resolving to make myself master of this beautiful instrument, to use it truly and purely. . . In the public schools and in the public library of Worcester—from which I regularly drew ten books a week—I began my education. At Classical High School I was editor of the school magazine and class valedictorian, won prizes in debating and declaiming, and was given the Faculty Award, a copy of *Bartlett's Quotations*, 'for scholarship, character, and power of leadership.' . . Although I was a delicate child, particularly subject to respiratory diseases, I had a keen competitive instinct—which I have retained—and was adept at games, becoming No. 1 man on the high school tennis team as well as public parks finalist, and playing shortstop on an un-

KUNITZ, STANLEY J.—*Continued*

defeated amateur baseball team. (I still play tennis—not in the Army, however—and in recent years have won championships in club tournaments. I also claim the Thursday-night championship in darts at Brad Ledger's Inn at Lambertville, New Jersey!)

"In my family it was taken for granted that I was the one to be given a higher education, and that Harvard was to be my college. Business was evidently not my dish, but my mother and most of my teachers had the curious and, I am sure, utterly mistaken notion that I would make a good lawyer. Medicine attracted me more, as it still does, but seemed out of the question from the financial standpoint. I entered Harvard in 1922 on a generous scholarship, which was renewed annually until the completion of my studies. There, majoring in English, I quietly immersed myself in my books and had little to do with campus life or the social activities of Cambridge and Boston. In my junior year I took a course in composition under visiting professor Robert Gay, to whom I one day submitted a short theme which elicited the comment, 'Intense. Vivid imagery. Why don't you write poetry?' Thereupon I did, and the needle of my life, trembling, pointed north.

"As a junior I was elected to Phi Beta Kappa, and the next year was awarded the Lloyd McKim Garrison Medal for Poetry. I was graduated (B. A. 1926) *summa cum laude*, with Highest Honors in English, and returned for a year of graduate study under Babbitt and Lowes (M. A. 1927).

"While I was at college my mother's over-expanded manufacturing business collapsed in the post-War depression, and . . . after working one summer as a butcher-boy—my first real job—I sent samples of my writing to the Worcester *Telegram* and was promptly offered a reporter's job by Captain Andrews, the editor. My subsequent summers on the *Telegram* I consider as part, and not the least useful part, of my Harvard education. After receiving my Master's Degree I returned to the *Telegram* as Sunday feature writer while completing a novel which, praise be, I heroically destroyed.

"The Sacco-Vanzetti case, on which I was given special assignments, proved another turning point in my life, arousing in me a passion for justice which remains inseparable from my private conscience. (The boys on the *Telegram* used to call me 'Sacco.') I saw a good deal of Judge Webster Thayer, and what I saw did not, in my estimation, elevate him or the law he represented. After the executions I came to New York to persuade some publisher to issue the letters written in prison by the two condemned men, but could find no publisher who wished or dared to touch them. (Some time later, when the conviction of a miscarriage of justice had become all but universal, the letters were finally printed, with Eugene Lyons as editor.)

"In New York in 1927 I went to work for The H. W. Wilson '41 Company, publishers to the library world, with whom I remained until my induction into the Army. As editor of the *Wilson Library Bulletin* I saw that publication grow from a small house organ, 'published now and then,' to its present position as the most widely read and quoted magazine of the profession. For The Wilson Company I edited, under the pseudonym 'Dilly Tante,' a volume of biographical sketches called *Living Authors* (1931)." Stanley Kunitz had adopted the pseudonym in January 1928, when his column 'Dilly Tante Observes' first appeared in *Wilson Bulletin*. In December 1933 the column was retitled 'The Roving Eye,' and signed with the initials. S. J. K. His Army activities prevented his continuing, as he had planned, this column on contemporary affairs and library news, which was followed with a great deal of interest by librarians all over the country. He is now editor of a weekly mimeographed Army news magazine, *Ten Minute Break*.

"Living Authors," Kunitz goes on to say, "achieved surprising popularity, and was followed by other books of the same order, primarily for use in libraries and schools, edited in association with Howard Haycraft '42, vice-president of The H. W. Wilson Company. These comprise: *Authors Today and Yesterday* (1933); *The Junior Book of Authors* (1934); *British Authors of the Nineteenth Century* (1936); *American Authors: 1600-1900* (1938); and *Twentieth Century Authors* (1942). This last volume, which appeared just before my induction and at the end of four years of cooperative effort—a tome containing sketches of some 1,850 modern world authors—is massive enough to serve as a monument to my Wilson career. If any bigger book is ever to be produced, I hope to be spared the pains.

"I have religiously refrained from becoming a New Yorker and have done most of my editorial work *in absentia* in the country. During the summer of 1929 I wrote poetry at Yaddo, Saratoga Springs; at the time of the crash and for several months thereafter (1929-30) I was in France and Italy; on my return to the United States in 1930 I married Helen Pearce and bought an old farm on Wormwood Hill, Mansfield Centre, Connecticut, and lived there five years. My first marriage ended in divorce in 1937, and in 1939 I married Eleanor Evans, a Californian, formerly of the stage, who has brought me more happiness than any mere mortal deserves. In peacetime we live in an early eighteenth-century stone house at the foot of Bowman's Hill Tower, below New Hope, Pennsylvania, to which I hope to return. My garden at New Hope has been a source of great labor and great joy to me.

"My primary interest is still in poetry and in the making of a world in which poetry and the other good things of life, including bread and butter, may be enjoyed in peace and freedom by everyone. When I am angry with myself, as I often am, for not having written more, I tend to appease my conscience by noting that most of my time has been occupied with earning a living and that I am not by nature one of those poets blessed with the fertility of wild mustard. On the contrary, I work slowly and carefully, believing that every poem must be loaded with a full charge of experience. But no explanation satisfies me, and I still wish that I had somehow managed my life a little differently so as to have had more undivided opportunity for the practice of my vocation. My object, as a poet, is to express myself at my deepest level of sympathy and at the widest range of my consciousness. A volume of my selected poems is now ready for publication.

"I am strongly anti-Fascist and anti-reactionary. I believe in man and in his works, and I construe progress as the emancipation of his imprisoned personality. I have faith that ultimately, out of this convulsion of war, and perhaps even after greater disorders, a free world society shall yet be born, imperfect but wonderfully desirable, toward which, through the long waste of souls and civilizations, the imagination of man perpetually strives."

Much of Stanley Kunitz' work, including criticism, has been published in *Poetry: a Magazine of Verse,* which, he says, "has always been good to me," and which in 1941 awarded him its Oscar Blumenthal Prize for lyric poetry. Other poems have appeared in *The Nation, Commonweal, New Republic, Saturday Review of Literature,* and *American Mercury.* His first volume of verse, *Intellectual Things,* was published in 1930 and was widely praised by critics. "Mr. Kunitz has been able to do what no one else has been able to do," wrote Genevieve Taggard, "and he has written with astonishing fullness and care. His poems embody something Mr. Eliot desired but could not attain all alone. They may be read, criticized, built into the mind, used, added to life." William Rose Benét called Kunitz a "poet born." "One can never mistake the accent that so rarely occurs," he commented. "Mr. Kunitz' is entirely his own, new and yet somehow as familiar as the whisper of our blood. It is a great accent, and his words sorcerize. One is in the presence of more than an unusual gift of expression and a passion for integral beauty. One is in the presence of a mind of remarkable subtlety, an imagination of remarkable range." And Ruth Benedict '41 wrote: "It is good to know that somewhere such poems as these are being written. It makes today seem a great affair to imagine it."

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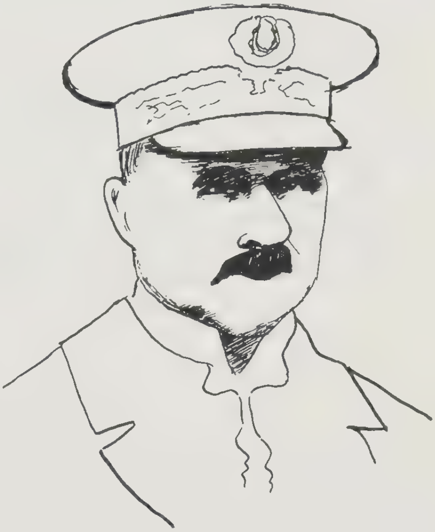
LA BORDE, JEAN (JOSEPH JULES NOEL) DE (lä bôrd zhän dė Nov. 29, 1878- French Naval Officer

Address: b. c/o Vichy Government, Vichy, France

When, late in 1942, Adolf Hitler '42 sent his troops to overrun all of France, he exempted one small corner of the country from the Nazi occupation. Toulon, where the French Fleet was stationed, remained free. This "generous impulse" on the part of Der Führer, according to the New York *Herald Tribune,* may indeed have sprung from his inherent magnanimity, but more probably "stemmed from the announcement by the French Fleet at Toulon that it would resist any aggression." About a fortnight later German troops swarmed into Toulon two hours before dawn. "Hitler had changed his mind. The French Fleet had not. A great explosion rocked the 26,000-ton battleship *Strasbourg,* and she keeled over on her side, a mass of smoke and flames. One by one, sixty-odd warships of the proud French Navy went to their deaths. With them went many of their officers and crew. There were three battleships, seven cruisers, a seaplane tender, twenty-five destroyers, and twenty-six submarines, sloops, and auxiliaries. Some vessels, slow in their suicide, fired on the Nazis to give themselves time for their own destruction. On shore, fuel and ammunition stores were blown up and coastal batteries were wrecked. It was the greatest mass scuttling since the Germans opened the sea cocks of their captured fleet in Scapa Flow in 1919." Hitler immediately placed Field Marshal Karl von Rundstedt '41 in charge of French territory and demobilized what remained of the French Army and Navy. "The last pretense of French freedom disappeared," continued the *Herald Tribune,* "but in the final hours the courage of France flamed up amid the wreckage of the fleet strewn over Toulon harbor."


Evelyn Smith
ADM. JEAN DE LA BORDE

It was later denied by certain sources that any members of the crews actually went down with their ships. Radio's Raymond Gram Swing '40 also doubted that the extent of the damage was as great as had been stated, and declared that "at least part of the Fleet was found by air reconnaissance to be afloat without signs of damage." According to *Time* Magazine, however, "most reliable sources in London said that, while a few vessels might have escaped, all available information showed that the battleship *Strasbourg* and the cruisers *Algérie, Dupleix,* and *Colbert* had been sunk, that most of the other fifty-eight warships in Toulon on that shattering dawn had at least been seriously damaged." Pertinax '40 questions Admiral de la Borde's failure to endeavor to

LA BORDE, JEAN DE—*Continued*

take his ships out to sea rather than scuttle them, and wonders whether it were "of his own accord that he made Toulon the graveyard of the French Navy." Other sources, however, maintain that the French Fleet was trapped in the harbor by German mines.

The man "who would scuttle his ships rather than let them fall to the Nazis," Admiral Jean de la Borde, was born on November 29, 1878. Educated in the French naval schools, he entered the naval service in 1895, before his seventeenth birthday. Three years later (October 5, 1898) he became a midshipman of the 1st class. In the fall of 1900 he was appointed an ensign, and in September 1908 a lieutenant. On duty in Thailand in 1912, de la Borde decided to learn to fly on his own initiative. From then on he became vitally interested in aviation in the French Navy and has stood out determinedly ever since for naval aviation as part of the Navy and not as a centralized military body.

When the First World War started in 1914 de la Borde was on duty at the French naval air station in Dunkerque, covering the coast down to the Spanish border. "With the outbreak of hostilities," according to the New York *Times*, "he carried out bombing raids as the Germans came through Belgium. The French then threw their Navy into stopping the Germans' Channel drive." De la Borde "knew the Germans, whom he referred to as Huns, and had no use for them." In 1917 de la Borde was promoted to the rank of captain of a frigate (*capitaine de frégate*). During the course of the War he was in naval aviation as commander, and, for his distinguished services, he was made a member of the Légion d'Honneur and received the Croix de Guerre and the Military Medal.

After the War de la Borde became a ship captain (*capitaine de vaisseau*) in 1923, and was appointed captain and head of French naval aviation; later he commanded the only French aircraft carrier. Subsequently he was sent to Africa as commandant of an air base there. In the summer of 1928 he was promoted to rear admiral, and four years later (October 4, 1932) he assumed the rank of vice-admiral.

"But for the dexterous handling of politicians by Admiral François Darlan '41," alleges Pertinax, "Admiral de la Borde would have become long ago the 'admiral of the fleet,' the supreme commander of the Navy." In charge of the Atlantic Fleet from 1937 to 1938, de la Borde participated in joint maneuvers with British squadrons, and he was held in high esteem by the British Admiralty. The French Yearbook for 1939, however, listed him as still a vice-admiral; and, shortly after the Munich Pact, Admiral Darlan hastened to bury him in "some bureaucratic post" and place Admiral Gensoul, "a second-rate general officer," in charge of the Atlantic Fleet, the fate of which he sealed at Mers-el-Kebir in July 1940. In 1941 Darlan again passed over de la Borde when he had to appoint a new commander in chief.

After the fall of France in 1940 de la Borde aligned himself with Marshal Pétain '40, entertained the Marshal at Toulon in the winter of that year, after the battle of Oran, in which many French naval units were destroyed by the British, and took part in a pledge of loyalty to the French Chief of State which he renewed after the British-American invasion of North Africa. De la Borde, however, also pledged that he would resist any attempt on the part of the Germans to capture the French Home Fleet at Toulon. Anticipating a possible German attack for months in advance, it is said that he made preparations for the mass fleet suicide and "inspected personally the setting of explosives and other arrangements aboard every major unit in the port, where some sixty-odd ships were anchored." The Admiral was to have retired on November 14, 1942, but retained his post at the express desire of Marshal Pétain.

The Allied landing in North Africa (in November 1942) put all French crew members on the alert. The Germans made a preliminary attempt to take the Fleet, but their numbers were comparatively small, and, at the refusal of the French to surrender, they retired and informed Berlin of the development. Berlin then issued a statement "congratulating" Admiral de la Borde on his decision to defend Toulon against aggression. Shortly afterward, however, a stronger German force occupied Toulon. When the troops approached the first line, two days before de la Borde's birthday, the Admiral sent a message ordering all ship captains to scuttle their craft.

"Smoke still rises from the wreckage in Toulon harbor," wrote a *Times* correspondent on November 30, "where the French Fleet was scuttled last Friday. German sentries prevent access to the quays. Spars and other debris float on oily waters, cranes stand as gaunt skeletons, gasoline tanks as black masses. Masts and fighting tops jutting above the surface of the water indicate the resting places of battleships and cruisers in this desolate cemetery of a proud Navy."

The Fleet was scuttled in an average of thirty-nine feet of water, but most of the ships keeled over upon reaching bottom. The superstructure of some of the larger ships still showed in the harbor, but experts said that it would take at least two years for the Germans to recondition them. Residents of Toulon agreed that there must have been relatively large casualties on both sides, because, among other factors, of the prolonged machine-gun fire from the French coast artillery, which in France is under the Navy instead of under the Army, and, consequently, was under the orders of Admiral de la Borde. It was also reported that a large number of officers and men went down with their ships, but other sources denied this. At first it was thought that de la Borde himself had gone to his death on either the *Dunkerque* or the *Strasbourg*, French battleships, but this report proved untrue. The fate of Admiral de la Borde, however, is not known. Later reports have it either that he is in a French internment camp as a civilian, or that he has been taken to Germany. Vichy announced that he had been released by the Germans at the request of the Vichy Government, which feared the effects of the arrest of such a popular hero upon the French people. Late in December 1942 the London radio reported that Marshal Pétain decorated de la Borde, but whether the Admiral was present at the ceremony, or whether the decoration was given him *in absentia*, was not stated. Certain sources found the fact that de la Borde was decorated by Marshal Pétain, who is an Axis prisoner, a suspicious circumstance.

A strict disciplinarian, de la Borde was noted for his courage. "Upon first meeting Admiral de la Borde," a friend of his said, "one was struck by his limp handshake which gave the impression that his wrist was broken, but in brief conversation the steel character of the man was paramount." De la Borde is over six feet tall, slim, and has blue eyes and blond coloring.

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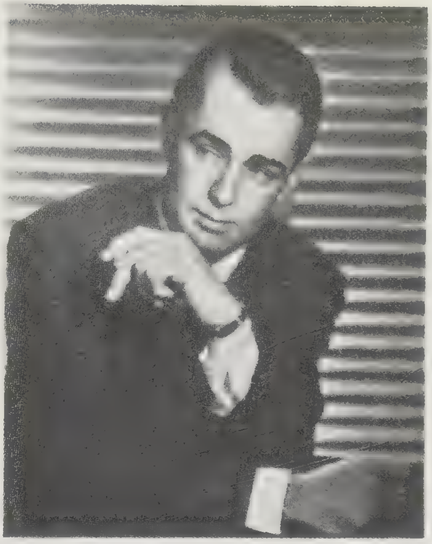
LADD, ALAN (WALBRIDGE) Sept. 3, 1913- Film actor

Address: c/o Paramount Pictures, Inc, 5451 Marathon St, Hollywood, Calif.



ALAN LADD

"He is," say his press agents, "cold . . . calm . . . and a killer. His eyes seem to pierce you, go right through you like two icicles. Sometimes he smiles, but it's not a gay smile—it's cold just as he is. And yet, there's something about him that is tremendously attractive to all . . . girls." "He" is Alan Ladd, "the hottest new actor to hit pictures since Clark Gable."

Young Mr. Ladd is no "brilliant discovery," snatched either from the Broadway stage or from behind a drugstore counter in Backwash, Tennessee (although he did actually work as a "soda jerk" for a short time). He is a child of Hollywood, and if any one discovered him it was himself, for, like most of the personable youth of the cinema city, his ambition was to get into films.

Alan Walbridge Ladd was born on September 3, 1913 in Hot Springs, Arkansas. When he was three, his father, Alan Ladd, an auditor, died, and his mother, Ina (Rawley) Ladd, married a house painter. They moved to California when Alan was seven, first living at Alhambra, then North Hollywood. The Ladds were not very prosperous, and the boy used to work after school—selling newspapers, picking apricots, jerking sodas, working as a lifeguard, selling adding machines. He attended North Hollywood High School, where "he set up some interscholastic swimming and high-diving records. In 1931 he was the diving champion of the West Coast. At the ceremonies incident upon his graduation from North Hollywood High School in 1933, Ladd played one of the major roles in the class production of the *Mikado*—Ko-ko, the Lord High Executioner, according to one source; Nanki-Poo, the romantic lead, according to another. In the light of Ladd's subsequent career as an actor, either would have been highly appropriate. The youth was immediately leaped upon with cries of joy by talent scouts from Universal Studios, and thrust into a group of "discoveries," from which the studio hoped, by proper training, "to siphon a brace of real actors." After two weeks Universal decided "to weed out its discoveries," and gardened so thoroughly that only three survived—Ladd, alas, not among them. Another young man named Tyrone Power also was dropped in the shuffle.

Ladd then worked for a time in the advertising department of the San Fernando Valley *Sun-Record*, but, after having risen by his industry and perseverance to be advertising manager of the paper, decided that journalism was not his real *métier*. Still desirous of being an actor, the young man decided to crash the studios "the hard way." For two years he worked as a "grip" (a laborer in the motion-picture industry), but no director paused to give him a fat contract, no feminine star swooned away in rapture and demanded him for her next leading man; no one, in short, noticed him. His "brilliant maneuver" had failed to work. Moreover, he lacked even the opportunity to observe motion-picture technique, for "they put me to work in the rafters, rigging up lights. I never did see much of what went on below!"

His head bloody but unbowed, Ladd retired from his manual labor, and entered the Bard Dramatic School with money enough to pay his tuition for only one term. At the school he was promptly "discovered" by "a lyric MGM official, who hailed him as 'out of this world.' He [Ladd] was practically in when a change in studio policies found the lyric one out in the cold. That same day an RKO rajah began to make enthusiastic noises in which the word 'contract' was clearly audible. Ladd was putting on his best tie when the telephone rang. A shake-up had hit RKO, and another sponsor was ex-officio."

By now Ladd not only seemed no nearer getting into pictures than he ever was, but he also appeared to have developed into something of a jinx. In addition, he was penniless. He tried radio, therefore, and after failing to make a dent in the larger networks, "wound up [in 1936] as a one-man variety show on KFWB, an aggressive little local station. He tarried there three years doing twenty shows a week. Once a sponsor turned up, promised Ladd the

LADD, ALAN—*Continued*

top spot on a program, changed his mind at the last minute, and gave the spot to Jim Ameche, Don's brother."

At a date verging upon ten years after Ladd's initial "discovery," an actor's agent and former actress who had been very popular in silent films, Sue Carol (her real name is Evelyn Lederer), was listening to the radio, and heard a play involving a sixty-year-old man and his son. Deciding that the two actors might possibly have screen potentialities, she telephoned the local station, and asked the switchboard operator to have the actors playing father and son call upon her at 10:00 the following morning.

"I'll be glad to, Miss Carol, only the same actor is playing both parts. His name is Alan Ladd."

"Better make that 9:00," Miss Carol replied.

Miss Carol had no idea whether the actor would prove to be the age of the father, the age of the son, or a happy medium. At 9:00 young Ladd appeared. "His eyes," she said later, "were deep and unfathomable—an actor's eyes." Describing her first impression more fully in *Photoplay* Magazine, she wrote: "He was wearing a long white trench coat. He was quite sunburned and his hair had been bleached blond by the sun. Yet his eyebrows and his eyelashes were pitch-black over level green eyes."

"I asked him," wrote Miss Carol, "if he would sign a contract with me. He said he didn't know whether he wanted to be in pictures. He had tried to get into pictures and finally decided that pictures were not good for him, that he should stick to radio. And Columbia Broadcasting Company had offered to sign him up. But then he said, 'May I let you know in ten days?' Ten days afterward he was back. He told me later that he sat down intending to say, 'I'm signing with Columbia,' and to explain why. But instead he said, 'Where's your contract?' I don't know what made him change his mind. Just impulse, I think. He is always impulsive."

Miss Carol "churned about the town, yipping about a new white hope named Alan Ladd." She finally persuaded Frank Lloyd to cast her protégé as the seasick voyager in *Rulers of the Sea* (1939). "It wasn't much, but Ladd made it shine like the North Star, and was cited by critics for the best incidental performance of the month." The actor, however, was unable to get any parts subsequently except in "B" pictures. "I tried for better roles over and over again. But they kept saying I was too young or too old or too slight or too blond," he said. "Or else my name lacked the prestige for the part. There was always something.

"Finally we heard of a role in RKO's *Joan of Paris*, an R. A. F. pilot with a Scottish accent and a nice death scene. I learned how to roll my 'r's'. They switched the flyer's native heath to Wales. I learned how the Welsh talk. Then they had him hail from Lancashire. Lancashire dialect is thick and tricky, but I took a deep breath and studied that, too. I started off for the test, prepared to die in a repertoire of lingos. But by the time I got there, all they wanted was a straight British accent. So I clipped my words and quietly passed away."

"Maybe," wrote John R. Franchey in the New York *Times*, "you remember the tearful scene in the Paris sewers where Ladd is dying and Thomas Mitchell is chanting 'The Lord is my Shepherd,' while the women in the audience dab fitfully at their eyes. . . After that it was a cinch." Paramount, with the part of the psychopathic killer in *This Gun for Hire* vacant, requested that Miss Carol "trundle her client over" for inspection. The director took one look at Ladd and said: "This is my man." After viewing the first day's rushes, the Paramount executives ran out in a body and signed Ladd to a contract. Shortly afterward, on March 15, 1942, the romantic story was brought to a climax when Miss Carol and Ladd were married in Mexico, with suitable mention in the press. Both had been married previously. Later Miss Carol sold a half-interest in her husband's contract to a rival agent for a reported $10,000. Her reason was, she says, that "I was very much embarrassed asking for anything for Alan. It was like asking for myself."

Ladd was a big success in *This Gun for Hire* (1942), for which his blond hair was dyed black—so big a success, in fact, that he has played a gangster ever since. "He seems to be a rather agreeable killer," the *New Yorker's* reviewer wrote, "his felt hat pulled down at a frivolous angle, his mouth only a trifle sullen. A different kind of mug, smooth and with even a parlor manner, he may start a vogue for a new species of melodrama—stories of nervous and gentle and sensitive gunmen, without a trace of human kindness anywhere about them."

In *The Glass Key* (1942), returning, with the approval of his admirers, to his original blond locks, Ladd played a gangster whose worst offense appeared to be talking out of the corner of his mouth, and who, consequently, redeemed himself with comparative ease, and was awarded Veronica Lake as a prize for good behavior. In *Lucky Jordan* (1943) he portrayed a slightly more criminal type of killer, but this gangster, seeing the evil of his ways in time, was pardoned by the Hays '43 Office, joined the Army, and lived to shovel dirt on his sergeant's feet. In *China* (1943) he was not exactly a killer, but a very, very "tough guy," so hardened indeed that he was able to wipe out his misdeeds only through a heroic death. In *Star-Spangled Rhythm* (1942) he had a tiny scene in which, true to type, he shot MacDonald Carey—with a bow and arrow.

Although Ladd's first success came from the expressive quivering of his mobile features in a lingering death agony (*Joan of Paris*, 1942), he has since barely been permitted to relax the muscles of his face into a cold smile, the "dead pan" being absolutely *comme il faut* for any self-respecting cinema gangster. Similarly, the voice which Miss Carol found "deep, rich, and full" has become the side-of-the-mouth monotone that, any motion-picture fan well knows, is the only modish speech for a killer. Although Ladd always combines romance with his criminal activities, he is customarily, as *Newsweek* puts it, in a "hard-to-get mood," and has to be wooed vigorously by such screen charmers as Veronica Lake, Helen Walker, and Loretta Young, before he succumbs to their blandishments. "Dames," said Ladd coyly in *Lucky Jordan*, "like me."

Bosley Crowther, cinema critic, indulging in the spring of 1943 (like the rest of the staff of the New York *Times*, which is too close to the Paramount Theatre) in much psychological speculation over the seemingly perverted theatrical tastes of modern youth, sought an explanation of Ladd's strange attraction for his fans. "Apparently it is his tight-lipped violence that his fans love—especially the kids—his neo-Chicago-gangster toughness combined with a touch of pathos. For the role which Mr. Ladd has been playing, beginning with *This Gun for Hire*, has been that of a youthful misfit—a sort of lost soul—who has to kill to live. In *This Gun for Hire* he was a killer because his childhood had been a nightmare; he even bore a scar on his noggin where his guardian had slugged him with an iron. And Paramount has carefully seen to it that he has borne that scar figuratively ever since.

"Now, we are not one to start looking for motes in the bright eyes of youth nor do we feel that evidence of a circumstantial nature proves a case. But there is this speculation about the strange popularity of Mr. Ladd: Is it that youngsters see in him some vague implication of themselves? That is—beyond the obvious romance attached to a handsome tough guy—do they see imaged in him their own insecurities, a sympathetic rebel against the problems and confusions of modern youth? And do they find vicarious pleasure in his recourse to violence? The old-fashioned gangster in movies has been passé for quite some time. But Mr. Ladd is a new sort of gangster—a moral gangster. There is despair in him."

Ladd's performance in *This Gun for Hire* was received with enthusiasm by the critics. "Alan Ladd," the *New Yorker*'s reviewer wrote, "has appeared in occasional parts hitherto, yet he can hardly be well known to many for so pathological and persuasive a performance as the one of the murdering mercenary he gives us here." *Commonweal's* critic, who had read the book on which the film was based, agreed for the most part, but was slightly disturbed by the fact that Ladd's prototype in the novel had a harelip, a deformity that had a great deal to do with his character, whereas Ladd's extreme good looks made the killer's "morbid loneliness" somewhat inexplicable. Ladd's performance in *The Glass Key* and *Lucky Jordan* were received with only a slight lessening of critical approbation (the latter picture was considered poor, but his performance was commended). By the time *China* appeared, however, critics were beginning to say that it was hard to tell whether Ladd was really a good actor or not, on the strength of one performance, four times repeated. Critical opinions were, moreover, divided. "Ladd, who seems to be the top glamour boy of the moment," wrote Howard Barnes in the New York *Herald Tribune*, "gives a solid and restrained performance." On the other hand, Bosley Crowther of the New York *Times* remarked that "Mr. Ladd consumes countless cigarets and gets into ludicrous postures in pretending to be a tough, dead-panned guy."

At home "the boyish specialist in mildly abnormal behavior" appears to be a model husband and father. He and Miss Carol have a baby girl, Alana Ladd, besides his son, Alan Ladd, Jr., and her daughter, both from previous marriages. In an article entitled "I Married a Killer," Miss Carol reveals the secret depths of her husband's character: "As a dancer Alan is wonderful. He has a swing in his dancing I've never seen before. But he will sit down to a rumba. He wants to dance the rumba, and strangely enough he can dance it, but he's not as good at a rumba as at other dances. And if Alan can't do something better than most people can, he won't do it at all when anyone's watching. If he likes to do something, he slaves at it till he's perfect. That's how he became such a magnificent diver and swimmer. He used to tie boards to his legs when he slept, to improve his diving form. He had a springboard under the garage and used to practice on that until he almost knocked down the building. . . He can play a fair game of golf or tennis, but if you were to ask him, 'Do you play golf?' or 'Do you play tennis?' he would say, 'No, I never play.' If he's only average at something, he won't admit that he can do it at all.

"He loves moving pictures. We go about five times a week. He likes double features and likes to sit through a program from beginning to end. Sometimes he'll see each picture twice, and he particularly enjoys cartoons. . . He reads every inch of the funny papers." Although "Blondie" and "Flash Gordon" are his favorites, he also likes "Superman."

His favorite sports are swimming and riding; his favorite recreation, dancing. He is a Christian Scientist. He is five feet ten inches tall and weighs 155 pounds.

Off-screen, Ladd seems to be rather different from the cold-voiced, "dead-pan" killer that he plays in the films. "You can always read Alan's emotions on his face," says his wife, "except when he is ribbing people. Then he has the deadest pan you ever saw in your life. . . He is awed when anyone of importance treats him, Alan Ladd, as if he were also important. . . He can't get used to the idea that he is now considered a celebrity. He gets a great thrill out of people's recognizing him and will stop to talk to anyone who tries to talk to him. He's flattered when people ask for his autograph."

In 1943 Ladd won a national poll as the most popular male star of that year. Matilda Trotter, the "renowned astrologist" of *Photoplay* Magazine, announced in March that Ladd was "definitely the man of the year. His popularity is not a fleeting thing. . . He is high-strung, intense, and inclined to drive himself beyond his endurance and must guard his health. . . During 1943 he is under splendid aspects for all creative work, particularly writing and acting." In January 1943, however, Ladd took a leave of absence from the screen when he was inducted into the Army Air Force. His only film appearance, while in the service, was a patriotic short, *Letter from a Friend*. Ladd received a med-

LADD, ALAN—*Continued*

ical discharge from the Army several months later and returned to the screen to play the lead in the picturization of the late Rachel Field's novel, *And Now Tomorrow.* He was also scheduled to appear in *The Rurales,* a story of the Obregon revolution in Mexico, and in *Two Years Before the Mast.*

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LA FONTAINE, HENRI Apr. 22, 1854—May 26(?), 1943 President of the International Bureau of Peace in Brussels since 1907; world authority on matters of international law; formerly professor of international law at the University of Brussels.

Obituary

N Y Times p25 My 27 '43

LANDSTEINER, KARL June 14, 1868—June 26, 1943 Noted immunologist; Nobel Prize winner for medicine in 1930 and emeritus member of the Rockefeller Institute for Medical Research; born in Vienna but became a naturalized citizen of the United States.

Obituary

N Y Times p32 Je 27 '43 por

LANE, SIR ARBUTHNOT July 4, 1856—Jan. 16, 1943 Britain's "grand old man of surgery"; said to have laid the foundation of modern plastic surgery after the First World War; consultant physician to the late King George V; author of many papers on surgery and anatomy and of several books; full name Sir William Arbuthnot Lane.

Obituary

N Y Times p15 Ja 18 '43 por

LANE, SIR WILLIAM ARBUTHNOT *See* Lane, Sir A.

LANG, FRITZ Dec. 5, 1890- Film director; producer

Address: h. Beverly-Wilshire Hotel, Beverly Hills, Calif.

The highest compliment one can bestow on a professional worker is to say that he is a novelist's novelist or a painter's painter. "Perhaps more than any other man in Hollywood today Lang is the director's director," wrote Lewis Jacobs in 1939 in *The Rise of the American Film.* By virtue of his first three films in Hollywood, Viennese-born director Fritz Lang "has become one of the country's most significant film makers." His motion pictures "are the work of an older craftsman who, despite his transplantation to a new country—or perhaps because of it—has reached out successfully for new powers of expression and social penetration. Lang has not only been steeped in the best traditions of the medium but contributed to those traditions himself even before his arrival on American shores," Jacobs went on to say. The late Douglas Fairbanks, Sr. '40, was so much impressed by the imaginative effects of Lang's first two films—*Destiny* and the *Nibelungen Saga*—that, in the early days of Hollywood, he attempted in some measure to copy them in *The Thief of Bagdad.* Other American directors and producers, impressed with the craftsmanship, technique, and architectural backgrounds of Lang's German-made films, have also used his work as a model.

Fritz Lang was born in Vienna on December 5, 1890, the son of an architect, Anton Lang, and of Paula (Schlesinger) Lang. His father wanted him to become an architect and sent him to the Volks-schule and later to a technical high school, the Realschule. Later Fritz studied at the Academy of Graphic Arts. The boy was not happy in the study of architecture and ran away from home, first to Munich to study art, then to Paris, and later he wandered practically all over the world—Asia Minor, the South Seas, Africa, China, Japan, Russia. During all this time he supported himself by painting post cards, selling little pictures, and drawing cartoons for newspapers. Caught in Paris in 1914 when the First World War broke out, he managed to escape by the last train to Vienna, where he became first a private and later a reserve officer in the Austrian Army. At the Front he saw hard fighting, was wounded three times, and was decorated four times.

Ill and discouraged, during the last year of the War he lay in a hospital bed and began writing short stories, screen plays, and ideas for screen plays. He sold some of them and he also appeared in a play put on by the Red Cross. Otis Ferguson, American film critic, puzzled by this early interest in motion pictures on Lang's part, says: "And here comes a factor that neither Lang nor any other of the old-line first-class men can explain... When the movies were just a clumsy, struggling art everywhere, there were men everywhere who knew somehow that this form was the work they wanted to do... So when the peace came and his last wound was healed up, when other intellectuals were spending their time being ... Bohemian, if nothing else, he went to where he could get his chance at making movies," Berlin, the film center of Germany. There the noted Erich Pommer, reorganizing the industry, discovered Lang's talent. He helped the young artist just as he had helped so many other German film workers who have since become notable in the industry.

Lang started at the bottom as a reader of motion-picture scripts, and progressed to scenario writer and director of films for the Decla Bioscop Company, which was later to affiliate with the German UFA. In 1920 he was married to Thea von Harbou, a well known German writer of sensational thrillers. She and Lang collaborated on planning and writing films, and she wrote novels based on a number of the films. Several of these works, notably *The Spy* and *The Girl in the Moon,* were translated into English.

As a director Lang used the camera to achieve remarkably fantastic and imaginative effects. "From the opening of his film career," says Paul Rotha, the British film (1931), "Lang has consistently associated himself with the flower of the technical accomplishment of German studios [one of his cameramen, Fritz Arno Wagner, was called the most skillful technician in Europe], and this policy has played a large part in his authority, in *Celluloid; the Film To-day* success. With the production of each of his films I have never failed to marvel at Lang's choice of theme, his flair for things on a big scale, and his remarkable fondness for ideas that, on account of their compelling imaginative qualities, are universal in appeal."

In 1921 Lang's first film, *Der Müde Tod* (The Weary Death), was produced and later shown in the United States as *Destiny*. At that period expressionism was a hallmark of the German film makers. Lang, as an expressionist, was not interested in man as an individual but only in man in general. Thus *Destiny* was woven around The Man; The Girl; Death, the Stranger; and The Prostitute. German film critics were not too kind to the film, but French critics praised it highly, finding in it the spirit of Dürer and Grünewald. This praise was re-echoed when, two years later, Lang produced the *Nibelungen Saga*, which was shown on two evenings, the first part titled *Siegfried* and the second *Kriemhild's Revenge*. (The whole film is also known as *Siegfried*.)

"Both *Destiny* and *Siegfried* were supreme examples of the German art film," says Rotha in 1930 in *The Film Till Now*. "They were entirely studio-made and in each the decorative values of the architecture was the binding force of the realization. . . For sheer pictorial beauty of structural architecture *Siegfried* has never been equalled, for no company could afford to spend money as did Decla-Bioscop in 1922 to 1923."

In between the romantic, slow, pageant-like *Destiny* and *Siegfried*, Fritz Lang made an entirely different kind of film, a quick-moving melodrama, *Dr. Mabuse, der Spieler*, or *Dr. Mabuse, the Gambler* (1922), which also ran two evenings. *Spione* (*The Spy*), an improved version of the earlier melodrama, was made in 1927 and 1928. *Dr. Mabuse* was a thriller involving "spies, gamblers, disguises, crooks, and police." Rotha found the film's use of psychoanalysis "ludicrous, but unfortunate as parts of this melodrama were, there is no doubt that Fritz Lang was feeling along the right lines." Lang says *Dr. Mabuse* grew out of the times. Germany in the post-War years was a place where every type of excess was encountered, and the film reflected the inflationary hysteria, the despair, and the vices of the times. The German public flocked to see the film as they did later to see *The Spy*, which was a tale of an international crook, complete with secret papers, a railway smash, complex disguises, and a street fight. Rotha called *The Spy* "splendid entertainment, superbly done," and spoke of the amazing technique of the film. For *The Spy* Lang had formed his own film company, after breaking with UFA.

Hal McAlpin

FRITZ LANG

In 1925, between *Dr. Mabuse* and *The Spy*, Lang came to the United States, stayed eight weeks in Hollywood, and then returned to Germany, saying that he was "unbelievably impressed" by American film making. While on the boat, waiting for the quarantine officers, he glimpsed the skyline and began to plan a film to be called *Metropolis*.

Metropolis (1926), a "vision of the future, combined the hugeness of *Siegfried* and *Destiny* with a modernism of outlook, but in spite of its collossal scale and courageous conception, it was not a proper outlet for Lang's creativeness," commented Rotha on the film. It was poorly cut for its British run and was not enthusiastically received in England, where H. G. Wells damned it as "quite the silliest film. . ." The French critics, Bardèche and Brasillach, in their *The History of Motion Pictures* (1938), felt, however, that the film had "an unbearable and terrifying vitality. Fundamentally *Metropolis* was the last gasp of expressionism, which is incorporated into a film not without beauty."

Frau im Mond (1928), which came after *The Spy*, ran in the United States as both *The Girl in the Moon* and *By Rocket to the Moon*. It was the last of the great silent films of Germany, for sound came in shortly after its appearance. French critics praised it highly; most British critics agreed with Rotha that the presentation was "truly wonderful and the material adequate for the making of a good film," but that the "actual rendering of this splendid material is quite uncinematic in texture."

The film which brought Lang to the attention of great numbers of Americans was *M* (1933), surely the shortest film title in history. It was the first German sound film. The title stands for murder, and the film had originally been announced as *Mörder unter Uns* (Murderers among Us). Lang, watching the growth of Hitler[’42] warily, was amazed to find that the mere mention of the title brought on a flood of anonymous and threatening letters from

LANG, FRITZ—*Continued*

Nazis. Later he found out that the Nazis, upon hearing the title, had felt that the "murderers" must refer to themselves. Lang was implored by Nazi party members not to make the film. Not until he explained that it had nothing to do with politics did the interference cease.

Lang, like so many Germans of the period, was a profound romanticist, fascinated by cruelty, fear, horror, and death. He had personally known and studied a number of murderers, including the notorious child murderer of Düsseldorf. *M,* based on this almost clinical interest, aroused comment all over the world and has been periodically revived. "The film is one which deserves to rank with the very best things in this field which have come out of Germany—with *Maedchen in Uniform, The Last Laugh, The Cabinet of Dr. Caligari,* and *Variety,*" said the *New Republic* critic. William Troy in *The Nation* found that "no subject could be more inherently horrible, more dangerously open to a facile sensationalism of treatment. Yet such are the tact and the genius with which Fritz Lang has handled it that the result is something at once more significant than either the horror story . . . or the so-called psychological 'document' of the type which Germany has sent us so often in the past." He called the film pure classical tragedy, and praised Lang for the social implications of the theme.

In the same year that *M* was shown, German exhibitors begged Lang to make another "Dr. Mabuse" film. The director was looking for some way in which he could show his distaste for the growing Nazi power and his hatred of Hitler, and he determined to make *Das Testament des Dr. Mabuse* (*The Last Will of Dr. Mabuse*), a story of a mad scientist in a German asylum. Into the mouth of the madman Lang placed Nazi philosophies. While the film was being cut, Lang received a visit from Herr Goebbels '41, head of the Propaganda Ministry and therefore in charge of films. Goebbels asked Lang to become the leader of the German film makers, and arranged a meeting for the next day. Lang listened respectfully—and left that night for Paris. Luckily his visa was in order because of the numerous trips he had been making to France and England. While many famous Jewish directors had had to flee Germany because of the "Aryan" work decrees, Lang, a Christian, fled only because he is a believer in democratic government. Lang left behind his whole fortune (film directing had made him a very rich man) and also his unique collection of primitive art and art objects gathered during his world tour.

Hearing in Paris that the Germans had suppressed *The Last Will of Dr. Mabuse,* Lang set to work to make a French version of the film. He has never seen the German version, and not until 1943 in New York did he see the French version. John T. McManus, critic for *PM,* wrote: "The best movie in Manhattan now, bar none, is *The Last Will of Dr. Mabuse,*" while the critic for the New York *Herald Tribune* called it "no shocker in the ordinary sense of the word. It resembles more a clinical report, with flashes of melodramatic action." In 1935 Lang also made Molnar's *Liliom,* with Charles Boyer '43 playing the leading role. The French critics Bardèche and Brasillach in commenting on the film said that "not until *Liliom* did Lang create a film of real worth." They were delighted with the hero's ascent to Heaven, which they called "as lovely as the best things in Méliès." But Otis Ferguson disagreed with them, calling the film "a pretty awful picture" which "got a lot of solemn attention because the director of *M, Metropolis, Mabuse,* etc., had made it." In 1933 Lang had been divorced from his wife. Some film authorities felt that she had been a harmful influence on his work.

Hollywood, having long admired the advanced craftsmanship of Lang, looked with eager interest at the director in Paris. David O. Selznick '41, then vice-president of Metro-Goldwyn-Mayer, visiting in Paris, signed Lang as a director. In Hollywood for a year Lang did nothing but study American film making. Not until he was offered the direction of *Fury,* with Spencer Tracy '43 and Sylvia Sydney in the leads, did he feel ready to work. Otis Ferguson, commenting on the impression the German director made at that time, says: "He was a Prussian with a monocle, and he had tantrums; he would fuss around until he had run up a month's expense for a week of actual footage; he only wanted to make what he wanted to make." Later Ferguson admitted that Lang, when better acquainted with the business angles of film making—the tremendous cost of even a day's shooting—learned to adapt himself to Hollywood standards of work, although he never discarded the amazingly careful preparation before undertaking a new film and the eighteen-hour working day during its filming.

When *Fury,* a bold indictment of lynch law and mob rule, was released in 1936 it was universally praised. Aside from its ending—"a concession to the box office for which Lang cannot be blamed"—most critics called it "memorable," the work of "a great director," a "compelling and terrifying document," and "one of the most praiseworthy films ever produced." *Fury* and Lang's later American films were also praised because, "paradoxical though it may seem, they had more American local color and a keener perception of national characteristics than films by Americans dealing with similar subject matter."

After *Fury* Lang left MGM and began to free-lance. *You Only Live Once* (1937) was a "harrowing study of terror," the tragedy of a young couple who were dogged by the police. Filmed as a challenge to society which condemns criminal offenders to ostracism, it was a picture "which in other hands would have degenerated into a raucous melodrama," says Lewis Jacobs, but Lang "turned it into an absorbing, tense, and tragic social document." The camera work in this film has been widely praised, as has the sound, which records "a heart beat, night noises, and the imaginings of the pursued couple. . . Lang used nature to build mood and individualize the scene—rain during the bank holdup, swirling fog for the prison break, night and the frog pond for the idyllic love scene, and the muddy embankment for the bloody ending."

Lang's next film, *You and Me* (1938), of which he was producer as well as director, again stressed the responsibility of society to prisoners and ex-convicts attempting to rehabilitate themselves. But it did not compare with *Fury* and *You Only Live Once*, having as its chief claim to fame "a bold attempt to break away from Hollywood formulas and to experiment with sound."

All this time Lang was studying American mores. Although a world traveler, he had found nothing in his travels to compare with the American West, and he made long trips through the Western deserts and lived for long stretches at a time on the Navaho Indian reservation. So it was not strange that when Darryl F. Zanuck '41 wanted someone to direct that most American of film subjects—the Western—he should select Fritz Lang for two typical Westerns, *The Return of Frank James* (1940) and *Western Union* (1941). *Time* Magazine said that the latter, which was "superbly filmed in Technicolor," had the "same swift pace and scenic beauty that distinguished John Ford's '41 *Stagecoach*."

Such escapism as Westerns afford could not keep the socially-conscious director from awareness of the world today. In 1941 he made *Man Hunt* and in 1943 *Hangmen Also Die*. *Man Hunt*, the story of a renowned English big-game hunter who goes out to kill his biggest game (Adolf Hitler), was called "a superb thriller, loaded with excitement, suspense, and terror," which had the "kind of wallop that Hollywood likes to talk about but not so often achieves." When Lang picked up a newspaper in May 1942 and read that Reinhard Heydrich '42 had been assassinated on the streets of Prague he immediately called in Bert Brecht, German author, and together they began writing *Hangmen Also Die*, for independent production. Lang says that he planned this picture not out of hatred for individuals but out of a determined belief that the facts of this war must be made known to everyone. "If I had felt intense hatred," Lang said, "I would have made the picture differently. As it is, I do not even show the attack on Heydrich. There are no atrocities shown in the picture. We filmed no torture scenes—just used the good old trick of letting the audience imagine for themselves. . . We did not make this like other war pictures. The love story, for instance, is incidental." Because it was an independent production and because it was difficult to cast and to get authentic sets representing Prague, Lang says this was the most difficult picture he ever made. He likes it better than *Man Hunt*, although he admits that *M* is his own favorite film. The critics were almost universally kind to the film. "It is a director's picture, indelibly marked by Lang's craftsmanship," said Joseph Pihodna in the New York *Herald Tribune*, while Ted Strauss in the New York *Times* found that Lang had returned to the "starkly melodramatic style that marked his finest films. If his new effort fails to stand among his best it is not for lack of a meticulous and often uncanny talent for accenting a frightful tale." "From the fierce passion of a man driven from his homeland Fritz Lang has drawn a monument of venom and hatred for the Nazi conquerors of Czechoslovakia. . . Audiences will emerge from the theatre at once more shaken and more stirred than by any other picture the War has produced," wrote Alton Cook in the New York *World-Telegram*. Lang and William Wellman, who directed *The Ox-Bow Incident*, were the runners up for the 1943 New York Film Critics award finally captured by George Stevens.

Lang's next assignment was Graham Greene's spy thriller, *Ministry of Fear* which he directed for Paramount. His plans for 1944 include a film on the construction of the pipeline which carries oil to the Eastern states and, possibly, another film to be based on the theme of post-War demobilization.

Lang is a rather heavy-set man, five feet six inches tall, with a prominent nose, quick, piercing brown eyes, a nervous, purposeful, and rather dramatic manner, and black hair brushed straight back and barely receding from a wide brow. The listener is amazed by his volubility and assimilation of English in its most racy and colloquial form, which is heightened in effect by his strong German accent and his continental charm of manner. After fatiguing days of work in the studio Lang retires to his bachelor quarters in the fashionable Beverly-Wilshire Hotel and finds relaxation in reading, swimming, tennis, horseback riding, and making 16mm motion pictures. Before gas rationing he also spent much time driving into the desert and through the snow-capped mountain trails.

He needs such relaxation after work for the screen. During the making of *Hangmen Also Die* Lang says he lost thirty pounds. As Lewis Jacobs describes him on the set, "He no longer carries himself with the formality of the Austrian officer he once was. That, as well as his renowned monocle, has been discarded. [During social visits to New York the monocle is still apparent, however.] Horn-rimmed glasses and an easy stride make him appear a less formidable figure, more native to the Hollywood scene. . . Every moment of production finds him moving about, dominating everything and everyone. From the moment he arrived in the morning until he dismissed the company at night, he never let up his drive. The man was all energy, roaming the set with a view finder, climbing chairs, or lying on the floor in search of a camera angle; conferring with his cameramen time and again about the tempo of a dolly shot; dashing to a corner to rehearse the players; rearranging lights and props so that they would function organically in the composition; suggesting business to an actor; studying every setup through the camera lens."

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International Who's Who 1942

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LANG, FRITZ—*Continued*

Jacobs, L. Rise of the American Film 1939
Rotha, P. Celluloid 1931
Rotha, P. Film Till Now 1930

LAWRENCE, DAVID Dec. 25, 1888- Editor; author; journalist

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Writing from Washington for more than thirty years, David Lawrence ranks among the veteran interpreters and critics of the American political scene as reporter, correspondent, columnist, news commentator, and editor of the *United States News,* a weekly devoted to national affairs. Prior to the First World War he started his career as an admirer of Woodrow Wilson and his doctrines, and as a liberal of the "New Freedom" type; though still a Wilsonian, he has gradually emerged, according to Oswald Garrison Villard '40, as "one of the outstanding conservative correspondents at the Capital. . . What he is now most concerned about is the preservation of the Free Enterprise system. Those who worry him most, after Hitler '42, are the extremists in the New Deal." Fellow opponents of the Roosevelt '42 Administration have found Lawrence's attacks on the New Deal "engaging and ably presented." According to Quincy Howe '40, "No reporter in the national capital has a more detailed knowledge of how government functions and who does what and why." New Deal devotees, however, and critics of the progressive-liberal persuasion, have found Lawrence's proposals (to quote their politest words) "based upon an inadequate grasp of facts as well as a lack of acquaintance with the best economic opinion."

David Lawrence was born December 25, 1888, in Philadelphia, Pennsylvania, the son of Harris and Dora Lawrence. Shortly after his birth his family moved to Buffalo, New York, which is still his home town, although he has lived most of his life in Washington. Lawrence has been a newspaperman from the start, beginning his career, while still a high school student, on the Buffalo *Express* in 1903. With his earnings from the *Express* he was able to enter Princeton University, from which he was graduated with a B. A. degree in 1910.

While an undergraduate at Princeton, Lawrence had continued his work as a reporter, covering news of sports and college activities for several papers. This brought him to the attention of Woodrow Wilson, then president of Princeton. He also became acquainted with Grover Cleveland. Lawrence's first newspaper "scoop" was the story of Cleveland's death, and "his alacrity in reporting this so impressed the Associated Press that, upon his graduation, he was given a place on the Washington staff of that organization." For two years he covered White House affairs. Then in 1911, he was sent to Mexico to report the Madero revolution and, in 1912, the Orozco revolution. On his return to the United States he covered the McNamara (John Joseph and James Barnabas) trial growing out of labor disturbances in Los Angeles. Then came Woodrow Wilson's first Presidential campaign —a particularly congenial assignment to a devotee of Wilsonian policies. Actually Lawrence was to become one of Wilson's chief journalistic interpreters.

With the outbreak of the First World War Lawrence was placed in charge of the A. P.'s handling of war news as it related to Washington, especially as it bore on America's neutrality. Another famous scoop was scored by him at this time—the news of William Jennings Bryan's resignation as Secretary of State. Although the resignation had been rumored for some time, it was not confirmed until Lawrence buttonholed the Secretary of War, Lindley Miller Garrison, with the catch question: "What do you think of Bryan's resignation?" On receiving Garrison's comment, all that was necessary to release the news was a White House O. K.

In 1916 Lawrence left the Associated Press to become Washington correspondent for the New York *Evening Post.* Since that time Washington has been his headquarters, from which he has written "a daily dispatch that has known few interruptions." He was one of the first Washington correspondents to be syndicated nationally; and his six stories a week for newspapers all over the country have covered the history-making events of two world wars and the years between them. In 1919 Lawrence started a new departure in journalism—"news features." He organized the Consolidated Press Association to furnish a feature and financial news service to daily newspapers by leased wire.

The *United States Daily,* another innovation in journalism, was started by Lawrence in 1926. For this he gathered together "a group of public-spirited men and women of all shades of political opinion" to found a daily newspaper that would inform the public about its Government and what it was doing. In 1933 the newspaper evolved into a weekly, the *United States News.* The change from the old formula of presenting news and facts without comment was the addition of a weekly editorial by Lawrence and the condensing and interpreting of official information. The newspaper format itself was dropped in 1940, and the *United States News* appeared as a magazine. "It is still the one publication in the United States devoted entirely to national affairs."

According to Delbert Clark, both the *United States News* and Lawrence's information services "always adhere strictly to the uncolored facts, but his column is his own personal medium and has been found at times to be at rather wide variance with what his other services are saying." This, says Lawrence, is because he deals in interpretation of the facts while his reference services report official expression of opinion in rulings, etc. Clark says also: "In some ways Lawrence is the most skillful of all the Washington columnists: he has the ability to appear sweetly reasonable while making the most highly prejudiced statements of opinion, unlike those others who never attack any person or policy without advertising the fact."

Upon launching the *United States News,* Lawrence discontinued his radio broadcasts and lectures to devote himself entirely to writing. His first book—and probably his most highly praised—had appeared in 1924: *The True Story of Woodrow Wilson.* It had been favorably received by critics in general, praised for the "little minor revelations that are the very spice of history," and the graphic, illuminating pictures of Woodrow Wilson and his life at the White House. "It is journalism at its best," wrote Hamilton Holt.

In 1929 Lawrence published *The Other Side of Government,* a discussion of the spirit of governmental activities rather than their functions or technical aspects. When Franklin D. Roosevelt came to the White House, Lawrence's first critique of his Administration appeared—*Beyond the New Deal* (1934). Of it a reviewer in the *Commonweal* wrote: "The volume is not effectively written nor are the arguments effectively presented. The discourse is too diffuse; there is too much repetition; there is a lack of precision and definiteness, both in the critical and the constructive paragraphs." A reviewer in the New York *Times,* however, felt that "Mr. Lawrence offers trenchant criticism of various aspects of the New Deal and marshals impressively the figures of expenditures and prospective debt and taxes which the spending orgy shows."

Further attacks on the New Deal appeared in *Stumbling into Socialism* and in *The Future of Our Political Parties* (1935). In 1936 came *Nine Honest Men,* of which a critic in the New York *Herald Tribune* wrote: "Evidently a hastily written political tract not designed for the intelligent or critical reader. With all the froth that comes from hostility to the Supreme Court and our Constitutional system, it may be fair enough for friends to emulate foes. Yet one may suspect that from such friends as Mr. Lawrence the Supreme Court may well be asked to be saved." (Fanny Butcher in the Chicago *Daily Tribune* found the same book "the most illuminating brief exposition of the purpose, the methods, and the intricacies of the recent decisions of the Supreme Court that I have encountered.")

Who Were the Eleven Million? (1937) was a study of the Roosevelt majority in the election of 1936, in which Lawrence reached the conclusion that concentration of relief funds in certain large cities accounted for a large proportion of extra votes. In the same year he returned to the Supreme Court theme in *Supreme Court or Political Puppets,* a book which was described by a British reviewer as "a tract whose incoherence and inconsistency should have been beneath the talents of one of the most eminent American journalists," and which Norman Cousins '43, writing in *Current History,* called "energetic whitewash."

In connection with his writing during these depression years David Lawrence made several trips around the United States, reporting his findings in various magazines. In an article, "I Saw America" (*Saturday Evening Post,* December 5, 1936), he wrote that America was fast becoming a homogeneous people because of the welding together of foreign-born and native-born into a distinctive nation. He painted a bright picture of this country's smaller towns. In particular he spoke highly of service clubs, such as the Rotary and Kiwanis. "I find in them," he said, "the best instruments for the development of an awakened social responsibility that we have ever devised."

DAVID LAWRENCE

Lawrence's comments in his editorials in the *United States News* on both domestic and foreign affairs during 1940-42 were incorporated in another book, *Diary of a Washington Correspondent* (1942). In a review of this Oswald Garrison Villard commented that Lawrence "has often demonstrated the possession of a remarkable news sense, first-class newspaper intuition, and unusual interpretive and analytical powers. . . He saw before most people did that we were heading for war." Typical excerpts—indicative of both hits and misses in Lawrence's batting average—are as follows: "The paramount question of the next few years will be how to make democracy efficient, how to preserve national unity, how to tax reproductively [1940]." "Inflation—slowly but surely—is the inevitable consequence of Government policy today [September 25, 1941]." "Labor has demonstrated that it cannot discipline its rank and file. Anti-strike legislation is more than ever needed [December 11, 1941]."

A loyal admirer of American industry, in December 1942 Lawrence wrote that "the men whose genius is responsible for the marvelous production so far are those who get $25,000 a year or more," and angrily attacked President Roosevelt's proposal that Congress act to limit salaries to a wartime maximum of $25,000 annually. In August 1943 he defended the "aircraft industry" when the Truman '42 Committee began wondering why there had been such a sharp drop in the production of engines at the Curtiss-Wright Lockland plant since the Committee's sensational charges that the company had been turning out defective plane engines. According to Lawrence, the American synthetic rubber industry had been repeatedly discouraged by the American Government itself. Some time before this he had

LAWRENCE, DAVID—*Continued*

said in his syndicated column: "If class warfare is wanted by the President, plenty of people are willing to get into the fray." Commenting on this statement in *PM*, Kenneth G. Crawford wrote that such a "revolutionary" pronouncement should be investigated by the Dies '40 Committee, and himself volunteered to testify before the Committee "in support of a sensational plan to quell this revolution with squirt guns, cap pistols, and ten easy lessons in economic justice."

Concern with the kind of peace that will follow an Allied victory over the Nazis and the Japanese has recently overshadowed Lawrence's concern with New Deal persecution of industrialists. For some time he has been advocating that Congress ratify the Covenant of the League of Nations, or some revised version of it, committing itself irrevocably before any "cooling off" comes. In November 1943 he announced that "Republicans and Democrats are united in enthusiastic support of the declarations of Moscow," and began presenting arguments against the rule that necessitates a two-thirds vote of the Senate to ratify any peace treaty, a rule that gives a minority the opportunity "to defeat and frustrate the foreign policy actually desired by a majority of the elected representatives of the American people." According to Lawrence, "the future of civilization, indeed the peace of the world, must rest upon the spirit, if not the letter, of Woodrow Wilson's memorable pledges to mankind."

On February 14, 1943 the American Society of Newspaper Editors adopted resolutions calling for "a world guarantee of freedom of the press after the War," and opposed efforts to put any press association "under the power of Congress to regulate commerce." The Society closed its meeting by appointing three Washington editors as a liaison committee with the Government on problems arising from the War: David Lawrence of the *United States News*, Ben M. McKelway of the Washington *Star*, and Alexander F. Jones of the Washington *Post*.

Lawrence was married to Ellanor Campbell Hayes in 1918. There are two sons: David, Jr., and Mark; and a daughter, Nancy (Mrs. A. L. Hart, Jr.).

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Sat R Lit 25:16 O 10 '42
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LAWSON, TED (W.) 1917- United States Army Air Force officer; author

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A firsthand account of the Doolittle '42 raid over Tokyo, told in terms of the personal adventures of Captain Ted W. Lawson, who piloted one of the bombers, has been called "what may be for us the greatest individual story of the War." In *Thirty Seconds over Tokyo* (1943) Lawson reveals the planning, preparation, and meticulous training before the raid, the take-off from the carrier *Hornet*, the actual half-minute bombing over Tokyo itself, and the crash of his plane on a remote Chinese island. It describes the long, arduous journey to safety of the wounded crew (Lawson's leg had been amputated), a journey made possible only by the valiant aid of Chinese peasants and guerrilla fighters. The "remarkable impact" of the simple, first-person narration has been termed the more effective for the "intimate, human touches" concerning the flyer and his young wife. Critics have agreed, also, that the book owes much to the sympathetic job of "editing" done by the newspaperman Robert Considine, columnist for INS and foreign correspondent.

The book itself, in frank, sometimes painfully honest words, tells just about all there is to know about Ted Lawson, "a typical American boy" who "took a gamble in a daring and hazardous war operation and barely managed to escape with his life." Lawson himself says: "There are a million like me in the Air Force this minute." He was born in 1917 in Los Angeles, grew up and went to school there. From high school he entered the Los Angeles Junior College. In *Thirty Seconds over Tokyo* he tells about this, and about meeting his wife Ellen. "She's twenty-two, three years younger than I am. Ellen was never very far from my mind during this whole thing. I would have drowned right after the crash if the memory of her had not made me struggle out of the seat I was strapped to. And I guess I would have given up later if Ellen hadn't been so swell about my leg and face. I didn't know Ellen's name for a long time after I met her. She was the librarian of the Los Angeles College. She used to let me sleep in the library. I was always sleepy. I worked at the Douglas aircraft plant eight hours during the day. Ellen would let me sleep for ten or fifteen minutes between classes, wake me up and I'd go out to class, stretching. That was 1937 and 1938, when I was studying aeronautical engineering."

Shortly after this young Lawson gave up both schooling and a $36-a-week job to join the Army as a flying cadet. "My mother raised Cain when I did that . . . but I wanted experience. I wanted to get my fingers into different kinds of planes and see how they worked. The Army had those planes, and Ellen saw it my way, even after Douglas said they'd give me a good raise if I stayed. You see, we wanted to get married. Now we'd have to wait at least until after I had gotten my wings." Following training on Randolph and Kelly Fields, Lawson received his wings in November 1940. By February 1941 he was a first pilot. In September he and Ellen were married by a justice of the peace in Coeur d'Alene, Idaho. Two days later Lawson was off on squadron practice maneuvers—and it wasn't until December 6 that he got back to the West Coast and Ellen. The next day, when the news about Pearl Harbor came, "I had to get to March Field as quickly as I could. I was in the War."

It was in January that his squadron commander asked for volunteers for a special mission. "It's dangerous, important, and interesting. And it'll take you out of the country for maybe two or three months." That's all any of them knew about it; but "we all volunteered." In Columbia, South Carolina, Lieutenant Lawson took on his crew—the men who were to share his adventures on the bombing trip. They were ordered to Eglin Field at Pensacola, Florida. There they met Doolittle, who told the flyers the importance of keeping secret all details of the venture. "If you've guessed where we're going, don't even talk about your guess." They didn't. But in their plane, the "Ruptured Duck"—the B-25 for which Lawson felt so much personal affection—they underwent intensive training, specializing in quick take-offs and low-altitude bombing practice. Then, toward the end of March, they were ordered to Sacramento. There was the carrier *Hornet*—and a chosen sixteen of the B-25s were taken on her deck.

The next morning Doolittle told the flyers they were going to bomb Japan—and that arrangements had been made with the Chinese Government to land on small Chinese fields not far inland. "Again he gave us a chance to back out, but of course nobody did." The *Hornet* had planned to run the flyers to within 400 miles of the Japanese coast. But on April 18 they sighted a Japanese ship, and although the *Hornet* sank her, they believed her radio might have flashed a warning about them. So they had to take off 800 miles from the coast, and in daylight, not at night as had been planned.

They left the *Hornet* in heavy weather, reached Tokyo without mishap, dropped their bombs on the planned objectives. But bad storms prevented their reaching the Chinese airport at Choo Chow Lishui, and Lawson was making a forced landing on a small island when the plane's motors suddenly stopped. After the terrific crash all were washed up on the beach alive—but all severely wounded and suffering from shock. Lawson didn't know at first that his left leg was cut open from thigh to knee; but he knew he couldn't talk. "My upper teeth were bent in. I reached into my mouth with both of my thumbs and put my thumbs behind the teeth and tried to push them out straight again. They bent out straight, then broke off in my hands. I did the same with the bottom teeth and they broke off too, bringing with them pieces of my lower gum." Finally a group of friendly Chinese guerrillas found and helped them to shelter. Since there was no medical care to be had within miles of them, the guerrillas brought coolies to carry the Americans to a doctor. Constantly beset by searching Japanese patrols over a vast stretch of China, they finally reached a temporary haven where there was a young Chinese doctor. There the crew of another downed B-25 joined them. One of that crew was Flight Surgeon Dr. White, who saved Lawson's life by giving him blood transfusions and amputating his leg. Under spinal anesthetic, Lawson writes, "I could hear the different sounds of the saw as Doc's elbow bent and straightened, bent and straightened, and the teeth went through thicker and thinner sections. Then there was an almost musical twink, and deep, deep silence inside me as Doc laid aside the saw. The Chinese nurses let go of my wrists. The nurse on the right walked around to the left side of the table. She picked up the leg by the ankle. The other nurse picked up the other, thicker end. I watched the two nurses carry it out the door."

CAPT. TED LAWSON

Of this second half of the book, which describes the men's adventures in China, Bennett Cerf '41 writes: "[It] will do more to cement friendship between the Chinese and the American people than anything I have ever read. Hundreds of starving and impoverished Chinese peasants learned, by some mysterious manner, every detail of the Tokyo raid within twenty-four hours of its occurrence. The lengths to which these people went to save the American pilots and to deliver them to safety beggar description."

But the flyers had to move on—the Japanese were drawing close. The Lishui airport had been blown up; going on to Nanching, the suffering men found that the field there also had been destroyed. It was not until June 3 that they were rescued by one of their own Air Corps planes. Soon, headed for home, they were discussing with other crew members the take-off from "Shangri-La" and subsequent individual adventures. Lawson couldn't find the heart to write to Ellen, who was at home awaiting the birth of their baby; he didn't want her to know what had happened until he had learned to use his artificial leg after a final operation in Walter Reed Hospital. But Ellen knew; Doolittle had written to her. She wrote to Lawson at once, before she came on to Washington: "There is no reason in the world why we can't lead a perfectly normal life and do the things we've planned. When I do see you I'll do my best to control my tears. But, should there be any, please don't misinterpret them. Because they'll be tears of happiness and joy." The Lawson's small daughter Ann was born in Washington, September 25, 1942.

It was their neighbor, Joe Arth, a printer on the Washington *Herald*, who wrote to his friend Robert Considine: "I'm living next to one of the flyers, Captain Ted Lawson, who

LAWSON, TED—*Continued*

bombed Tokyo. Lawson lost his leg on the trip and is trying to do the story of the flight. Somehow he just can't seem to get it down on paper. Do you think you might help him?" So Considine went to see Lawson, who told him the story. Considine, fascinated and absorbed, typed up his notes and rushed with them to the editor of *Collier's*. That magazine offered Lawson $12,000 for first serial rights. Random House, New York publishers, gave Lawson and Considine an advance of $7,500 for the book. Metro-Goldwyn-Mayer got wind of it and bought the motion-picture rights "for a larger sum than has ever been paid for a book of this kind." But all of them realized that the manuscript could not even be announced until the War Department "gave the green light." The release came in May 1943, a year after the raid. "All told, *Thirty Seconds over Tokyo* is expected to earn for its authors around a quarter of a million dollars."

Author Lawson, however, was much more impressed with the fact that the Walter Reed Hospital had equipped him with a leg "almost as good as the one he lost," so good that he could go out rumba-dancing with his wife to celebrate the news that his book was a Book-of-the-Month Club choice. He and his co-pilot Captain Dean Davenport received permission from the War Department to work as technical advisers with Dalton Trumbo '41, screen writer, on the forthcoming production in Hollywood of his *Thirty Seconds over Tokyo*. There, according to report, he was awed by the sum he would receive, but "more interested by far in proving that his daughter was the most exceptional baby in the world. His shattering experience and loss of his leg have not dimmed his enthusiasm or infectious good humor."

What Lawson had always wanted to be, he writes, is an aeronautical engineer; and when his job as technical adviser on the film in Hollywood was over he was assigned to Santiago, Chile as air attaché.

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LEDOCHOWSKI, VLADIMIR, REV. (lā-dō-hôf'skē) Oct. 7, 1866—Dec. 9, 1942 Polish-born Father General of the Society of Jesus, who led the Jesuit Order since 1915, responsible for building up the society and promoting inter-faith amity.

Obituary

N Y Times p25 D 10 '42

LEE, CLARK (GOULD) Jan. 31, 1907- Foreign correspondent

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From Manila, Bataan, Corregidor, and points south A. P. correspondent Clark Lee tapped out the story of the bravery, the beefing, and the suffering of the United States forces in the Pacific area. Mentioned briefly in William L. White's '43 *They Were Expendable*, Lee in *They Call It Pacific* (1943) gave his own version of how it felt to go hunting with Lieutenant Bulkeley and his PT boats. The winter of 1943 found Lee on a new beat —covering the advance of the Allies in Italy.

Clark Gould Lee was born in Oakland, California, January 31, 1907, the son of Clayton D. Lee, one of the founders and the first president of the United Press, and the former Etta Gould, who was also journalistically inclined. In 1929 Lee had to his credit a B. A. in journalism from Rutgers University and a promising job with the Newark, New Jersey bureau of the Associated Press. Two years later he was transferred to the Latin-American desk in New York. In August 1933 he was appointed chief of the A. P. bureau at Mexico City, and the next month he covered the tropical hurricane in Tampico. In June 1936 Lee turned up as chief of the bureau at Honolulu, where he helped found a local of the American Newspaper Guild. In 1938 he married a Hawaiian princess, Liliuokalani Kawananakoa. (By a former marriage, Lee has two daughters, Jane and Virginia.)

Lee knows the Japanese Army from extensive personal experience. In August 1938 he had been transferred to the Tokyo staff, where he worked until April 1939; he was then transferred to Shanghai. He plodded through China and Japan for more than two years, traveling thousands of miles with the Japanese forces. He flew with their pilots and witnessed the bombing of helpless Chinese villages. Long before war broke out between Japan and the United States, Japanese generals discussed the coming conflict with Lee. They spoke confidently—and in concrete terms; they named dates and places, determined to prove that "Japan is the logical nation to govern the Orient." Japanese Army officers did not care for his hard-hitting news stories, but apparently liked him well enough to warn him to get out of Shanghai three weeks before Pearl Harbor.

Lee was en route home for a vacation when the Pacific war caught up with him. He got as far as Manila. With the situation becoming increasingly critical, he was ordered to remain there pending developments. On December 25 Lee, mud-covered and dog-tired, staggered into the Manila A. P. bureau and wrote the first eyewitness account of the Japanese invasion along the Lingayen Gulf. With two companions, he had started for the front on December 21 and had run into action. Japanese planes had roared over their automobile; they had dodged a Japanese column in the mountains; they had forded a river sixteen times. Upon finally reaching Manila, Lee produced what has been described as "one of the most dramatic stories of the warfare in the Philippines." It was, however, also "the biggest whopperoo of the War," for he wrote: "The Japanese Army rushing toward Manila from the Lingayen Gulf area is an ill-uniformed, untrained mass of young boys between fifteen and eighteen years old, equipped with small caliber guns."

For days after the fall of Manila, Lee's whereabouts were a mystery. Then, on January 9, he sent a 150-word dispatch from Fort Mills, on the fortress island of Corregidor, the first to be sent out by an American newsman since December 31. He followed up with a series of dispatches that have made journalistic history. Next to dodging bullets, his hardest job was getting permission to send his stories, which have been rated by the *Infantry Journal,* a semi-official publication edited by United States officers, as "the best this War has produced on any front." They were compiled in a brochure, *Bataan Bylines, the Story of a Gallant Defense,* published by the Associated Press in 1942 as a testimonial to all of their men on all fronts.

Lee left before Corregidor's fall, "to save my neck." He had heard that Don Bell, an American radio commentator, had been tortured and killed by the Japanese in Manila, and assumed that he would meet the same fate. He also hoped that he and *Time*'s Melville Jacoby, who was later killed in Australia, might be able to persuade Washington that the Philippines could be saved with some prompt assistance.

Lee packed his adventures and observations into the 365 pages of *They Call It Pacific,* which Viking Press published in March 1943. In this vivid narrative, Lee described the sail down the Chinese coast from Shanghai to Manila two weeks before Pearl Harbor, the Japanese bombing of Clark Field outside Manila, Cavite's destruction, and the Bataan campaign from the beginning almost to its very end—he got out at about the time MacArthur '41 did, landed on Guadalcanal in August 1942, and watched the Japanese torpedo planes put a "fish" into the heart of his airplane carrier.

Lee's book contains a wealth of previously untold or half-told facts of the Pacific war. He tells how, right up to the end, the boys on Bataan and Corregidor hoped for help from the United States—help that never reached them. "They did not know and would not have believed that no help was going to be sent," Lee wrote. "Someone thought it couldn't be done." Clearly Lee thinks it could have been done, *Newsweek* surmises. The bombing raid that MacArthur arranged after he reached Australia, Lee wrote, "was really a salute to the dead of Bataan who still would be living if the United States had not decided that the Pacific was a secondary front."

Lee concludes with the hope that some day he will roll into Nanking with Generalissimo Chiang Kai-shek '40, into Manila with General Douglas MacArthur, and down the main street of Tokyo with Admiral William F. Halsey, Jr. '42 and his sailors, and Lieutenant General Alexander A. Vandergrift '43 and his Marines, under a blanket of United States planes "so thick that they hide the rising sun."

Newsweek describes the book as "by far the best reporting of America's own war in the vastnesses on the west. Almost reluctantly, it overrules the A. P.'s traditional objectivity and becomes an angry, faithful record of America's breach of promise to the Philippines. That is ninety-five per cent of the book. The rest is a provocative indictment of United States unpreparedness, naval timidity, and United States Navy-Army warfare, which, it is broadly intimated, is far from finished right now." According to Lewis Gannett '41, *They Call It Pacific* is more sober and more critical than many another book about the Pacific area. "It may not be as widely read," he continues, "but thoughtful Americans will find more meat in it than in any of the others."

CLARK LEE

In March 1943 Lee was invited to New Mexico by Governor John J. Dempsey of that state for a series of meetings held during the last week of the month in honor of the men killed or captured in the Philippines. (The 200th National Guard, a New Mexico unit, was the largest single group defending Bataan and Corregidor, and Lee knew personally many of the men now dead or missing.)

In May 1943 Hearst's International News Service lured Lee away from the A. P., for which Lee had traveled 40,000 miles over land and sea in the preceding ten months. By this transfer, Lee gained a handsome contract and the rare prerogatives of a roving correspondent. INS President Joseph V. Connolly was frankly rapturous, according to a *Newsweek* report. "I'm going to make another Richard Harding Davis out of you," he said. "For the first time in our history, we've got a good-looking correspondent, one who looks like Joel McCrea [star of *Foreign Correspondent*]." In the A. P. there was keen regret.

Lee has been described by *Newsweek* as "a dark, handsome, and sleepy-eyed fellow who probably will win this year's Pulitzer Prize." It is his ambition to bring his news coverage up to Berlin.

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LEE, GYPSY ROSE Feb. 9, 1914- Actress; author

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Burlesque some years ago was not one of the more dignified occupations with which a lady could be identified. Today all that has been changed, for at the top of the burlesque profession stands a young lady who has not only distinguished herself in the art of the "strip tease," but in literature and painting as well. She is Gypsy Rose Lee, who, however, has recently confined herself to the better legitimate theatres. She has also appeared in motion pictures, although because of a man named Will Hays [43] she was allowed to strip only once—and that time very decorously. She is an actress, too; and the fact that she can remain clothed and still attract an audience is a tribute to her talent. It has been suggested that her profession was lifted to the plane of respectability by the causes for which she has stripped—the Newspaper Guild, the Spanish Loyalists, Army camps, servicemen's clubs, the War Bond Drive, the Red Cross.

GYPSY ROSE LEE

Gypsy Rose Lee was born Rose Louise Hovick somewhere on the West Coast of the United States on February 9, 1914. Her father, John Hovick, was a reporter on a Los Angeles newspaper. One or both of Gypsy's parents must have been of Scandinavian descent, as she mentions her own Scandinavian origin in one of her books. When Gypsy's sister June (now June Havoc of the stage and screen) was two and one-half years old and Gypsy was older—how much older she does not say—their parents were divorced. The two little girls had been going to dancing school for six months prior to the divorce. When they went to live with their mother's father in Seattle, he objected to their looking forward to a theatrical career. He thought it much more proper for Gypsy and June to be trained to earn "a decent livelihood ... like schoolteaching."

Mrs. Hovick, however, continued her offsprings' theatrical training. They made their "kiddie-act" debut at a Knights of Pythias celebration—their grandfather was one of the Knights, and it would have been a shame to waste a golden opportunity. They were a success, especially June. At that time Gypsy lacked the pulchritude which she displays today. "'Plug' was my nickname," she writes, "and I lived up to it. I was big for my age and more than just chubby. My hair was cut short in a Dutch bob, with bangs, and my teeth came to a peculiar point in front. They were going to be straightened when I was nine years old. That was the plan, and Grandpa put away a little money each month to pay the dentist. But by the time I was nine we had been in show business off and on for five years, and there was no longer any time for teeth straightening. Besides, Mother had spent the dentist money."

The family lived on the meager earnings of the two little girls, supplemented by the alimony the mother collected from her three ex-husbands. The girls began by playing in all seven of the lodges to which their grandfather belonged. Early in her children's career Mrs. Hovick discovered the ruthlessness of show business. "When we played on the same bill with another kiddie act," writes Gypsy, "things always seemed to go wrong—for them. Pieces of their wardrobe would be missing. A toe shoe would get burned. A blond wig would disappear. The act's music would be lost. Mother was always very sympathetic when these misfortunes happened and would join in the search for the missing articles, and sometimes she was the one to find them—always too late."

By the time June was eight and her sister a few years older, schooling for the two began to be a problem. "Every time we opened in a city, stern-faced policewomen would come backstage and question my sister and me." The answers were invariably unsatisfactory. Finally Mrs. Hovick hired a young normal-school graduate to instruct the little thespians. For publicity purposes the young tutor was equipped with flat-heeled shoes and horn-rimmed glasses, and wore her hair straight. Then, after the reporters and photographers had gone, she was permitted to take on a more attractive appearance.

At the height of their careers as child actors Gypsy and her sister made as much as $1,250 a week. They toured the country during an era when all female performers, whether they were six or sixty, were required to wear full-length opera hose while on the stage. Gypsy escaped the stocking imposition, however, because at that time she played the part of a boy.

When the two sisters were grown they no longer appeared together. Gypsy worked under various names until she finally settled upon Gypsy Rose Lee as her permanent cognomen. Rose actually is her first name; the rest is a flight of imagination. So, as Gypsy Rose Lee, she had become perhaps the best known stripper in burlesque by the '30's. The well known critic, H. L. Mencken, tried to coin a more dignified term for the profession and proposed the word "ecdysiast"—a form combining the Greek *ekdysis*, which means "getting out," and the zoological term *ecdysis*, which means "the act of molting." Miss Lee rewarded him for his pains by remarking that he had been "reading books."

In 1937 Miss Lee was married in a water-taxi off the coast of California to Arnold R. Mizzy, a New York dental-supply manufacturer. She continued her career as "ecdysiast," however, gracing the "runways of Broadway's most luxurious burlesque houses." In 1940 she was stripping in the *Streets of Paris* show at the New York World's Fair, in which she wore a $2,500 costume especially designed for her by the famous artist Pavel Tchelitchew '43.

While she was at the World's Fair, Gypsy was asked by Walter Winchell '43 to write a guest column for him. She did and, according to her publishers, thought it was fun—hence her decision to write a mystery novel. "From January through July [of 1941]," continue her publishers (Simon '41 & Schuster '41), "Gypsy toured the country, writing the first draft of her book in crowded dressing rooms, in planes, in the tub." Meanwhile, she divorced her husband in Chicago. Her attorney announced after the divorce that Miss Lee "would remain single awhile to please her public."

Gypsy's book was published as *The G-String Murders* in the fall of 1941, and it became a best seller—as much because Gypsy had written it as because of any literary merit. The next year, however, Miss Lee was sued by Dorothy Wheelock, the associate editor of *Harper's Bazaar*, who alleged that she had collaborated with the burlesque queen on the book and had received no share of the profits. Miss Lee admitted that she had planned to write the book with Miss Wheelock, but denied that there had been actual collaboration.

After her literary success Miss Lee appeared at "pink teas," bookish radio programs, publishers' meetings, and other gatherings of the literati. She traveled much, autographing her book, and decided that she liked being a woman of letters. Now plunging wholeheartedly into her new profession, Gypsy wrote articles for *Harper's Bazaar*, the *New Yorker*, the *American Mercury*, *Collier's*, *Variety*, and numerous other periodicals, including an "unidentified pulp magazine." She also wrote another mystery novel, *Mother Finds a Body* (1942). At the same time that she was writing Gypsy was continuing her theatrical activities. When New York's burlesque houses were closed by order of Mayor La Guardia '40, Gypsy appeared in a Broadway show, *Star and Garter* (1942), which gave her scope for her various talents. She also exhibited some of her paintings at the Guggenheim Galleries in New York.

Miss Lee owns a farm near Highland Mills, New York, a village replete with "clannish bluebloods" who, before 1942, acknowledged her residence only in the tax reports. At that time, however, they had organized a Red Cross War Drive and found themselves $600 short of their $800 quota. Miss Lee immediately took over the drive and organized a show at the town hall, over the protests of the committeewomen. Her own specialty, naturally, was the feature of the performance. The drive was a great success, and now, according to *Variety*, some of the Highland Mills tycoons are suggesting she accept a directorship in the local bank.

In the summer of 1942 Gypsy was married to Alexander Kirkland, a prominent Broadway actor. The following year the thoroughly laundered motion-picture version of *The G-String Murders*, titled *Lady of Burlesque*, opened and was promptly banned by the National Legion of Decency. The Legion later rescinded its ban, but not before the film had received much free publicity.

In 1943 Miss Lee's unproduced comedy, *Ghost in the Woodpile*, a tale about a burlesque queen who had had a book ghosted, was brought out for revision. Originally started late in 1941, it was worked over strenuously during the summer of 1943 and, as *The Naked Genius*, was finally presented on a financially successful tryout tour. The critics tore the play to pieces, however; so again the script was rehashed and rehearsed. Then, despite the objections of playwright and director George S. Kaufman '41, producer Michael Todd brought the show to Broadway October 21—even using the objections as an advertising point, apparently with much success. (Gypsy reportedly attended an auction the opening night, and Kaufman left the state.) *The Naked Genius*, according to Ward Morehouse '40, had received "more advance commotion" than anything he could recall since *The Pearl of Great Price* (1926). Consequently a "big, eager, Broadway-wise audience fairly hurtled into the theatre on opening night to see what the astute Todd, with an eye on his investment, had advertised was guaranteed not to win the Pulitzer Prize. The next morning the newspapers revealed that the critics had found the play an appalling conglomeration of "everything except a play." Gypsy herself announced in *Variety* after the bad press reception that, "for the sake of the legitimate theatre," she had just tossed her typewriter out of the window. Nevertheless, contrary to all expectations, the box-office receipts for the first few weeks rivaled those of the hit plays in New York. This phenomenon apparently depressed everyone except those directly financially concerned; and they were pleased with good reason. The film rights to the script had been sold in the rehearsal stage to Twentieth Century-Fox, according to *Variety*, for $150,000, plus ten per cent of the gross on the road and fifteen per cent in New York. The sale is reported to mark the first time Hollywood had acquired film rights while a play was still in rehearsal. Despite the box-office success, however, Todd closed the show on November 20 after his share in the "film rights money was assured," announcing that a poll of the audiences showed the majority had not liked the play.

In addition to making her debut as a playwright, Gypsy appeared during the year in the motion picture *Stage Door Canteen*, featuring a satire on the strip tease. She also did a number of radio programs and benefits, was elected sweetheart of eighteen regiments, and played camp shows. She was to return to Hollywood

LEE, GYPSY ROSE—*Continued*

early in 1944 to start in her next picture *Belle of the Yukon.*

The prosperity which her work in many fields of endeavor brought her enabled Gypsy to buy a twenty-four room white stucco house on New York's fashionable East 63rd Street. The house originally cost $300,000 to build, but the burlesque queen reportedly paid only five figures for it. "It's all in eighteenth-century French," said Miss Lee of her new residence, "with gold plumbing. Not just faucets, but faucets in the shape of dolphins, if you please."

Miss Lee is tall, gray-eyed, and handsome. Her hobbies are not really hobbies any more, for she has made all of them pay. She "adores" decorating houses and writing. The latter is apparently her chief occupation at present. "I never had any education," she says, "but my editors say I have natural, instinctive punctuation and paragraphing."

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LÉGER, FERNAND (lā-zhā' fer-nän') Feb. (?), 1881- Artist

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Among the many European artists forced to seek refuge in the United States from Nazi oppression, Fernand Léger is one of the most eminent. A pioneer in Cubism, Léger has lived to see his work influence not only modern European painting, but poster art and typography as well.

Fernand Léger was born on his father's farm at Argertar near Liseaux in Normandy in February 1881, the son of Henri and Adèle (Daunou) Léger. His father was a prosperous cattle grazer, stemming from a line of "Norman ancestors, long rooted in the soil." Léger himself was a farmer as well as an artist, until the Nazis took possession of his farm in 1940.

In 1901, when Léger was twenty, he entered the École des Beaux-Arts at Paris, where he studied, as a free student, under Gérôme and Gabriel Ferrier from 1902 to 1905. He was trained as an architectural draftsman, and, wrote Bulliet, "for a time, after going to Paris, practiced that profession, attracting attention by the geometrical precision of his drawings, almost works of art in themselves. Mathematics and mechanics were among his passions. His art impulses further expressed themselves in professional retouching of photographs." Meanwhile, however, he was painting—trying to formulate and explain the impression made on his temperament by the work of Seurat, the Douanier Rousseau, and Cézanne. In 1910 Léger exhibited his pictures with the Independents and became an active member of that group, joining the ranks of Cubism, founded by Braque and Picasso '43, in revolt against representational art, especially that of the Impressionists. The object of Cubism is to convey ideas through abstract forms based upon architecture and three-dimensional geometry. Springing directly from Cézanne, it forced his architectural procedures in the direction of their logical conclusion. By this time Léger's pictures had already begun to sell. He classifies the years from 1911 to 1914 as the first important period in his art, that of "Contrasts of Forms."

When the War broke out Léger enlisted as an artillery engineer in the French Army. This brought him in contact with the big guns, which, according to Bulliet, "interested him more as magnificent machines than as instruments for killing men in uniform like himself." The War had a distinct influence upon his art, for, upon its conclusion in 1919, Léger, wrote Wilenski, "began to use forms derived casually from his war experience (portions of war-machines, traffic signals, and so forth) in flat pattern semi-Cubist pictures." The result of this was Léger's second artistic period, extending from 1919 to 1923, which he calls the period of "Mechanical Elements" in his painting.

After the War Léger accepted the position of instructor in an academy founded by a wealthy Russian woman painter, Marie Wassiliev, "who had been a pupil of Matisse, but had turned Cubist." (Later she was arrested and prosecuted for harboring Leon Trotsky.) In 1921, while he was teaching there, he married Jean Lohy. In 1923 he designed *La Création du Monde* for Diaghilev's Russian Ballet. Léger's next period, that of "Compositions with the Human Body (Statics)," lasted from 1923 to 1927. During that time (1925) "in association with Ozenfant he organized an *atelier* school of his own, and the two veteran Cubists . . . gathered around them a throng of young art students, chiefly from America." The school, which was in Paris, flourished until the Nazi invasion of France in 1940.

From 1927 to 1940 Léger experimented with "Objects in Space." In 1931 the big red-haired artist took a large collection of his pictures to New York to be exhibited at the John Becker Galleries. He encountered trouble at the Customs Office when the Customs inspectors contended that his paintings were commercial art and, therefore, dutiable. It took the officials of the gallery and "a crew of artists" finally to persuade the "obdurate appraisers that the pictures were *bona fide* works of art."

In 1935 Léger exhibited in New York again, this time at the Museum of Modern Art. He went to New York for the exhibition but returned to France soon after. In 1937, in collaboration with other artists, he produced panels for the Palais de la Decouverte and Delaunay panels for the Palais des Chemins de Fer at the Paris Exposition. In 1939 he visited America again in order to paint some murals for Nelson Rockefeller's '41 apartment. At this time he gave a series of lectures at Yale University. He returned to Paris, but was forced to flee to the United States, where he arrived in December 1940. Except for 25,000 francs which he was allowed to bring with him, he turned his money over to his wife, who remained on their farm in the south of France. He plans to remain in New York indefinitely. Since his arrival in New

York his painting has reached its fifth period, that of "Human Bodies in Space."

Léger has illustrated several books and written a book himself on contemporary painting. He has lectured on the philosophy of art at the Sorbonne, as well as at Yale. He is a Chevalier of the Légion d'Honneur.

Léger's training as an architect causes his work to retain, according to the *Art Digest*, "a draughtsmanlike precision and an interest in geometrical forms." *Fortune* described his procedure as taking "recognizable objects, towers and girders, cogwheels and steel rivets," and using "their basic designs and patterns in beautifully balanced compositions. His colors are the harsh reds and blacks and steel grays of machinery. Today Léger is so well understood that his pictures appear in important industrial advertising in the United States." Léger differs from most Cubists, wrote another critic, "in his predilection for bright, decorative color combinations and in his preference for mechanical and urban subjects." He is the first complete city painter. The utility of anything, in Léger's opinion, does not necessarily detract from its beauty. His aim, according to *Coronet*, is "to convey impressions not by direct representation, as is obvious, but by the dynamic juxtaposition of solids and colors. It is a violent quest for expression, entailing the outright disassembly of the material world and its rearrangement into arbitrary forms."

There has been much adverse criticism of Léger. Thomas Craven said: "By no stretch of the imagination can his paintings be accepted as substitutes for pictures, and they are too loose in structure to serve as designs for linoleums and print cloths." Other "non-sympathizers criticize Léger for persisting in what they term 'artificial stylization,' although even they admit that he still remains an artist." His influence on contemporary art is undeniable. It may be recognized in the "neoplasticism of Holland, the constructivism of Russia, the abstractionism of Germany, and the movements of objectivism and purism." Léger, wrote Maurice Raynal, "is one of the few whose influence will be valuable in directing the development, if not of art, at all events of painting—and that, after all, is all that he is trying to do. For that result he is working with all the strength of a temperament incapable of flattery, a temperament which acts on our sensibilities, not with the charm that wins but does not hold, but through a force of persuasion that begins by disturbing, proceeds by convincing, and ends by subduing and holding us enduringly."

Léger's success is financial as well as artistic, for his art commands a higher price than that of most other modern painters. According to *Time* Magazine, the French art dealers have a method of figuring the value of pictures by artists of established reputations. They measure the canvases and divide the area into the resulting number of *numéros*, a *numéro* being a space five inches square. The highest priced of all French painters, Pablo Picasso, gets about 7,000 francs a *numéro* for his canvases. Léger, ranking as the third or fourth highest paid, gets 1,000 francs a *numéro*, and most of his canvases are large.

FERNAND LÉGER

Léger has "superb indifference for his pictures." In his Paris studio he piled them carelessly on the floor, where dust softened the sharp outlines of the painted planes. In *Discs*, a variegated grouping of machinery, the artist left a permanent mark. Léger inadvertently stepped on it as it lay on the floor.

Léger begins to paint about 6:30 every morning and works until noon. "He generally gets up at 6:00 and can't understand that this practice is not universal. He sometimes rings up acquaintances at this hour, and in this way he has lost, or at least annoyed, a number of friends." In an interview in the *Art Digest* in 1935, Léger is quoted as having said that America has no painters. He "considers Fourteenth Street the most beautiful thoroughfare in New York. The window displays north of Thirty-Fourth Street he regards as pseudo-Parisian and too Surrealist for his taste. He is a geometric painter and he likes geometrically-minded stores, like Hearn's [department store] and Woolworth's."

Léger "likes pictures of women in any pose, with or without clothes. He cuts them out of books, magazines, or newspapers, and pins them up wherever he can find wall space." In the Paris suburb where he used to live he liked to grow watermelons and watch the trains go by. He likes "shooting galleries, marionette shows, and photomicroscopic enlargements of tiny undersea animals in the Museum of National History [New York], which he has used in some of his paintings." His hobby is cooking.

From the long line of farmers from which he springs, Léger has inherited "the powerful physique that differentiates him from so many of the exotic personages of the studios." The *New Yorker* described him as "rugged, ruddy, gentle, and full of curiosity," and usually wearing a dark blue shirt. He is good-natured and has a sense of humor. Léger is five feet seven inches tall, weighs 172 pounds, and has a

LÉGER, FERNAND—*Continued*

fair complexion. His religion is Catholic. He has no children.

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LEHMAN, HERBERT H(ENRY) (lē'man) Mar. 28, 1878- Director general of the United Nations Relief and Rehabilitation Administration

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Politician and philanthropist, Herbert H. Lehman, as United States director general of the United Nations Relief and Rehabilitation Administration holds a post in which he may take a part in reshaping the economy of the entire world. Although a pillar of the Democratic Party, Lehman, according to *The Nation*, has "steadfastly refused to play politics, and has continued to devote a considerable portion of his private means to furthering public-spirited enterprises." What is more, according to the New York *Times*, Lehman "unites the practical experience of a sound businessman with the vision of a proved statesman. He is deeply sympathetic with the problems of oppressed minorities everywhere. He has always had the instinct of philanthropy, and in a difficult period practiced it on a broad scale. There is nothing in his career he will have to unlearn."

Herbert Henry Lehman was born in New York City on March 28, 1878, the son of Mayer and Babette (Newgass) Lehman. His father had come to the United States from Germany in 1848, settled in Montgomery, Alabama, entered the cotton business, and prospered. After the Civil War the elder Lehman went to New York and founded the Cotton Exchange and the banking firm of Lehman Brothers. Herbert Lehman was the youngest of his parents' eight children—five sons and three daughters. After receiving his preparatory education at Dr. Sach's Collegiate Institute, young Lehman attended Williams College, from which he received his B. A. degree in 1899. He then began the welfare work which later gave him fame as a philanthropist, and he taught three nights a week at the Henry Street Settlement.

Lehman's first position was with the J. Spencer Turner Company, a firm of textile manufacturers, in whose employ he had advanced to vice-president and treasurer by 1906. Two years later he became a partner in the banking house of Lehman Brothers.

When the First World War broke out Lehman became associated with the Jewish Joint Distribution Committee, "and as treasurer and vice-chairman directed the collection and distribution of $75,000,000 for the relief of war sufferers." Although ten years over draft age, he immediately volunteered for service when America entered the War. "He served first as assistant to Franklin D. Roosevelt '42 in the Navy Department, but in August 1917 he was commissioned a captain in the Army and assigned to the General Staff, where he assisted General George W. Goethals. Advancing to the rank of colonel in the quartermaster service of the General Staff, Lehman took charge of procuring, shipping, storing, and distributing supplies for the American Expeditionary Forces. In the post-War period Lehman was appointed a special assistant to the Secretary of War, a member of the Board of Contract Adjustment, and a member of the War Department Claims Board. For his direction of the return and storage of supplies that had been sent abroad, he received the Distinguished Service Medal in 1919.

After his war and post-War work had terminated, Lehman returned to his duties as "a modest but wealthy and influential partner" in his banking firm, as well as director of half a dozen large corporations and banks. He became chairman of the Finance Committee of the Democratic National Committee for the campaign of 1928, and was placed upon the state Democratic ticket as nominee for Lieutenant Governor that same year. "Alfred E. Smith," remarked the *Review of Reviews*, "headed the national ticket that year, having been nominated by Franklin Roosevelt in the famous 'Happy Warrior' convention speech. Mr. Smith returned the compliment by so arranging the state ticket as to make Roosevelt the candidate for Governor, with Lehman next in line. It was not a lucky year for Al Smith himself, who lost his own state along with a number of states of the so-called Solid South. But, although the Hoover '43 electors carried the State of New York by a plurality of 103,000, the Democrats elected their state ticket by a slim margin." Lehman himself was elected Lieutenant Governor by a plurality of 14,000. "It is asserted," according to the *Review*, "probably with good reason, that it was Lehman's popularity (in a city that has many more than half a million Jewish voters) that carried the State tickets for the Democrats while they lost the Presidential ticket." Lehman at that time was known as a businessman and philanthropist without experience in politics.

"Before moving to Albany," said Lehman, "I, like many other businessmen, thought that government and business were things entirely apart. I believed that the cleavage between government administration and business administration was a very sharp one, and that at times the two were almost antagonistic. I have found that point of view by no means accurate." Lehman, however, severed all of his business connections before entering politics.

Lehman was re-elected Lieutenant Governor of New York State in 1930 by a plurality which had increased to 565,000. Two years later he was nominated by the Democratic Party as its candidate for Governor of New York. His nomination, according to Oswald Garrison Villard '40 of *The Nation*, was forced upon a reluctant Tammany by Franklin D. Roosevelt (who called Lehman his "good right arm") and Alfred E. Smith, acting in conjunction. "If," wrote Villard, "we have got to have elections for state officers in New York State along party lines, Mr. Lehman is a good man for the machine to offer us. The very fact that the boss of Tammany Hall opposed him as he did is proof of that. . . As for Lieutenant Governor Lehman," he commented, "he has undoubtedly been a high-minded public servant. . ."

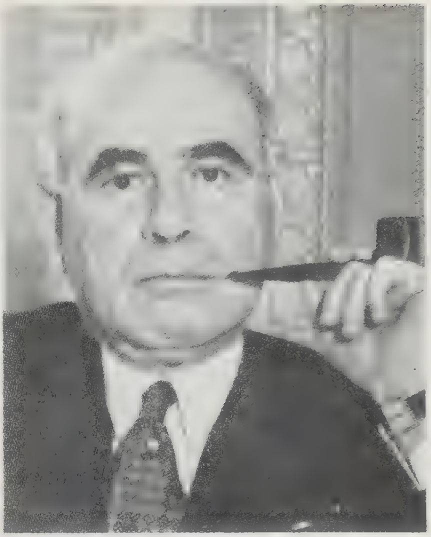
Lehman was elected forty-seventh Governor of New York State in 1932 by a plurality of 849,000. He was re-elected to a second two-year term in 1934 by a plurality of 808,089, but by 1936 "he was ready to step out of politics." Although he announced that he did not want a third term, he was persuaded by Roosevelt and other Democratic leaders "who wanted a strong supporter of New Deal politics in Albany to run again." Again Lehman and his chief were victorious together, "the former with a plurality which had dropped to 520,491."

Once more Lehman yielded to party politics in 1938 and ran for the state's first four-year gubernatorial term against Thomas E. Dewey '40, although he had previously expressed a desire to run for the Senate. "It was one of the closest elections in modern state history, Mr. Lehman winning with a plurality of only 64,394, and, during the campaign, the coolness engendered between the President and Governor by the Supreme Court plan vanished in the heat of the contest." Lehman won through American Labor Party and Communist as well as Democratic support—support that was to be lacking for the Democratic nominee in 1942.

The *Literary Digest* once attributed Lehman's political drawing power over a period of years first of all to his winning personality. Furthermore, he possesses "a liberal social-conscious philosophy that appealed to ten million workingmen voters," and finally he has "a solid conservative banker's background reassuring to the nation's financial capital."

Lehman, according to Oswald Garrison Villard, is "one of that public-spirted and high-minded group of Jewish bankers who are ever ready to give of their means and their time for philanthropy and for public and semi-public enterprises." He has furthered much legislation against racial and religious discrimination; he has averted strikes by his tactful handling of strained labor situations; according to the New York *Herald Tribune*, "his administration has been marked by broad social and labor legislation, following the pattern of the New Deal, and including unemployment insurance, old-age security, minimum wage legislation, and other measures implementing the Federal program."

When President Roosevelt campaigned for a third term, Governor Lehman, keynoter for the Democratic State Convention, called for the continuation of the New Deal in a speech on his Chief's behalf. He declared that nothing could happen in the United States that would give Hitler '42, Mussolini '42, and Emperor Hirohito '42 more satisfaction than the defeat of the President. With respect to the national crisis caused by the Second World War, Lehman, from the first strongly pro-British, advocated a "wholehearted support of the President of the United States in his vigorous and courageous foreign policy." "To do otherwise," he said, "would be to sacrifice our security and to betray a sacred obligation to preserve American liberties for ourselves and for the generations who will come after us." "We must not," he wrote elsewhere, "seek to gain from the national defense program selfish advantages for any state we may represent. We must be willing to sacrifice the temporary benefits of a few for the lasting benefit of all. In this great national program, we must act as a united people. . . The time has come for us to demonstrate to ourselves and to the rest of the world that democracy can function promptly and successfully in its own defense and in the defense of its beliefs."



HERBERT H. LEHMAN

In 1942 Lehman, after having served ten years as Governor of New York State, declined renomination and resigned his office in order to become head of the Office of Foreign Relief and Rehabilitation Operations to which he had been appointed by President Roosevelt. For the month that would elapse before Lehman's term expired, his place was taken by Lieutenant Governor Charles Poletti '43, who had failed of re-election in the November general election. In January 1942 Poletti stepped down in favor of Thomas E. Dewey, the new Governor and the first Republican elected to the office in twenty years.

Lehman, according to the New York *Herald Tribune*, has served longer than any other Governor of New York except the first and the fifth. He is the fourth Governor to have resigned in order to take office in the Federal

LEHMAN, HERBERT H.—*Continued*

Government. The others were Martin Van Buren, Grover Cleveland, and Charles Evans Hughes '41. The first two later became Presidents of the United States, the last, Chief Justice of the Supreme Court.

The bald, black-browed ex-Governor expressed regret at leaving Albany, but looked forward to the opportunity of undertaking "a job which will affect the future of nations all over the world." Asked if he intended to run for Governor of New York again, or for some other political office, Lehman replied: "I certainly don't expect to. I expect to devote myself to this job for quite some time."

Lehman had converted the $100,000,000 deficit he had inherited upon taking office into a surplus estimated as over $75,000,000, and achieved this simultaneously with a cut of $90,000,000 a year in taxes. "Gratified as I am with the financial condition of the state and its municipalities," he nevertheless told the people of New York State in his valedictory address, "my greatest satisfaction has come through the part which I have been privileged to play in enacting enlightened and beneficial social and labor legislation. New York State has been a leader in social progress. Our code of social and labor legislation in its humane and practical aspects has, I believe, no superior anywhere in this country... I am more strongly convinced today than ever before that wise, sound, and workable social legislation is in the interest of all of the people of a community. Thinking people must realize that the interests of all groups—worker and management, farmer and city dweller, the rich and the poor, the strong and the weak—are today interdependent. If the chain of our social and economic life is to be strong, we cannot afford to have any weak links."

Lehman summed up his philosophy of government by saying: "I believe with all my heart that government is for the people. It must be clean, honest, and efficient, but it must be more than merely an administrative machine. It must ever concern itself with the solution of human as well as material problems. It must satisfy the needs and aspirations of its people and, in order to satisfy those needs and aspirations, it must be flexible enough to meet the changing conditions of the world today."

Lehman's position as head of OFRRO was considered to be somewhat similar to the relief post which Herbert Hoover held during the last War. "Establishment of the relief organization by the President," according to the New York *Herald Tribune*, "just at the time American forces are taking over North Africa is expected to serve as an effective psychological weapon for the cause of the United Nations. The hope of food undoubtedly will prove a big factor in the impending military campaign against starving Nazi-dominated countries." Lehman, said S. J. Woolf in the New York *Times*, would be called upon to act as diplomat, dietitian, expressman, banker, farmer, distributor, and builder as well as social worker. It was estimated that from 375,000,000 to 400,000,000 persons in Europe, outside of Russia, would require assistance. The agency was a unit of the State Department, and cooperated with "the War and Navy Departments, the Board of Economic Warfare, the Lend-Lease administration, the Department of Agriculture, the President's Commission on Relief, and other agencies of the Government." Lehman maintained his own office in the State Department, but his staff, which consisted at first of six assistants, was housed in the building of the United States Chamber of Commerce.

The new director tackled his job with characteristic thoroughness. Understanding that OFRRO was beginning the work that a United Nations organization would later take over, he began immediately to study plans for combined action on the part of the Allies in feeding and rehabilitating the devastated areas. Food, Lehman insisted, is a weapon and as vital a part of victory as actual military conquest. His was the somewhat delicate task of convincing the American people that they should be willing to sacrifice extra steaks and butter, even after the War has ended, in order to insure world-wide economic stability and thus prevent a third world war. Ordinarily retiring and quick to shun publicity, Lehman made speeches, wrote articles, and took his first airplane trip for the cause. That trip, made to England in April 1943, was an attempt to survey the specific needs of the countries that were to receive relief. Lehman made it clear that his was only an administrative job, a fact-finding mission, and that the executive details would be left to the State Department.

The "battle of the bureaus" had already begun, however. The first test for OFRRO and its powers was North Africa. There some 600,000 starving natives whose land had been pillaged by retreating Nazi and Italian divisions had to be fed, clothed, protected from disease, and provided with materials with which to rebuild and restore their land. Lehman's staff there waited month after month for the Army's permission to begin relief operations, with a sheaf of requisitions unfilled. Lehman was disappointed, but he remained hopeful that the proposed United Nations organization would solve the tangled situation, and he continued working on plans for it. In general "gift relief" was to be discouraged, he believed. The aim, he emphasized, should be "to help the liberated countries help themselves," and the fundamental principle should be the shortening of the War. Often the people in plundered areas still had money, but lacked material for which they might exchange their money. If healthy and well-fed they could prove an important asset to the Allied armies and could play their role in the establishment of peace. "Freedom from want," Lehman has said, "is a basic component of any enduring peace." If, to insure that freedom, it should become necessary for the United States to make "outright gifts," Lehman felt that the country should do so in the interests of humanity and peace.

In the summer of 1943 when Washington was filled with reports of internal disagreement and strife in the State Department there were persistent rumors of a feud between President Roosevelt and Lehman due to the appointment of Dean Acheson '41 of the State Department as head of a new Office of Foreign Economic Coordination. Further trouble developed when Lehman and Edward Stettinius '40, then lend-lease administrator, disagreed over jurisdictional matters. By September it was expected that Lehman would resign from his post. But a few weeks later the plans for joint United Nations relief activity which he had begun to formulate early in the year were brought closer to realization when Secretary of State Hull '40 announced a revised plan "by which the resources of forty-four United Nations will be channeled through a United Nations Relief and Rehabilitation Administration." Part of the formal organization of this new agency included the appointment of a director, and Lehman was "virtually certain to be the nominee of the American Government for the post." On November 9 representatives of the forty-four nations met in the East Room of the White House to sign this United Relief pact, and shortly afterward Lehman was elected director general. Dean Acheson was named by the State Department as United States spokesman to the UNRRA Conference to be held in Atlantic City later in November, however, and the documents which Lehman's OFRRO had prepared for the use of delegates were pretty much ignored. The State Department had its own plans and its own documents, worked out in collaboration with the British.

And the British-American combination had things very much their own way at the Conference, which did not adjourn until December, and which was attended by delegates of forty-four nations. It was agreed that UNRRA was not to undertake to do anything that could be done by an agency of any member government. Countries that wanted to buy supplies were to go directly to the supplying countries and make their purchases, informing UNRRA, which could protest to the Anglo-American Boards if one country seemed to be getting more than its share. UNRRA itself would ask the Boards for supplies when it needed them for relief, and would also ask the permission of a country's government before purchasing supplies in that country. Lehman won the right to allocate materials to countries most in need, regardless of their ability or inability to pay, but enemy nations were to be required to pay for the relief they get as well as to disgorge their loot, and famine-ridden India was not classed as a recipient of UNRRA aid at all. The cost of the program was to be something over two billion dollars, paid for by contributions from each country (if possible) of one per cent of its national income. (UNRRA was to spend these funds only with the prior approval of the donor country.) The total estimated cost to the United States—from one to one and one half billions—would be approximately one half what United States citizens had paid out in relief through Herbert Hoover's '43 committee after the First World War.

Lehman (at the time technically UNRRA's sole employee, at an annual salary of $15,000) now had the task not only of choosing a key staff of men from most of the nations concerned, but also of building up stockpiles of food in time to feed the liberated peoples in the coming Second Front invasion of Western Europe. Although he had presented a detailed schedule of purchases to the War Food Administration months before as head of OFRRO, no food had yet been purchased or definite allocations made because of military hostility to "civilian interference." His, it was generally agreed, is a tremendous task and a tremendous responsibility.

Although according to Woolf, "Lehman knows how to delegate power, he believes that there are many duties which he cannot leave to others. Hence the chances are that he will spend a part of his time traveling to far-off places to see conditions for himself. The real work, as he sees it, will come when the occupied countries are liberated." Lehman is also interested in the preservation of European culture and is a member of a commission established to protect and salvage artistic and historic works.

On April 28, 1910 Lehman married Edith Louise Altschul of San Francisco, California. They have three children: two sons, Peter G. and John R., both in the armed forces, and one daughter, Hilda Jane, who is serving with the WAC in North Africa.

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LEISK, DAVID JOHNSON *See* Johnson, C.

LEJEUNE, JOHN A. (le-jũn') Jan. 10, 1867—Nov. 20, 1942 Lieutenant general of the United States Marine Corps, formerly its commandant, who commanded the famous 2nd Division in the First World War; superintendent of V. M. I. from 1929 to 1937.

Obituary

N Y Times p13 N 21 '42 por

LESUEUR, LARRY (EDWARD) (lə-sėr') June 10, 1909- Radio commentator; journalist; author

Address: b. c/o Columbia Broadcasting System, 485 Madison Ave, New York City

Larry Lesueur, who returned in December 1942 from "a year and a day" in Russia as the Columbia Broadcasting System's Moscow correspondent, has followed the book-writing example set by William L. Shirer '41, Leland Stowe '40, and other noted war correspondents. His first book on Russia (published in the summer of 1943), *Twelve Months That Changed the World* (the title is significantly reminiscent of John Reed's *Ten Days That Shook the World*), is a record of all phases of life in Russia "from the first counter-

LARRY LESUEUR

attacks in the Moscow area in the autumn of 1941 to the heroically successful defense of Stalingrad." The book contains also much material which Lesueur could not report direct from Russia either by broadcasting or otherwise, and which he believes to be completely new to Americans generally. On May 26, 1943 *Variety* reported that the first few thousand copies of the book had been recalled by the publisher because the author's name had been misspelled on the cover. The name was spelled LeSueur, one of several ways it is frequently misspelled.

As a radio correspondent reporting first from London, then from Moscow, Larry Lesueur's trenchant and dynamic, humorous and intimate accounts of happenings in those wartime centers have been heard by many listeners. Born in New York City on June 10, 1909, Laurence Edward Lesueur, the son of Wallace and Rose Vivian (Black) Lesueur (of French descent), is among the youngest of the "veteran" correspondents. He is, however, the third successive generation of his family to take up journalism. His grandfather published two newspapers in Iowa, and his father, Wallace Lesueur, was at one time a foreign correspondent for the New York *Tribune*.

Soon after his graduation with a B. A. degree from New York University in 1931, Larry Lesueur went into newspaper work in the New York office of the United Press. Before that he was a floor-walker at Macy's and a reporter on *Women's Wear Daily*. In 1939, after six years with the United Press, he went to Europe and joined the staff of the Columbia Broadcasting System. He covered the R. A. F. and the British Army in France during the first year of the War. After the fall of France he was transferred to the CBS news bureau in London. There, in the early months of 1941, he commented not only on specific military and political events, but gave eyewitness accounts of the work of R. A. F. planes and human interest stories about the everyday life of the British people. He told how the defenders of British night skies were guided by radio spotters, but that "the last moment's success of night flying still depends on eyesight." And eyesight does not depend on eating raw carrots, he confided. "Just drink more milk," says the most successful of all the night pilots. Lesueur also reported the plight of the prominent Britisher who, because of laundry difficulties and rationing, was down to his next to last suit of underwear.

In the autumn of 1941 Lesueur got his Russian assignment. Before his departure he developed a working Russian vocabulary of some 400 words. He entered the Soviet Union via convoy to Archangel, and once there spent all the time he could visiting various parts of Russia. He crisscrossed the country many times, saw the great new industrial cities east of the Urals, and commuted for months between Moscow and Kuibyshev. He saw the fighting fronts at Mozhaisk, Klin, Rzhev, Borodino, the upper Volga, and other points; visited factories, schools, hospitals, collective farms, Red Army encampments, camps for prisoners, theatres, motion pictures, public gatherings, and ordinary Russian homes. In one broadcast he described the inside of one such home, an apartment shared by two families. "There'll be pictures of relatives on the walls and fresh flowers on the table. There'll be a loudspeaker turned on all the time, giving news, music, and speeches, from 6:00 in the morning until 11:00 at night. There'll be electric heaters around and they'll be lighting their cigarets on them because of the match shortage. Above all, every one will be talking because Russians love conversation. They're looking forward to a tough winter, sometimes without heat and with the gas and lights turned off. But they think they can take it." It was a tough winter—and a very cold one. One morning when Lesueur started to shave he reported that his shaving brush was frozen stiff, and that he was contemplating growing a beard.

With a collection of "German trophies" for the folks back home in the CBS room, Lesueur left Russia by plane through Persia—the "Burma Road" of Russia—and Egypt, the Sudan, French Equatorial Africa, and Brazil. His observations on these countries, as well as on the Soviet Union, were set down in his book, which he began to write on his arrival in the United States in December 1942. His first urgent duty on arriving home, however, was to report to his local draft board.

On his return Lesueur, in several interviews, gave further conclusions on the Russian situation. He also began a weekly radio series, *An American in Russia*, drawing on his observations and experiences during his year's assignment there, the script being directed by Norman Corwin '40. "I feel that Russia is in a very good position militarily, but not in such a good position economically," said Lesueur. "Russia needs a short war." In speaking of the migration of factories, he said that the Germans have brought about through war what the Russians have always wanted—decentralization of industry. He cited one instance in which he saw a factory operating just one month after its removal from another section of the country, though assembly presented a serious problem. He said that the Russian claims on the number of enemies slain or taken prisoner and on booty captured, although they sometimes appeared fantastic, were based on actual fact. He made certain checkups on his own which substantiated the claims.

According to Lesueur, when Russian troops retreat they never leave any equipment intact. "To do so is a shooting offense. Red soldiers cannot just get out of a tank and walk away when the enemy is overwhelming. They must blow up the tank." As for tanks, a group of British officers once arrived to open a tank school for the instruction of Russian soldiers. "But the Red soldiers needed this equipment so badly they quickly unloaded the tanks, got in and drove them away to the nearest rail head, and sent them on to Moscow. The British never did open that tank school." When they got the big lend-lease tanks from America, Lesueur said further, they just climbed aboard, asked, "Where's the clutch?" and rumbled off to the Front.

All food in Russia is rationed, Lesueur said, and prices are very high. He had seen potatoes selling for $7 for two pounds; onions for $1 a pound. The rate is twelve rubles to the American dollar, and the average monthly wage in factories is 500 or 600 rubles. The Russians must pay almost a month's wages for two pounds of butter. He saw American lard and sugar distributed by Moscow markets, and American canned meat sent to the Red Army. He said that his own liquor ration. as a foreign correspondent, was four bottles of wine or vodka a month. He was allowed one bar of soap monthly.

He reported that the Russians found the Finns to be even crueler enemies than the Germans in their methods of fighting and their treatment of the wounded and prisoners. And he found among Russians a very bitter hatred for the Japs, whom they call "the monkey race." There were revealing ideas among school children about Russia's allies, according to a questionnaire which Lesueur sent around to them. Some believed Churchill '42 was "a friend of Stalin's '42" and that President Roosevelt '42 was "the American Ambassador."

With a sense of humor that has enlivened his own broadcasts and reports, Larry Lesueur has on occasion had the tables turned on him—and he can take it. He got plenty of "ribbing" from his colleagues for a slip of the tongue made in a CBS news program in March 1943. Discussing Admiral Standley's '42 statement about lend-lease materials sent to Russia, he said the statement had "created a teapest tempot that went far beyond the importance of his utterances." From the London news office Edward R. Murrow '42 cabled Paul W. White '40, CBS director of public affairs: "Please purchase suitably inscribed, old-fashioned, enameled, single-handled teapest tempot and present to Lesueur on behalf of his admirers in Columbia's London office." It was Paul W. White, who takes special pride in selecting titles-that-will-never-be-used for the books planned by returning foreign correspondents, who chose for Lesueur's book (keeping in mind the Russian independence of formal religion) *Pass the Lord and Praise the Ammunition.*

Praise for the ammunition occupies no small part of *Twelve Months That Shook the World.* But it was something more than ammunition, as Lesueur in his year there observed it, that changed the entire course of the War for Russia and her allies. With the completion of his book, Larry Lesueur asked to be sent abroad again: he wanted to be on the spot when the Second Front is opened. His wish was granted, and he was sent to London on June 16, 1943, just one day after his marriage in New York to Joan Phelps. His book was published the next month. Reviewers agreed that although it was not a deep, serious study of the Soviet Union, the book was "appealing" and "honest." According to John Chamberlain '40, Lesueur "makes you hear, feel, see, and smell wartime Russia." Vincent McHugh found that his "may well be the best book we've had so far about the people of the Soviet Union in the War."

In his spare time Lesueur is an ardent fisherman, and his one real regret about his Russian experiences is that he lost all his fishing tackle on his way into that country, so he never had the opportunity to give "the proper sort of personal attention" to the rushing streams of the Urals and the Caucasus.

He is also fond of shooting and golf. Lesueur is almost six feet tall, weighs 160 pounds, and has brown hair and brown eyes.

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LEVI, JULIAN (EDWIN) (lē'vē) June 20, 1900- Artist

Address: h. 282 W. 4th St, New York City

"Every artist," said Julian Levi, "finds some subdivision of nature or experience more congenial to his temperament than any other. To me it has been the sea. . . As a secondary interest, I cherish the human physiognomy. I believe an artist's choice of subject matter is channeled by the compulsion to find an objective vehicle for inward plastic images."

Though his deep and thoughtful love for the sea characterizes the majority and finest of his paintings, Julian Edwin Levi was brought up in a city deviating much in character from the fishing area he spends most of his time depicting. He was born in metropolitan New York on June 20, 1900, the son of Jewish parents, Morris J. and Rachel (Hirschkind) Levi. At the age of fifteen he and his family moved to Philadelphia, where he remained until he went abroad to pursue his studies. When he was seventeen he entered the Pennsylvania Academy of Fine Arts. Younger than the other students, he as yet had had no opportunity to think deeply on the conflict then raging between exponents of the academic and modern schools of thought. He was insufficiently acquainted with techniques and slightly mystified by all the hullabaloo, but he finally allied himself on the side of the moderns. Though the choice at that time was made primarily because he found partisans of the modern school more sympathetic as

Lances

JULIAN LEVI

human beings, it proved to be the right one for him: on further study Julian himself developed into a modern, for in the work of the moderns he found "a vigorous and progressive attitude toward life and, paradoxically, a truer feeling for tradition."

When Levi was graduated from the Academy he was awarded a Cresson Traveling Fellowship by the school and he sailed for Italy in the summer of 1920. Post-War Italy was shakily and unsuccessfully attempting to recover from the chaos in which participation in the First World War had left it, and the embryonic Fascisti were preparing for their historic march on Rome. The disintegrating country seethed with unrest, but the artist had little time to worry over political matters, so engrossed was he with his study of the Masters. He found to his amazement that, although he had studied art for four years, he was unfamiliar with the names of all but a handful of the greatest Old Masters. He had never heard of Masaccio, one of his major enthusiasms today.

The roaring '20's was an era of prosperity in the United States: money was god and art was pure "tosh." The artist seemed to have no place in the country, and few defenders except crusaders like Sinclair Lewis and H. L. Mencken. As a result, the warm and human Paris which held out a sympathizing welcome was the mecca of all American artistic aspirants. Levi, like the others, heeded the call and made the famed city his next stopping point. He says of his lack of desire to return to the United States: "At that time the resistance our country offered to the creative spirit seemed overwhelming. The compulsion to escape, consequently, was absolute."

In Paris Levi grew the traditional mustache and beard and defiantly paraded these badges of his Bohemianism. He became a connoisseur of foods and vintages like all the other young artists; and he occasionally experienced the aching homesickness which so frequently overtook the most avid of the painting Francophiles. During this period his finances were in a somewhat haphazard state. He had started out with the Fellowship and had later received a subsidy in connection with an American expatriate publication called *Gargoyle*. His family also aided him with remittances; although they could ill afford the money, they were as convinced as he that a proper education could not be acquired in any other way.

A frequenter of the Louvre and galleries, Levi was vastly stimulated by the contagious exuberance and experimental attitude of contemporary French painting, and he found it "thrilling" when he himself was accepted for exhibition in the Salon d'Automne of 1921 and 1922. He became fluent in the French language, and he spent his leisure in cafes where he struck up acquaintances with friendly French artists. He became most intimate with Jules Pascin, and the two of them spent long evenings together going from place to place, carrying their sketchbooks along. Occasionally the evenings degenerated into mildly riotous times, but it was seldom that at least a few sketches were not made.

After more than four years in France, Levi returned to Philadelphia almost as alien as the greenest immigrant. The commercially inclined Quaker city was unreceptive to all but the most conservative art, and the young modernist found the place a cold and unfriendly one to his talent. "Modern artists at that period," he wrote, "were scandalous pariahs, and much of our energy at that time was devoted to justifying our existence."

The modernists in the city, however, banded together in a group called "31" and in 1924 arranged for an exhibition in one of the office buildings. The group included such artists as George Biddle '42, Charles Demuth, Hugh Breckenridge, Arthur Carles, Earl Horter, Henry McCarter, and Franklin Watkins. The first exhibition to show the work of the modern Philadelphia artists, it was ridiculed by both the press and the local art hierarchy. The movement acquired a few friends, however, and some of the pictures were even sold.

The one really bright spot of this period, Levi said, was the occasional opportunity to visit the superb modernist collection of Dr. Albert Barnes. Barnes' Cézannes, Seurats, Renoirs, and Picassos '43 were not for public observation; the art patron had early found that the average person at that time was insufficiently educated to the new technique to be able to appreciate it. He did, however, permit the artists to study his collection, and Levi took frequent advantage of this.

In 1932 Levi returned to his birthplace, New York City. This, Elizabeth McCausland commented in a monograph on Levi, marked the beginning of his "coming of age." She wrote: "With his exhibition at the Crillon Gallery, Philadelphia, in 1932, he ended the phase of flower studies and abstractions. With his joining of the American Group, Inc. (a small band of artists in New York) in 1933, he embarked on a new period, that of social awareness. Certainly Levi is not a social artist in a hackneyed sense. But he is a social artist in so far as he consciously associates himself with other painters and as he seeks to make the content of his canvases human instead of non-human."

Levi has said of his experience in banding together with his colleagues that he found it tremendously stimulating to work with fellow artists. He believes that the groups have "functioned usefully in bringing about a dignified participation of the artist in the life of our times, a participation which brought about the final farewell to Bohemia." The artificiality of the "Bohemian tendency" Levi considers induced by unfriendliness and lack of acceptance on the part of the public.

These earliest years of the artist in New York were during the height of the depression, and he was hard put to make a living. From February 1936 to March 1939, however, he was a member of the easel division of the New York City Federal Art Project, and he is everlastingly grateful to the project which gave him employment. He says that physically he could probably have survived the period, but the security of his work enabled him to do more than survive physically: it gave him the opportunity to develop his technique and artistry. Half the work he did for the project was selected by the national office in Washington for exhibition and allocation, half left in New York City for exhibition. In 1940 critics were surprised to discover that Levi's exhibition at the Downtown Gallery was, despite his widespread reputation, his first one-man show.

Almost invariably, criticisms of Levi's work are very much in his favor. Edward Alden Jewell wrote in the New York *Times* (concerning a 1940 exhibition) that Levi's pictures "are wont to be immersed in a haunting atmosphere, which, while it belongs to the particular scene, illuminates in still larger degree the artist's own mood, sensitiveness of his response, quality of his feeling and thought." *Art News* said of the same exhibition: "The solid qualities of a painter whose chief absorption is in the esthetic aspect of his material and not in its literary or moral considerations is apparent in the fifteen canvases being shown."

Of a more recent exhibition, *Art Digest* said: "Imaginative and yet authentic, with a surrealistic slant, Levi is also a conscientious workman. . . What tourist can take away the glory of *Lowtide, 8:20 A. M.*, so poetically observed by Levi, with its almost uncanny effect of morning mist and dispelling sun? And what vacationist would dare disrupt the eerie quiet of *Cape Cemetery,* so suggestive of an early American mourning picture?"

"I am seeking an integration," says the artist, "between what I feel and what I have learned by objective criteria; an integration between the tired experienced eye and the childlike simple perception; but above all I hope to resolve the polarity which exists between an essentially emotional view of nature and a classical, austere sense of design."

A slow and conscientious worker, Levi first makes drawings, then carefully planned sketches for composition before attempting a completed picture. Among the best known of his paintings are *Shrimp Scow on Barnegat Bay* (Metropolitan Museum of Art); *Shipbottom Fishery* (Whitney Museum); *Driftwood* (Toledo Museum); *Boots on The Beach* (Springfield Museum of Art); *Beached* (University of Nebraska); *Wellfleet Harbor* (winner of the Kohnstamm Prize, Art Institute of Chicago); and *Margaret Boni Plays the Recorder* (Albright Museum of Buffalo). Recently Levi was one of the artists selected to do canvases for a series of magazine advertisements for the Capehart radios.

Levi divides his painting time between Cape Cod, Massachusetts and Barnegat, New Jersey, "feeling an almost nostalgic closeness for harbor mists and gray days. Boats, ruins, and sensitive faces are favorite subjects with this visionary artist, who seems to walk alone when very few people are about." He sails an eleven-foot dinghy himself, drinks with the fishermen, and fraternizes with them. In addition to studying the people themselves, he has familiarized himself with their fishing gear, their boats and assorted paraphernalia, and also has made a study of the techniques of professional fishing. The realism of his work is a reflection of this study. His favorite artist is Winslow Homer, but he feels a stronger sense of kinship to Albert Ryder.

In 1938 the artist married Jean Laurent. She is one of his "most willing sitters" and she submits to the arduous modeling with "incredible stoicism." A quiet, slight, dark man, Levi is five feet six and one-half inches in height and weighs 130 pounds. His favorite recreations are typography, sailing (which he maintains he does poorly), tennis, and cooking. It is in this last capacity that he painted his self-portrait labeled *The Chef*.

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LEWIN, MURRAY 1899(?)—July 23, 1943 Boxing editor of the New York *Daily Mirror*; sports authority; professional boxer himself, he had been on the *Mirror* since 1924; president of the New York Boxing Writers Association.

Obituary

N Y Times p13 Jl 24 '43

LEWING, ADELE 1866—Feb. 16, 1943 German pianist, composer, and teacher of the piano; oldest surviving pupil of Leschetizky, Paderewski's teacher; resided in the United States for many years; in private life Mrs. Benjamin W. Stiefel.

Obituary

N Y Times p23 F 18 '43

LEYBURN, JAMES G(RAHAM) (lā'bėrn) Jan. 17, 1902- Sociologist; author

Address: b. 1406 Yale Station, New Haven, Conn.

Author of the prize-winning scholarly work on racial problems, *The Haitian People* (1941), sociologist James Graham Leyburn

DR. JAMES G. LEYBURN

was born in Hedgesville, West Virginia on January 17, 1902. His parents were Edward Ridley and Nancy Granville (Harlan) Leyburn. The young man received his B. A. degree from Trinity College, Duke University (Durham, North Carolina), in 1920, his M. A. from Duke University in 1921, his M. A. from Princeton in 1922, and his Ph. D. from Yale in 1927.

Leyburn has led, as he says, "an uneventful academic life." He has never married. His first position was as an instructor in economics and in sociology at Hollins College in Hollins, Virginia in 1922. In 1924 he became an instructor of economics and social institutions at Princeton University. This post lasted until 1925. From 1925 until 1927 there was a pause in his pedagogical career, which he resumed in 1927 as an instructor in sociology at Yale University. From then on he remained at Yale. He was promoted to the position of assistant professor in 1929, and to associate professor in 1937.

Professor Leyburn has written three books, as well as a number of articles in various periodicals. He also contributed to *The Field and Problems of Sociology* (1933) and to *Essays in the Science of Society* (1937). His first book, which appeared in 1931, was *A Handbook of Ethnography,* a kind of dictionary for the use of ethnologists, anthropologists, archeologists, sociologists, political scientists, and the like. It includes, in alphabetical listing, the names of more than 12,000 tribes, language groups, nations, clans, and other social divisions, as well as the names of geographical and political divisions of the world. "It is not to be assumed," wrote Leyburn in the preface, "that accuracy or completeness has been attained herein. Such virtues in the realm of handbook compilation are achieved only by specialists who have at their disposal infinite time and resources. Neither has a scrupulous consistency in names or locations been desired or attained. But if this *Handbook of Ethnography* serves as a beginning, to be added to, corrected, and built upon, and, more especially, if it aids the layman in his serious reading, it will have served its purpose."

His next book was *Frontier Folkways,* published in 1935. This was an attempt to answer the question, "What happens to men's customs and social institutions when they go to the frontier?" After studying the life among various types of settlers and colonizers in a number of places and times, the author draws certain conclusions from his case histories as to the effects of the frontier on civilization. The book received mixed reviews. Some critics considered his studies admirable; others found them disappointing.

In 1941 Professor Leyburn's *The Haitian People,* a comprehensive study of the second smallest of the United States' numerous Latin-American neighbors, appeared. He wrote, in the introduction: "The true affection I feel for the Haitian people whose institutions I have here described cannot be measured in printed words."

Most critics felt that this "serious and superior social analysis of the Haitian people" was a highly important contribution to a field in which most of the literature written was of the superficial "thriller" type, designed to shock rather than to inform. Leyburn's book is divided into five parts. "The larger parts are 100 pages of historical survey of the rise of class and caste, followed by seventy-eight pages on religion. Two parts of forty to fifty pages treat political and economic matters and modern Haiti, while a third short part treats sex relations and home life." What Leyburn emphasizes is that "two centuries ago nine-tenths of the Negro ancestors of the modern Haitians were still in Africa, living under the mores of their own localities, and for the most part entirely unacquainted with the mores of the Western World. First transplanted as slaves to the Caribbean island, then gaining their freedom after some mixture of blood with the white French, the Haitians have built up not only a state but a Haitian culture."

Dr. Leyburn's chapter on vodun (voodoo), which he considers a "true religion" and not a set of superstitions, was found unusually interesting by most reviewers, although it presented a restatement of familiar material. His special contribution to Haitiana was his "analysis of unique modern social institutions . . . in terms of their historical causes." Many critics found notable omissions in the bibliography; otherwise they considered the book "the best informed and the most comprehensive treatise on Haiti to appear in English." The *Yale Review* considered that "the great charm and value of Professor Leyburn's book is that all the points of view, all the facts, have been fairly discussed; and, while some of us may criticize the emphasis, we cannot for a moment fail to appreciate the spirit back of the book, the labor that has gone into it, and the inspiration it must give to future scholars."

In February 1942 Professor Leyburn received a John Anisfield Award of $1,000. The awards were granted for those books published in 1941 that were held to have contributed most to the literature and scholarship of racial relations. The judges described *The Haitian People* as "a comprehensive, penetrating, and well-documented study that will remain for years a standard authority."

Although he lives in Connecticut, Leyburn spends his summers on the family farm in the Shenandoah Valley, near Martinsburg, West Virginia. Squash rackets is his favorite sport; music his favorite recreation. He is a member of the executive committee of the New Haven Orchestra Association. A loyal Savoyard, Leyburn disputed George Bernard Shaw's remark that "Sullivan has been gaining ground and Gilbert losing it since they died," in an article in a 1943 number of the Yale University *Library Gazette.* "Deriving little consolation from the operas written without the collaboration of Sullivan," wrote Philip Brooks in the New York *Times,* Leyburn "falls back upon the familiar verdict that in their independent creative efforts Gilbert and Sullivan were less than brilliant, while only in their partnership were they inspired." Leyburn cited as examples material in a W. S. Gilbert collection bestowed upon the Yale library by Wilmarth S. Lewis. Brooks felt that none of the material referred to by Leyburn refuted Shaw's assertion, however.

Professor Leyburn is five feet ten inches tall, weighs 162 pounds, and has blue eyes and dark brown hair. He is a member of the American Geographical Society, the American Anthropological Association, the American Sociological Society, Phi Beta Kappa, and Sigma Xi. At Yale he is executive fellow of Pierson College, and his club is the Elizabethan. He is Presbyterian in religion, "independent" in politics.

References

N Y Times p19 F 13 '42

LIN SEN 1864—Aug. 1, 1943 President of China since 1932; scholar and artist; lived in San Francisco for many years; fought for Chinese revolution; member of first Chinese Parliament in 1912; on Central Executive Committee of Kuomintang; followed Chiang Kai-shek '40 as President of the National Government; titular head of the Government of China; Chiang Kai-shek succeeds him as acting President.

Obituary

N Y Times p15 Ag 2 '43 por

LINDLEY, ERNEST K(IDDER) July 14, 1899- Journalist; author

Address: b. National Press Bldg, Washington, D. C.; h. 2207 Massachusetts Ave, N. W., Washington, D. C.

Distinguished Washington newspaper correspondent and news analyst Ernest Kidder Lindley was born in Richmond, Indiana, the son of Ernest Hiram Lindley, now chancellor emeritus of the University of Kansas, and the former Elisabeth Kidder. Young Lindley attended the University of Kansas and then studied at the University of Indiana from 1916 until 1917, but his education was interrupted by the First World War, during which he served as a 2nd lieutenant in the United States Army. At the end of the War he entered the University of Idaho and received his B. A. degree in 1920. During his college years he had won his Phi Beta Kappa key and had shown such ability that he was given a Rhodes Scholarship upon his graduation. He spent the next three years at Oxford, therefore, specializing in economics and modern history. In 1923 he received his English B. A. with honors.

ERNEST K. LINDLEY

The following year the young man began his newspaper career on the staff of the Wichita (Kansas) *Beacon.* Later that same year he left the *Beacon* to join the staff of the New York *World.* During the Presidential campaign of 1928 Lindley toured with both Alfred E. Smith and Herbert Hoover '43. In 1929, however, told to go to Washington to cover the inauguration of Herbert Hoover, Lindley is supposed to have said to his editor: "Go to Washington? I'll quit first!" His reason for not going was that he considered another event scheduled to occur at the same time as of far greater significance. He covered that event for another newspaper. It was the inauguration of a new Governor of New York State, Franklin Delano Roosevelt '42. "Where other men," according to *Newsweek,* Lindley's present employer, "saw only the Governor of a state, Lindley's political acumen showed him a man destined to occupy the White House." When Roosevelt assumed office Lindley was sent to Albany by the *World.* In 1931, a short time before Roosevelt was to open his Presidential campaign, Lindley wrote his first book, *Franklin D. Roosevelt; a Career in Progressive Democracy.* It was the first and only full-sized biography of Roosevelt ever written. Critics received it favorably upon the whole and considered that, for a campaign document, it was intelligent and effective, and "accurate enough to guide future and more critical biographers."

From February 1931, when the *World* went out of existence, until December 1937, Lindley

LINDLEY, ERNEST K.—*Continued*

was on the political staff of the New York *Herald Tribune.* Although the *Tribune* was a Republican paper Lindley retained his pro-Roosevelt sympathies. When Roosevelt was elected to the Presidency Lindley's stature as a reporter naturally increased, and he was sent to Washington as, *Newsweek* avers, "reporter-confidante extraordinary of a new Administration." His next book, which appeared in 1933, was *The Roosevelt Revolution: First Phase*, an account of the first four to six months of Roosevelt's Administration, and described by critics as an excellent piece of journalistic reporting. In 1936 Roosevelt ran again for President, and Lindley, although he traveled with Alfred M. Landon, the rival candidate, wrote another book, *Half Way with Roosevelt*, a review of the first three years of the Roosevelt Administration. It was found to be comparatively unbiased and impersonal in the light of Lindley's obvious liking for the President. "There have been many books on the Roosevelt Administration," one reviewer wrote, "but none which quite meets the requirements of a campaign document so nicely as Mr. Lindley's. It is up-to-date and comprehensive; it is readable; it is aboveboard. Readers may disagree with the author's economic theory or with his interpretation of policy, but they must confess that he has not hidden his likes and dislikes behind a screen of platitudes and generalities."

In 1937 Lindley became Washington correspondent for *Newsweek* and that same year he was promoted to be chief of the Washington Bureau, because, says *Newsweek*, he "knows innumerable important personalities intimately. They include every shade of political belief, but they all welcome Lindley. They know that he writes with malice toward none and accuracy for all. He has their confidence." His first articles for *Newsweek* showed, according to Walter Lippmann '40, a decidedly isolationist trend, but in 1940, a few days after the Nazi invasion of Western Europe, he swung around and favored assistance to the Allies.

A New Deal for Youth, a study of the National Youth Administration (an agency for the reclamation of the unemployed youth of the United States, created in 1935 by executive order of President Roosevelt), written by Lindley in conjunction with his wife, Betty Grimes Lindley, appeared in 1938. After an exhaustive survey of the projects of the NYA during a four months' firsthand observation of its projects in many of the states, the authors concluded that the movement was making fine progress and doing an infinite amount of good. For the most part their book met with critical approval. One reviewer objected to its haphazard construction; others objected to it on the ground of its being propaganda. The New York *Times* reviewer found it a "thorough-going, if slightly rosy, analysis."

In 1942 "How War Came," an article in two parts written by Lindley in collaboration with Forrest Davis, was published in the *Ladies' Home Journal.* The article told the inside story of how war came to the United States, and angered other Washington journalists, who resented the fact that Davis and Lindley were "favored with such a juicy, exclusive, privately profitable, official handout." Arthur Krock '43, former White House favorite himself, remarked: "An administration which is operating under the most democratic form of government in the world has once again told its story through official spokesmen instead of telling the story itself."

The article was published that same year in book form, under the same title, as "an independent venture, critical, unofficial, and bearing no imprimatur." Critics called it "a thrilling documentary film", "a corking good tale which deserves wide reading," and one with "plenty of revelations"; but it was also described as "in effect an apologia for our diplomacy," a book that "comes very close to representing the most elaborate and adequate justification thus far put forward by the State Department in defense of its record." Our policies toward Vichy and toward Japan were vigorously defended by the authors, and very little was said about our Spanish policy, our handling of the refugee problem, or American neutrality legislation. According to F. L. Schuman, "Messrs. Davis and Lindley, and the officials for whom they speak, understand Washington. They do not understand Hitler '42 and Hirohito '42."

In articles in *Newsweek* Lindley attempts to answer the critics of the American State Department and to defend its policies. In "Facts About Our Spanish Policy," for example, appearing in *Newsweek* for March 15, 1943, he insisted that we were discouraging Spain from cooperating actively with the Axis by trying to convince Franco '42 that he had nothing to fear from a victory of the United Nations, and by providing Spain with a "modicum" of economic aid. Actually, he pointed out, we were buying more from Spain than we were selling to Spain. Moreover, Lindley has shown a distinctly sympathetic attitude toward the State Department in its icy relations with the French Committee of National Liberation. Describing de Gaulle '40 as politically ambitious, Lindley insists that the leader of the Free French and the men around him "have not been elected by the French people," and that the real trustees of France are the American and British Governments.

Lindley, Malcolm Muir, publisher of *Newsweek*, writes, "is a rare combination of ferret and owl, of lively intellectual curiosity and extraordinary intellectual detachment. As his colleagues will tell you, he is closest of them all to the key political figures of the Administration. Yet, there has never been a suggestion that this personal proximity interferes with his clear, candid, often shrewd estimate of government personalities and actions, or with his job of reporting the facts to the nation." He quotes Representative Foster Stearns of New Hampshire as having said: "I may not always agree with Mr. Lindley's views, but I believe him to be one of the most conscientious and reliable Washington correspondents"; and Representative Jerry Voorhis '41 of California: "I feel that Mr. Lindley is one of the outstanding commentators on national events at the present time."

Lindley writes his own syndicated column on national affairs which appears in the Washington *Post* and other newspapers. He has lectured on national affairs before many groups and has also analyzed news events on the radio. Lindley is over six feet tall and slim; with dark brown hair, eyes, and mustache. On October 5, 1929 he was married to Betty Grimes. They have three children, Jonathan, Christopher, and Mark.

References

N Y Times p40 Ap 16 '42 por
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Who's Who in America 1942-43

LINDSEY, BEN(JAMIN) B(ARR) Nov. 25, 1869—Mar. 26, 1943 Internationally-known jurist, writer, lecturer, and philosopher; devoted his life to improving conditions in juvenile courts; judge since 1900; Superior Court Judge, Los Angeles, since 1934; champion of many causes, including the widely publicized "companionate marriage."

Obituary

N Y Times p13 Mr 27 '43 por

LITTELL, PHILIP (lit-tel') 1868—Oct. 31, 1943 An editor of the *New Republic* from its founding in 1914 to 1920; also wrote the column "Books and Things"; novelist and dramatist.

Obituary

N Y Times p25 N 2 '43

LODGE, GONZALEZ 1863—Dec. 23, 1942 Professor emeritus of Latin and Greek at Teachers College, Columbia University; noted classical scholar.

Obituary

N Y Times p17 D 25 '42

LODGE, HENRY CABOT, JR. July 5, 1902- United States Senator

Address: b. Senate Office Bldg, Washington, D. C.; h. 275 Hale St, Beverly, Mass.

After the First World War the man who played the largest part in the United States Senate in defeating President Wilson's plans for American membership in the League of Nations was the late Senator Henry Cabot Lodge. In the fall of 1943 his grandson, a member of the powerful Senate Finance and Military Affairs Committee, the seventh and certainly the youngest of his family to win a seat in the upper house, was making statements which indicated to some commentators that he was "panting to play in this peace the part his grandfather played in the last." Lodge himself says, however: "I have no ambition to imitate anyone. I do not think that the coming peace will be in any way comparable to the last. My ambition is to meet the issues of the times in which I live as intelligently and as honorably as possible. I am strongly in favor of effective international cooperation and have so shown by voice—and by vote—at every opportunity."

HENRY CABOT LODGE, JR.

Henry Cabot Lodge, Jr., was born in Nahant, on a little peninsula jutting out into Massachusetts Bay, on July 5, 1902. His father, George Cabot Lodge (married to Mathilda Elizabeth Frelinghuysen Davis), died when he was a youngster, and his grandfather became a second father to him. Brought up in an atmosphere of cigar smoke and "inside" talk on politics, accustomed to sit on the knees of men like Theodore Roosevelt and William Howard Taft, it was not surprising that he chose a political career for himself. What was surprising was that he delayed the decision for so long. After graduation in 1920 from Middlesex School in Concord, Massachusetts, he matriculated at Harvard University, where he became known not only as an athlete (he rowed as captain of his class), but as a cub reporter for the Boston *Evening Transcript*, for which he worked in the summer of 1923. He was once sent, in the absence of a regular reporter, to cover the City Hall and the daily press conference with Mayor James Michael Curley, who was then involved in a controversy with Senator Lodge about getting more work for the local navy yard. With many chuckling asides, Curley read aloud a private letter from Lodge. It was not until the next day that he learned that the Senator's grandson had been present. Thirteen years later the younger Lodge was to defeat him for the United States Senate.

Graduated with honors from Harvard in 1924, young Lodge immediately found a position with the Republican New York *Herald Tribune*. For three years he was with the *Tribune's* Washington bureau, his first big assignment that of covering President Coolidge's vacation. It was during this Washington period, on July 1, 1926, that he was married to Emily Sears. The *Tribune* later sent him to cover the London Naval Conference, to interview Mussolini '42, and to write about government problems in the Philippines, British Malaya, the Dutch East Indies, Mexico, and Nicaragua (during the so-called "bandit trouble" there). Then for two years he wrote editorials for the paper.

(Continued next page)

LODGE, HENRY CABOT, JR.—*Continued*

What Lodge wrote on foreign affairs even at this time would not have displeased his grandfather (who had died in 1924). In January 1928, writing on "The Meaning of the Kellogg Treaty," the young newspaperman criticized the treaty not only for giving "its signatories the unqualified right to declare war on their own unsupported assertions that it is war of self-defense," but also for giving Europeans the false impression that the United States intended to join in any League of Nations action against an aggressor nation or at least to respect League sanctions. "It cannot be repeated too often that the position of the United States in world affairs," he wrote, "is wholly different from that of the individual European state... our influence in the affairs of others should not be fettered and predetermined . . . do we want to give other nations a right to say what size our Navy should be?"

In January 1930, writing on "Our Failure in the Philippines," Lodge charged that the Jones Act of 1916 "seems to justify the statement that while the Spaniards killed the Filipinos with cruelty, we are reducing them to nothingness with kindness," neither governing them effectually nor really preparing them for the independence which we had promised them. He suggested that the colonial policy of the Dutch in Java, or the white man's treatment of natives in Batavia and Singapore, were models that it would have been better to follow. ("When Northern man, with his taste for doing and overcoming," he explained, "comes into contact with the tropical man, with his taste for submitting and enduring, the tropical man always submits. To rail against this purely natural phenomenon and to talk about right and wrong in connection with it is as fruitless as to rail against the changes in the seasons. . . Many Orientals, responding to an immemorial tradition, regard tyranny as an essential attribute of government.") What is more, the islands were beneficial to us only in insignificant ways. We were actually in a weaker military position with than without them, since they were indefensible against attack by a neighboring power and thus might involve us in a disastrous war waged for sentimental reasons. Lodge's own advice, if we did not plan to start really governing the Philippines, was to sell them to Germany.

In 1932 Lodge took a leave of absence from the New York *Herald Tribune* to write a book of political essays dealing with "the really fundamental problem of creating a set of professional politicians of the highest quality." The book, *Cult of Weakness*, was published that same year and presented "a plea for a return of governmental principles which will recognize the rights and welfare of the strong against the weak and will follow the mandates of the majority rather than those of small but interested and articulate minorities." Four out of the five chapters told how "pacifist groups" had hampered American foreign policy since the First World War, and made out a strong case for a big Navy. Because the defeat of American militarists had weakened America abroad, "those who are strong" and have been "either silent or sleeping" throughout this "'softie' era" must become noisy and alert at home, he announced. As one of "those who desire primarily the encouragement of self-reliance," he criticized the Farm Board and similar Federal agencies, calling them "causes of weakness in greater or less degree" and concluding that "violence is being done to the American dream." (This was, oddly enough, *before* the advent of Franklin D. Roosevelt '42 and the New Deal.)

Critical reaction was about as could be expected. The conservative New York *Times* reviewer called Lodge's thinking "incisive, vigorous, sometimes audacious, and almost always provocative," and decided that "he has the precious gift of clear, virile, and interesting expression." Quincy Howe '40, writing in the less conservative *New Republic*, lamented: "In the city of Boston there is a thoroughfare called State Street, which connotes locally what Wall Street connotes nationally. Young Mr. Lodge belongs to State Street by birth, by temperament, and by choice. When, therefore, he speaks of 'America as we have learned to know and love it,' the first person plural is editorial and royal, not universal. . . State Street has unfailingly violated the American dream by preserving the American nightmare." Lodge himself points out that he does not belong to State Street by birth and that he has never worked there, and asserts that many of his activities "have elicited something less than favor from those quarters."

Lodge was still on leave of absence in Beverly, Massachusetts when he had an opportunity to carry his ideas into practice. There came a vacancy in the Massachusetts General Court for his district, and a friend urged him to run. Promptly accepting the challenge, he worked day and night, rang doorbells like any old-time politico, made hundreds of speeches—and was elected. In the Legislature he was soon made chairman of the Committee on Labor and Industry and in that capacity, according to one commentator, brought industry and labor leaders together "in an attitude of reasonable negotiation that had not been achieved before in Massachusetts." But this was not enough to make him an obvious choice for the Republican Senatorial nomination in 1936; and Lodge was determined to get it. In October 1935 he therefore announced his own candidacy and started his Senatorial campaign, traveling all over the state, making at least one or two speeches a day, acquiring friends in every town, building up a huge personal organization and a huge mailing list. The next summer at the Republican State Convention the old-line Republican leaders came prepared to swing the nomination to another man, but Lodge already knew about 600 of the 700 delegates by name, and he carried the day by a close vote. The Democrats nominated James M. Curley (former United States Congressman and Massachusetts Governor as well as Mayor of Boston) to run against him.

During the 1936 campaign Lodge traveled 43,000 miles, speaking on national issues as a "Practical Progressive." "Give business a chance," he begged. "Give Massachusetts workingmen proper tariff protection." "Stop taking money out of Massachusetts." Curley hinted, "Don't send a boy to do a man's job," and spoke of his opponent as "Little Boy Blue" and "my puny opponent"—but Lodge never mentioned Curley's name. And, although Lodge showed no particular talent as a prophet when in August 1936 he announced that Landon would carry all New England, he won his own Senate seat by a plurality of 142,302. Wrote Raymond Clapper '40: "The best provincial political drama of the year . . . a drama of flesh and blue blood." Some said, "Curley beat himself. Lodge was just lucky enough to be around at the time." But Republicans appreciated the fact that their young, rich, and handsome candidate, a beginner in politics, had trounced the powerful Curley machine. They called him the "White Hope of the Republican Party," a "Young Man of Destiny," and prophesied: "He'll be the Republican candidate for President one of these days." In 1938 and 1939 he was actually to enjoy a brief boom for the Republican Presidential nomination; in the fall of 1943 a committee was to be formed to boom General Douglas MacArthur and Senator Henry Cabot Lodge for the party's Presidential and Vice-Presidential nominations.

When in January 1937 Lodge came to Washington he took a house in Georgetown and proceeded to conduct himself as a Senate freshman should. This, however, did not mean complete silence. That same year he offered a bill for an unemployment census by postal employees; he opposed Roosevelt's Supreme Court proposal; he opposed the Pittman neutrality bill on the grounds that the cash-and-carry provision was not really neutral, but automatically put us on the side of the biggest navy. Through national self-sufficiency we could better encourage peace, he said. He opposed the helium export bill, asked for an inquiry into the reciprocal trade pacts, and argued again that America should get out of the Philippines and stop assuming responsibility for the protection of the islands. That his views on international cooperation or collective security were still those of his grandfather was evident. In May 1937 he wrote in the *Saturday Evening Post*: "Soon after the War some of the groups who give especial attention to the question of peace believed that the United States could best remain at peace by joining with foreign nations in punishing any nation which went to war. This theory of starting a war to stop a war manifested itself in the desire for American membership in the League of Nations and its Court. Fortunately, I believe, the suicidal character of this method became apparent and, for the time being anyway, it was dropped."

Lodge's position on domestic issues was sometimes confusing to fellow Republicans, for he was sympathetic with certain New Deal aims. In 1938, for example, he offered an amendment that would have killed the PWA section of the recovery bill but would have increased WPA funds. He promised to make good on Republican promises to the Townsendites, and in 1939 sought to amend the Social Security Act to increase old age assistance payments. In 1940 he introduced a bill to provide a health insurance program for jobless workers as part of the social security system, although this was a move of opposition to another bill which would have authorized expenditures of $10,000,000 for the construction of hospitals. He also voted in favor of the Wage and Hour Bill.

But his position on foreign affairs was less confusing than it appeared. He was an isolationist, but also a militarist and a nationalist. With the outbreak of the Second World War he urged that the United States remain neutral, but he himself became most bitter about the Russo-Finnish War a little later. (In February 1940 he accused the United States of having helped the U.S.S.R. to finance the war against Finland and tried to get the appropriation for an Ambassador to the Soviet Union dropped.) In April 1940 he proposed that we keep plane sales to foreign purchasers from interfering with Navy deliveries; in May he opposed aid to Britain; but at the same time he urged expansion of the American Army and defense programs and universal military service as a long-range plan, distinct from the draft. That summer, as a captain of Cavalry (mechanized) in the United States Army Reserve Corps who had served for the past eleven years in the Regular Army maneuvers, he himself took part in the maneuvers in Louisiana and the Carolinas. In July he offered a bill for the compulsory military registration of males between the ages of twenty-one and twenty-five, but the next month voted to limit their service to the Western Hemisphere. According to the New York *Times*, he also planned a radio speech on the aims of the National Committee of America First. In October he accompanied Wendell Willkie '40 on his tour of four states.

Although in February 1941 Lodge denounced the Lend-Lease bill as a move toward dictatorship and sought to substitute a two billion dollar loan, when his substitute bill was blocked he voted for the original bill, and he was to vote for the second Lend-Lease bill in October. In November he voted against changing the Neutrality Act so that American merchant ships might be armed and traverse combat areas to carry supplies to belligerent ports, but in December 1941 he voted to declare war on Germany, Italy, and Japan and in February 1942, with the rank of major, he left Washington to join an Army combat unit for a tour of duty. At first assigned to Fort Benning, Georgia, with the 2nd Armored Division, he heard that a detachment of tankmen were going to Libya as observers and to gain actual combat experience to pass along to other tankmen. He therefore put in his name and a few days later was told he had been chosen to make the trip. In the middle of May 1942 he picked up the other volunteers at Fort Knox, Kentucky. From there they took the train to Miami and then climbed into a huge airliner. Six days later they landed at Cairo.

In Libya, the first United States Senator to see action with the American armed forces since the Civil War, Lodge observed the first United States armed forces make actual contact with the Germans on land. Then on July 5, the military mission completed, he ar-

LODGE, HENRY CABOT, JR.—*Continued*

rived back at his Washington office reporting that he had undergone "many amazing experiences," and was ready to begin his campaign for re-election. Secretary of War Stimson '40 had written him a letter showing that the War Department had ordered him back to the Senate against his wishes after Roosevelt's directive that one could not be both a member of Congress and a member of the Army or Navy, and this proved useful. In November 1942, running against New Dealer Congressman Joseph Edward Casey, Lodge was re-elected.

Lodge is not a member of the farm bloc in the Senate which has been largely responsible for inflation. In 1943 he voted for the O'Mahoney bill to limit farmer deferments to essential crops and against the Bankhead '43 bill to defer farm labor from the draft; he voted to permit subsidies to encourage the production of some crops; and he voted with the Administration on including farm labor costs in parity. (He also, however, voted against continuing the loan powers of the Federal Security Administration, against $100,000,000 for soil conservation, and against an appropriation for crop insurance.) On other issues in 1943 he voted with the Administration for money for the National Youth Administration, successfully sought to have the domestic branch of the Office of War Information continued after it had been eliminated entirely in the House, voted for the full amount for the foreign activities of OWI, and introduced legislation to increase the amount of the Government's contribution to dependents of enlisted men entitled to family allowances.

But he has voted against the Administration on almost everything else: for overriding the President's veto of the Smith '41-Connally '41 anti-strike bill; for the Ruml '43 plan; for a "crippling" amendment to the reciprocal trade agreements act; for reducing OWI appropriations for film production; against money for the National Resources Planning Board; for dismissing Watson, Dodd, and Lovett '43. (He was opposed to the dismissals, but voted for the conference report because if the appropriation bill in question had not been passed a large number of federal employees would not have been paid.) In April 1943 he also had inserted in the *Congressional Record* a Hearst editorial which, Administration supporters said, misrepresented the war security bill to plug loop-holes in the laws against spies and saboteurs.

By this time Lodge had emerged, according to his old enemy Quincy Howe, as one of the chief Senate promoters of a policy of "American Nationalism" to supplant the "internationalist" foreign policy of the President. On June 18, 1943 he called on the Senate to act in order to prevent the United States from becoming a "have not" nation when the peace comes. Britain had already made it clear that she was fighting to preserve her empire, said Lodge, while Russia obviously meant to become the dominant power in Eastern Europe; we should therefore formulate a foreign policy which would establish our own claims in the post-War world. We were facing the prospect of an America materially depleted of some of its magnificent natural resources, he claimed, and we would have to go outside our borders for them. It was, therefore, "an open question whether we should not at the end of this War seek to acquire in a just and peaceful manner some things which we might lack." In any case, we should define our needs and try to make treaties which would assure us our "proper" supplies of oil and tin and our "fair share" of shipping and communications rights. Furthermore, in the post-War world we should have a military force ready to function at any moment; so we should plan for the rapid expansion of our Army and Navy after the War and for limited compulsory military training. Lodge frankly opposed what he called the "cosmic approach" to the question of American foreign relations. ("Globaloney" was the word used by one of his fellow Nationalists.)

On June 30, 1943 five Senators, Richard B. Russell, James M. Mead. Ralph O. Brewster, Albert B. Chandler '43, and Henry Cabot Lodge, Jr., received their official clearance from the Senate for a trip around the globe in an Army bomber to visit American fighting forces in battle zones (England, Africa, the Middle East, China, the Far East) and to inspect their equipment. It was not until late September that they all returned, having talked with generals, privates, Government officials, and labor leaders all over the world; and on September 30 Senator Lodge made a speech which created something of a sensation. In it he insisted on parity of cable communications with the British; he insisted that a disproportionate amount of American oil was being used to run the War; he attacked OWI propaganda in foreign countries as a "very dubious undertaking"; he spoke for obtaining permanent rights to the air bases constructed throughout the world by American money and labor. But his most sensational statement was that "the whole character of the Pacific war would change if the United States had access to the Pacific coastal areas of Russia. For reasons of security I shall not say how many American lives would be spared if we receive this aid. I can say that it is a major factor in the whole Pacific picture. It is one of the biggest military facts staring us in the face." On October 7, when the Senate sat in secret session to hear the details of the pilgrimage, the Senator reportedly did say how many American lives would be spared; and the inevitable "leaks" which followed revealed the number: 1,000,000.

Arthur Krock '43 called Lodge's testimony "particularly cogent, informing, and thought-compelling." But President Roosevelt promptly brushed off most of the Senator's contentions. He said that apparently Lodge would have advocated the use of oil with regard to ownership and not to getting it to the proper place with the least risk, and he particularly questioned the desirability of getting Russia involved in a war with Japan at this time, which was what use of the Siberian bases would obviously mean. On this last question other commentators joined in, more than one, including Major de Seversky '41 and Walter Lippmann '40, pointing out that the Siberian bases were virtually surrounded by Japanese-held territory; that the undefeated Japanese

Navy would prevent the United States from putting an army or navy or even a large air force into Siberia; that most of the traffic would move against the bases until they were firmly established and plentifully munitioned; that fog and bad weather set up serious obstacles on the northern road to Tokyo; and that "the Russian Army and the Russian Air Force would have to defend the bases against the Japanese Army in Manchuria, and Russia would have to supply the oil and the materials to support our bombers over 5,000 miles of railroad." One of the four Senators who had accompanied Lodge stated that none of the "military information" on which he appeared to base his suggestion had come to him or any of the others; another asserted that the information he himself had received on the use of the Siberian bases had actually been "negative"; and a third reported that General Marshall ['40] himself had requested that the Senators make no mention of the bases.

Apparently Lodge took heed, for on October 16, speaking at a session of the Foreign Policy Association's all-day forum, he avoided any further criticism of the British or Russians or other controversial subjects and announced that he hoped for "effective international cooperation when the War is over." (On October 2 he had stated: "It would be all right to pledge this country to post-War cooperation, but we should go no further than that, because we can't write a peace before the War is won.") The rest of his speech was devoted to praise of American men, leadership, weapons, food, medical care, and general equipment. Later he told reporters that he had actually told the Senate that the United States should not seek Siberian bases from Russia until after the defeat of Germany. And on November 5 he voted for the revised Connally post-War resolution.

In December 1943 Lodge opposed the McKellar rider to the appropriation bill designed to loosen the Budget Bureau's grip on funds and recapture unexpended balances in Army and Navy appropriations on the grounds that it not only would hamstring the Army and Navy in the war effort, but actually would bring about no economy.

The youthful Senator from Massachusetts is more than six feet tall, erect, with the "build of an oarsman or a cavalry officer." He has a ready smile and usually looks as if he had just left a tailor shop. He has two sons, George Cabot and Henry Sears. His younger brother, John Davis Lodge, entered the movies in the same year that he himself entered the political arena, and November 1943 found Lodge in Hollywood, too, conferring with film producers on a motion picture in which his grandfather's fight against the League of Nations was to be featured.

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LOFTUS, CISSIE Oct. 22, 1876—July 12, 1943 Famous Scotch mimic; star of stage and screen; one of the outstanding figures in the theatrical world for half a century; twice married, once to Justin H. McCarthy, author of *If I Were King*, in which she starred; full name Marie Cecelia Loftus; see sketch 1940 Yearbook.

Obituary

N Y Times p21 Jl 13 '43 por

LOMBARD, HELEN Oct. 25, 1905- Author; journalist

Address: b. Star Newspaper Co, Washington, D. C.; h. 3006-32 St, N. W., Washington, D. C.

"In a dozen years or so," Ralph Thompson wrote in the New York *Times*, "Mrs. Lombard has seen more Ambassadors Extraordinary and Ministers Plenipotentiary at close range than most of us will see in the combined span of our natural lives." As the wife of an attaché of the French Legation, Mrs. Lombard has been familiar with Washington diplomatic society from the days of Paul Claudel to those of Gaston Henry-Haye ['40]. In 1941 her *Washington Waltz* appeared, a "gossipy, lively, sub-libelous, and highly interesting report" of Washington international society.

Mrs. Lombard was born Helen Carusi in Washington, D. C. on October 25, 1905. Her father, Charles Francis Carusi, an attorney, was president of the Washington Board of Education; her mother, Marie Abernathy (Cassin) Carusi, was a granddaughter of Commodore Stephen Cassin, hero of the battle of Ticonderoga in the War of 1812. (Mrs. Lombard counts the founder of the United States Marine Band also among her ancestors.)

Helen Carusi was educated by private tutors and at the Holton Arms Finishing School in Washington, D. C. She has also studied at the National University in Washington, D. C. and at Grenoble University in Grenoble, France. She traveled a great deal on the Continent until she settled down in Washington in 1930 as the wife of Emmanuel E. Lombard, French military attaché. She had been married on May 14, 1927, and her son, François Charles Emmanuel, was born in Grenoble, France, in 1930. (Lieutenant Colonel Lombard resigned from his post when Gaston Henry-Haye became Vichy Ambassador to the United States. In 1943 he was in London on the staff of General de Gaulle ['40].)

Helen Lombard began her journalistic career writing feature articles for the McClure Syndicate, under a pseudonym in 1937. After the War broke out she began a column under her own name, "Wartime Washington," for the Bell Syndicate. Syndicated in more than fifty newspapers, her column is a chatty, behind-the-scenes picture of diplomatic circles in Washington.

When Mrs. Lombard's first book, *Washington Waltz*, appeared in 1941, critics predicted that there would be "some excited buzzing in and around the Chevy Chase Country Club and from one end to the other of Pennsylvania Avenue." The book has been described as "a strictly unofficial report upon certain recent or current official phenomena in Washington. It deals, to be exact, with diplomatic personalities and diplomatic intrigues: Sir Ronald

HELEN LOMBARD

Lindsay, Alexander Troyanovsky, Hjalmar Procopé '40, Hans Dieckhoff, a mysterious steel vault in the Japanese Embassy, Mr. Garner's conspicuous absence from a dinner in the British Embassy, and other matters of the kind."

Most of the accounts are narration of first-hand experiences. Most of the figures portrayed in the book are severely criticized or at best "get negative compliments." The only ones she has really kind words for are Constantin Fotitch of Yugoslavia and Hu Shih '42 of China. It is said that the Latin American diplomats were grateful for not having been mentioned at all.

Washington Waltz received almost unqualified critical acclaim. Joseph Driscoll, writing in the New York *Herald Tribune Books* called it "one of the wittiest, most malicious books ever written about that very malicious, not so witty world capital, Washington. Only a woman could have done this neat job of carving up a capital's stuffed shirts to make a reader's holiday—only a woman like Helen Lombard, American-born, member of an old Washington family, married to a French diplomat, and disillusioned with Vichy and all that."

Besides her syndicated columns, Mrs. Lombard has written articles for *Japan* Magazine and she conducted for a time a column called "A Woman in Washington Writes" for the newspaper *PM*. (The compliments she paid Trujillo '41, the Dominican dictator, in one of those columns shocked some of that newspaper's readers considerably.) She has christened two United States naval destroyers, both named for her great-grandfather, Commodore Cassin.

Mrs. Lombard has been one of the most prominent hostesses in Washington diplomatic and political circles—not alone in her own home, but in the French Embassy as well, for when it has happened that the French Ambassador was a bachelor, she has acted as the Embassy hostess. Mrs. Lombard is one of the belles of the Washington diplomatic corps. She is of medium height (five feet five and one-half inches tall), weighs 126 pounds, and is fair-complexioned. Her hobbies are swimming, riding, motoring, interior decorating, and travel. Before the War she and Colonel Lombard maintained a summer home at Soissons, France.

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Detroit News Mr 31 '42 por

LONG, BRECKINRIDGE May 16, 1881- United States Government official; diplomat; lawyer

Address: b. United States State Department, Washington, D. C.; h. Montpelier Manor, Laurel, Md.

A specialist in international law and a former American Ambassador to Rome, until the post went to Edward R. Stettinius, Jr. '40, Assistant Secretary of State Breckinridge Long was one of those whose names were most frequently mentioned in connection with the Under-Secretaryship of State left vacant by the resignation of Sumner Welles '40 in the summer of 1943.

Long is, according to Robert Bendiner, "a Democrat of the old school, a politician of pure and simple lines who strayed into the State Department by chance instead of going to Congress by way of the Missouri State Legislature." He was born in St. Louis, Missouri on May 16, 1881, the son of William Strudwick and Margaret M. (Breckinridge) Long. His mother's family was from Kentucky, his father's from Virginia, and for generations both Breckinridges and Longs had followed law and legislating careers, becoming State senators, judges, or advocates. (John Breckinridge had been attorney general under President Jefferson.) Long's own career was therefore more or less predetermined, and after receiving his B. A. from Princeton in 1904 and completing a round-the-world voyage during which he gathered material for a later Master's thesis on Far Eastern politics, he took his law degree from the St. Louis Law School (Washington University) in 1906. Admitted to the Missouri Bar that same year, he hung out his shingle in St. Louis. He received his M. A. from Princeton in 1909, and three years later he was married to Christine Alexander Graham, a granddaughter of the General Blair who had held Missouri in line for the Union and a daughter of the wealthy paper-manufacturing Graham family. A daughter, Christine Wilcox, was born to them.

Long had been a pupil of Woodrow Wilson at Princeton, and out of his wife's ample fortune he contributed generously to Wilson's campaign fund in 1916. On January 22, 1917 President Wilson rewarded him by appointing him third Assistant Secretary of State. The day Long took the oath of office Count von Bernstorff, German Ambassador to the United States, handed to the United States his fateful note on submarines; "a week later, the untried secretary found that his first job was to escort the departing envoy to New York and put him on the boat to Germany." It was the first of many such jobs, carried out from his "office in the French neoclassic rookery on Pennsylvania Avenue that was known in those days as the State, War, and Navy Building." An article by Long published in *The Independent* in February 1920, entitled "Stories of State," tells about the work of the American State Department during the period ending with the signing of the Treaty of Peace. It was during this period that Long became attached to Cordell Hull '40, and, as a Wilson-House man, it was also during this period that he became friendly with Franklin Delano Roosevelt '42.

A champion of the League of Nations in 1920 (though during the Second World War he was to oppose successfully the transfer of the League's International Labor Office to the United States), in that year Long received the Democratic Senatorial nomination from Missouri, but he was defeated in the Republican landslide. That same year Washington University gave him an LL. M. Having left the State Department on June 7, 1920, he bought a racing stable and a magnificent country estate in Maryland and in 1921 opened law offices in Washington. There he not only practiced international law, handling many cases that had grown out of the War, but also became a leader in the ultrafashionable social set of the capital. He remained active in Democratic politics, too. In 1922 he sought the Democratic Senatorial nomination again, running against Senator James A. Reed, but he was defeated despite the backing of President Wilson. In 1928 he was a delegate to the Democratic National Convention and a member of the committee on platform resolutions. In 1932 he was floor manager of the Convention that nominated Franklin Delano Roosevelt for the Presidency, backing Roosevelt against the opposition of the group headed by Newton D. Baker; and once again he contributed sizably to the Democratic campaign fund.

With Roosevelt's election this wealthy Missouri lawyer, who had "waited patiently and covetously for some such fruit of Democratic success at the polls," was rewarded by the Ambassadorship to Mussolini's '42 Italy. He re-entered the State Department as Hull's man, and in Italy, it is reported, he cut quite a swath, giving swank parties that were attended "by the fanciest members of Italian society." At the time of the Italo-Ethiopian War he also burned up the cables with messages to the State Department insisting that an embargo on oil would mean a European war. Since the United States was one of the largest oil exporters, her attitude toward sanctions would be decisive: if one country continued to supply Italy with oil, all would. Long's counsel prevailed, and on the day the idea of oil sanctions was definitely shelved he told Louis Fischer '40 that "he was very happy because he had helped to avert a European war."

In 1936 Long was recalled from Rome, supposedly for reasons of health, although some newspapers hinted that it was really because of such indiscretions as speaking of the Ethiopian victory as the "fruitful harvest of Mussolini's enterprise." From 1936 to 1939 he worked at "odd jobs in private life," including, according to *PM*, an unsuccessful lobbying campaign to lift the Spanish embargo, "undertaken at the behest of pro-Loyalist organizations at a handsome fee." In 1938 he was sent as Ambassador on Special Missions to Brazil, Argentina, and Uruguay; in 1939 he was the American member of a Commission, under the treaty with Italy, for the advancement of peace.

BRECKINRIDGE LONG

The lack of success of this last-named Commission could hardly be blamed on Long, and at the beginning of the Second World War he was made an adviser on international trade and war emergency matters, in the State Department's Special Division on War Problems. Finally, in January 1940, he succeeded George S. Messersmith '42 as Assistant Secretary of State. As the New York *Times* Magazine put it, he has "the job of watching policies formulated in the Department's various branches and of trying to keep them in conformity with a general pattern. He is also the Department's liaison man with Congress. He supervises, along with everything else, the Visa Division, the Special Division, which has to worry about Americans abroad, and the Office of Philippine Affairs." Until the spring of 1941 he was also chairman of the Board of Foreign Service Personnel.

At the time of the collapse of France the President's Advisory Committee on Political Refugees was designated by the State Department as a semi-official body to function as a clearing house for visa applications from refugees in immediate danger from the Nazi terror. The Committee then began sending its recommendations to the State Department, represented by Long and the chief of the Visa Division, Avra Warren. But apparently the Committee was not too happy about what happened to its recommendations. According to *PM*, "Mr. Long and Mr. Warren so effectively frustrated every effort to grant visas to persons in special danger that only a negligible number of visas were issued in the few months after the collapse of France, when the refugee problem was most acute and

LONG, BRECKINRIDGE—*Continued*

tragic. Mr. Long, who incidentally also had tried to block the entry of British refugee children, took the stand that the whole problem was one for individual consuls to decide, knowing that the consuls would not issue special visitors' visas to refugees without direct instructions from Washington." Although what Long said he feared most was the entry of Nazi agents in the guise of refugees, it was charged that well known Fascists and anti-Semites had no difficulty in obtaining visas, while "Long and his department made every effort to obstruct the admission of anti-Fascist refugees." Long also opposed any Congressional change in quotas for the sake of handling the emergency.

By the fall of 1940 the President's Advisory Committee was reportedly threatening to resign, but when the Committee's protests reached Sumner Welles and other high officials the situation improved somewhat. Then Long, without the knowledge of Secretary of State Hull, issued a State Department official release stating that only a dozen visa applications submitted by the refugee committees had been rejected, that the State Department had authorized the issue of approximately 2,000 visas, and that there had been no delays in making decisions. The Department of Justice, whose Immigration Division passes on visa applications, promptly threatened to publish a counterrelease stating the true facts unless the State Department revised its methods of administering the problem; and the President's Advisory Committee was dissuaded from withdrawing entirely from its agreement with the State Department only through the intervention of Sumner Welles and President Roosevelt himself.

Long's handling of the refugee problem did not astonish liberals, who remembered with distaste his stand on the Ethiopian War and on many other questions. They pointed out that Long had assured everyone that Mussolini was too smart to be drawn into the War. They pointed out that Long and James Dunn '43 had pushed the plan in the State Department to give Franco '42 a credit of $100,000,000 payable in American food supplies, principally wheat. (Exposed in the press, the plan had been temporarily withdrawn, but had finally been worked out secretly, with Argentina used as an intermediary.) Finally they quoted Long's comments on one of President Roosevelt's fireside chats to the nation as proof of his "appeasement" tendencies. Listening to the President's speech in a Washington club, the Assistant Secretary of State had kept telling his companion: "He must not say that. This is terrible. This will get us into war." This attitude was quite consistent with the position Long took four months before Pearl Harbor, when the Lend-Lease Administration attempted to raise the load line on tankers carrying oil to Britain, which needed oil desperately. When Green H. Hackworth announced that it could not be done under the terms of an international convention signed at London as a safety-at-sea measure eleven years before, his decision was taken with Long's backing.

Not that the Assistant Secretary of State made apologies for Hitler '42, whose campaigns, he said, had "horrified all respectable peoples." On October 19, 1941, in a speech at Detroit made a few days after the return of Ambassador Phillips '40 from Italy, Long warned the Italians that if Germany were given the million soldiers which she had asked Italy to send into Russia, France, and Yugoslavia, the Nazis would then start an attack on Italy itself. And it was in the name of the struggle against Hitler that he asked the Senate Foreign Relations Committee in January 1942 to believe that Franco's and Pétain's '40 "resistance" to Germany had been strengthened by America's entry into the War. A year later Long told a delegation protesting the American shipment of supplies to Franco that the "final say" on the United States' policy toward Spain rested with the President, and that the State Department was merely acting in accordance with Roosevelt's wishes. On this question, however, there was no doubt that Long agreed with the State Department's policy.

In the summer of 1943 Long became the head of two new committees set up in the State Department: a new interdepartmental committee on post-War telecommunications, which was to consider plans for consolidating the privately owned facilities in the United States for international communication; and an international shipping committee, which was to consider the international aspects of the fact that the United States would end the War with a fleet larger than that of any other country. But it was not until the resignation of Sumner Welles as Under-Secretary of State that Long's name really began to appear in the news. When it was understood that he was favored by Hull as Welles' successor, every commentator immediately found something to say on the question. Some were approving. It was pointed out that the Assistant Secretary of State was very popular on Capitol Hill and that the President, "whether or not he regards Long highly as a statesman, retains a personal fondness for him as an old friend and supporter and as a convivial fellow"; and Arthur Krock '43 wrote:

"[While Long] has drawn the fire of the critics who monopolize the term 'liberal,' because of his course toward immigration, as an example, he is a New Dealer, an unquestioning follower of the President personally, and a disappointment to his friends of the Wilsonian days who never believed he would accept—much less champion—this Administration's domestic record. If Mr. Long is chosen it will be because both the President and Mr. Hull trust him implicitly, because he is a career diplomat of long experience, with a brilliant record in the Embassy at Rome, and because, unlike Mr. Welles, the Senate would gladly confirm him."

The "critics who monopolize the term 'liberal'" continued firing away at Long. Lisa Sergio announced that if he received the post it would be a grave blow to the people of Europe, who were looking for progressive, liberal leadership from the United States. Drew Pearson '41 on his radio program attacked Long as one of the men in the State Department who, along with Hull, A. A.

Berle '40, and James Dunn '43, "actually would like to see Russia bled white." Even *Time* commented in passing that he had "won no distinction by his opposition to Fascism," and the New York *Herald Tribune* called him "unimpressive." Undoubtedly the appointment of Edward R. Stettinius not very long afterward was a cause for rejoicing in many circles

Long remained a target for liberals, however. In October 1943 he was accused by representatives of the Emergency Conference to Save the Jewish People of Europe of deliberately holding up plans for a rescue mission via Turkey that had been approved by Hull himself two months before. In December, Long was severely criticized when it was revealed that his testimony before the House Foreign Affairs Committee on November 26 had apparently swung the Committee into opposing two bills providing for the executive creation of a commission "to effectuate the rescue of the Jewish people of Europe." In his testimony Long said that the United States had admitted about 580,000 victims of persecution by the Hitler regime since it began in 1933, the majority of them Jews. Both his figures and facts were refuted by official sources. It was pointed out by commentators that only 243,420 out of the 580,000 immigrants he mentioned had been from countries now dominated by the Axis powers, and that by no means all of these had been refugees. According to official figures, the total number of Jews admitted to the United States under national quotas in this ten-year period had been only 166,843; on emergency visas, 43,089. For the entire ten years the number of immigrants admitted from Germany and Austro-Germany had been less than one half the allowable quota.

"Small, lean, long-faced, iron-gray-haired," Long is known as "Breck" among his intimates. He is a Presbyterian, and his Washington clubs are the Metropolitan and the Burning Tree. From 1937 to 1941 he served as a trustee of Princeton University, and he is the author of *Genesis of the Constitution of the United States* (1926).

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LONGWORTH, ALICE LEE *See* Longworth, A. R.

LONGWORTH, ALICE ROOSEVELT
1884- Social leader

Address: h. 2414 Grandin Ave, Cincinnati, Ohio

ALICE ROOSEVELT LONGWORTH

A brilliant, vehement personality, with a shrewd eye and caustic wit—plus name, wealth, and influential connections—have kept Alice Lee Roosevelt Longworth for many years well in the foreground of Washington's social-political activities, particularly those with an anti-Administration slant. To the generation of the "Gay Nineties" she was "Princess Alice," romantic daughter of a popular President; to the generation that came of age during the first term of another Roosevelt '42, she was a name prominent among arch-Republican and arch-reactionary social lobbyists. Mrs. Longworth again made national news when in 1941 pre-Pearl Harbor days she was charged with strong isolationist sympathies and called an outstanding member of the American "Cliveden" set.

"I was a shy, uncomfortable child," she writes in describing her early years. But apparently the young daughter of "T. R." had her moments, for a contemporary recalls: "At a big reception Alice's aunt gave, somebody had brought Alice a toy pistol with dynamite caps, and right there at the reception she began firing. The women screamed, and the servants actually dropped the lemonade glasses." Her later success as a socialite may have been given impetus and direction by this early social tour de force.

Alice Roosevelt was born in 1884, the daughter of Theodore and Alice Hathaway (Lee) Roosevelt. Her mother died when she was born; she was three when her father remarried. While she was a baby her father's sister Anna, "Auntie Bye," took care of her; and it is Auntie Bye who figured most affectionately in her early childhood. Sagamore Hill, the Roosevelt home at Oyster Bay, Long Island, was the real background of those years. There Alice and her four brothers played, and when their father was home with them they were taken by him on hikes, picnics, and swimming parties. "At an early age I was the potentially effete member of my strenuous family," Alice Longworth writes. She could not enjoy violent exercise as the other children did, since she was an orthopedic case and had to wear braces on each leg from ankle to knee. The children were fond of small toy animals, which their father used to brand for them, with a hot wire, with his ranch brands. During the winters Alice

LONGWORTH, ALICE ROOSEVELT
—Continued

usually spent some time with her grandparents in Boston, where "I was spoiled and made much of to my heart's content."

When she was six the Roosevelt family moved to Washington, to the atmosphere of politics and politicians. There for a time she was sent to public schools; but she "ran wild" and so went again to live with "Auntie Bye." She recalls happily, however, the parties given by Aunt Corinne Robinson—delightful companion to her own children and others. Her earliest recollection of a Presidential campaign was that of the Free Silver fight of 1896.

It was not until her father's nomination for Vice-President in 1900 that political activity, and its social side, began to impress her. She recalls how she and her step-mother listened in, at that time, to his speech of acceptance in her mother's sitting room. Publicity for members of a politician's family was not, in those days, considered nice.

Life as "Princess Alice" began when she was eighteen: Theodore Roosevelt became President at McKinley's death, and went to the White House. There the younger children would take tin trays from the pantry and slide down the staircase that led to the private rooms. But Alice was growing up and beginning to have social responsibilities. At her first dinner party she sat between Uncle Joe Cannon and General Grosvenor: she had been told to wangle from these two the promise of a hardwood floor for the East Room. Her coming-out dance was at the White House in January. "I enjoyed myself moderately. The crash in the East Room I considered personally humiliating, and the fact that punch was provided instead of champagne was a horrid blow to my pride." Princess Alice liked better the official White House parties—particularly entertaining the handsome Prince Henry of Prussia.

"I was the daughter of an enormously popular President, and the first girl in the White House since the days of Nellie Grant, and I looked upon the world as my oyster." She had a pet green snake named Emily Spinach; she was also bold enough to motor, alone, with another girl, "all the way from Newport, Rhode Island without a chaperone." It made fine publicity; but Father didn't like it. He also abhorred women smoking—and "soon after I came out I began to smoke whenever an opportunity presented itself." She says that she now smokes much less than she used to.

Following the inauguration of 1905 Alice Roosevelt went with William H. Taft, Secretary of War, on an inspection trip of the Philippines. She took so many clothes with her that her maid had a nervous breakdown. She also learned to dance the Hula—expurgated version. Significantly, Representative Nicholas Longworth was a member of the party. They crossed the Pacific to visit Japan, where she had an audience with the Emperor. In Japan, as in other countries visited, Princess Alice was given costumes, jewelry, souvenirs of all sorts—her "loot," as her father called it. At Peking she became intoxicated on rose wine. The party went to Korea, and sailed home from Yokohama.

On their return, Alice Roosevelt and Representative Nicholas Longworth of Cincinnati, Ohio, announced their engagement. They were married on February 17, 1906, and the wedding was a stupendous social event. According to one attendant: "It was one of the high social marks. It beat all its predecessors. Her presents were superb. They came from every king, every potentate in the world and were so numerous and of such enormous value that [the late] President Roosevelt finally issued his decree that no more gifts from foreign countries could be received." The present the bride considered most handsome was a string of pearls from Cuba. She enjoyed the wedding—so did her father, of whom she was quoted as saying that he "always wanted to be the corpse at every funeral, the bride at every wedding, and the baby at every christening." The young couple went to Cuba for their honeymoon, then returned to live in Washington "amid a constant round of parties."

Alice Longworth made her first trip to Europe the summer following her marriage, where she was received and entertained in the manner of a diplomat. In London she attended a dinner for King Edward VII; she dined with the Kaiser in Germany; she stayed at the Embassy in Paris, and talked with Clemenceau. On her return she attended the political convention of 1908 in Chicago. She recalls her father's delight when Taft won the nomination—for Taft promised to continue Roosevelt's policies. Taft, however, was not the forceful personality T. R. had been; he yielded to pressure, changed his mind, and the break between the two began. Four years later came the formation of the Progressive Party; Roosevelt lost the Republican nomination and the Democrats came in victorious with Wilson.

The Roosevelts were out—and so was Princess Alice. A new era was beginning, one that saw the outbreak of the First World War. Throughout this time Alice Roosevelt Longworth's sympathies and beliefs reflected those of her father. Both of them violently opposed President Wilson's reluctance to enter the War, and led in the anti-Administration attacks. Following the War they were particularly bitter in their opposition to Wilson's League of Nation plans. At the time Alice Longworth said of Hearst: "His stand on the League of Nations would make me cheer for him were he the devil himself." When Wilson returned from his trip to Europe on behalf of the League, she stood while he passed, "with fingers crossed, making the sign of the evil eye, and saying 'a murrain on him.'"

It was not that Wilson was a Democrat; Alice Longworth has been professionally anti-Administration since the time her father sat in the White House. "The daughter of T. R. has never regarded any of his successors as other than a White House usurper. To her Harding was 'just a slob,' Coolidge 'looked as if he had been weaned on a pickle,' and distant cousin F. D. R. was 'one-third sap and two-thirds Eleanor.' After leaving the White House 'Princess Alice' entertained her coterie of admirers by doing funny imitations of Mrs. William Howard Taft, as she now does bitter parodies of Mrs. Roosevelt '40."

Robert S. Allen '41 and Drew Pearson '41, in *Washington Merry-Go-Round* (1931), described Alice Longworth as "one of those rare women who are really absorbed in politics. . . She not only attends the outstanding Senate debates and committee hearings, but behind the scenes she pulls the wires, as far as she is able, against such pet hates as the World Court, the League of Nations, and the London Naval Treaty." They also described her as dominating "Washington's ultra-fashionable official group more completely than any other whip-cracker in the capital" at this time through "the prestige of her position and the vitriol of her tongue." During the '20's she and her husband, then Speaker of the House, often turned up at entirely different parties. (When, however, his wife's social position was challenged in her war with Dolly Gann over precedence, the Speaker considered her war his war.)

Nicholas Longworth died in April 1931. The widow and her daughter Paulina were left to carry on. Alice Longworth continued to take an active part in political life: in 1932 she was a member of the board of counsellors of the Women's Division of the Republican National Committee, in 1936 a delegate from Ohio to the Republican National Convention. In 1940 she came forth as an ardent supporter of Robert Taft '40 for the Presidency. This she herself commented upon as strange, in view of the bitter enmity that had existed between her father and William Howard Taft.

Writing, also, occupied much of Alice Longworth's time in the early '30's. *Crowded Hours*, a book recording her youth and years in the White House, was published in 1933, after having appeared serially in the *Ladies' Home Journal*. Mrs. Longworth also wrote several articles for various women's magazines attacking New Deal policies. She declared she would like to see all opponents of the New Deal unite for "a return to the checks and balances of the Federal Government as provided under the Constitution, and to a belief in the capacity of the people to govern themselves . . . instead of being ruled, regulated, and regimented by a Federal bureaucracy." In 1937 Alice Longworth and her brother Theodore Roosevelt collaborated in editing the *Desk Drawer Anthology* of poetry. The verses were compiled with the aid of Alexander Woollcott '41, who asked his radio audience to send in verses they had cut out and were keeping. Of the 40,000 poems submitted, preferences were given to good poems by little known Americans.

Though less active as a writer after this, Mrs. Longworth continued in her role as head of the anti-Administration social lobby in Washington. In 1940 she became a member of Herbert Hoover's '43 National Committee on Food for the Five Small Democracies—a committee working to get American food past the British blockade of nations conquered and dominated by Hitler '42. In 1941 it was reported that Mrs. Longworth's salon, "to which invitations are highly prized by Congressional wives from the provinces, has . . . taken on a strongly isolationist tinge." Alice Longworth had "taken up" both Mrs. Burton K. Wheeler and Mrs. Bennett Champ Clark, the latter chairman of the Washington chapter of the America First Committee. It was further reported that, on the night when word came that Laval '40 had been ousted from the Vichy Government by Pétain '40, one of Mrs. Longworth's guests was so disturbed by the news that he retired to an upstairs room to recover his composure. He was young Count René de Chambrun, son-in-law of Laval, and son of Mrs. Longworth's sister-in-law.

Whether she has or has not modified her isolationist sympathies since America's entry into the War, Alice Roosevelt Longworth has not abandoned her opposition to the Franklin D. Roosevelt Administration in general. And, with another Presidential campaign in the offing, a wit and vigor whetted to the "fourth term" issue may be counted on to see the daughter of T. R. brilliantly through another Washington social season.

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LOOMIS, ORLAND S. Nov. 2, 1893—Dec. 7, 1942 Governor-elect of Wisconsin, the only progressive elected in the last campaign; former attorney general of the state.

Obituary

N Y Times p25 D 8 '42 por

LOVEMAN, AMY May 16, 1881- Editor; author

Address: b. c/o Saturday Review of Literature, 25 W. 45th St, New York City; c/o Book-of-the-Month Club, 385 Madison Ave, New York City; h. 210 E. 73rd St, New York City

Distinguished associate editor of the *Saturday Review of Literature* and of the *Book-of-the-Month Club News*, Amy Loveman is one of the few celebrated residents of New York who are actually native to that city. She was born in New York City on May 16, 1881, the daughter of Adolph P. and Adassa (Heilprin) Loveman. All her schooling was received in New York: after completing her secondary education at the Horace Mann High School she entered Barnard College of Columbia University, being graduated in 1901 with a B. A. degree and a Phi Beta Kappa key. Although she was interested in literature she took no literature courses in college, convinced that her love of books would always inspire her to read, and feeling that her time in school should be spent in other fields with which she was less well acquainted. Her studies in history proved valuable later in life when she became a book reviewer, as did "the family discussions of an intellectual nature" in which she had participated from childhood.

"My first literary work," Miss Loveman writes "was as assistant to an uncle who was revising *The New International Encyclopaedia* and *Lippincott's Pronouncing Gazetteer of the World*. I read proof for him (frequently stretched out at ease in a steamer chair),

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AMY LOVEMAN

checked on articles, and on the gazetteer wrote a number myself." Later she worked in the office of the New York *Post* for several months, checking files for her uncle for a special anniversary issue of *The Nation*. When that work was finished she was asked to remain on the *Post* to write book reviews. Five years later she had risen to be associate editor of the *Post's Literary Review*, and she held that position until 1924, when the editorial staff of the *Literary Review*, which included Henry Seidel Canby '42, Christopher Morley, and William Rose Benét, formed a new magazine, a literary weekly which called itself the *Saturday Review of Literature*. Canby became editor in chief of the new magazine, while Miss Loveman was made an associate editor and for a long while headed the "Clearing House," a department of the magazine which answered literary questions (it went out of existence sometime in 1937). Although Canby has had several successors, according to Bennett Cerf '41 "the *sine qua non, ne plus ultra,* and power behind the throne" has always been Amy Loveman.

In 1936 Miss Loveman wrote *I'm Looking for a Book*, in answer to many of the questions addressed from all over the country to the "Clearing House." The book gives reading lists on many subjects, ranging from recommended reading for an invalid to books dealing with "the more vulgar games of chance." The New York *Times* found this a "well-arranged and helpful volume. . . Miss Loveman's aggregate of literary fact and suggestion is not only informative, but often valuable in its cultural judgment." "Anyone dealing with books will find this collection of information well nigh indispensable," said Herschel Brickell in the *Review of Reviews*, and Isabel Paterson agreed. "'Books to be tasted, books to be chewed and digested,' books for young and old, books for everybody—and this book comes under the last classification," she wrote in *Herald Tribune Books*.

For some years Miss Loveman had been a member of the preliminary reading committee of the Book-of-the-Month Club, which was a natural extension of the literary aims of the *Saturday Review of Literature*, and is intimately connected with that magazine. In 1939 she became head of the editorial department, in charge of the staff of twenty-five readers who go through approximately 300 books a month. Miss Loveman has continued to work for both the *Saturday Review of Literature* and the Book-of-the-Month Club. Although the "Clearing House" is a thing of the past, she frequently writes the *Saturday Review of Literature* editorials, her topics ranging from soldiers' reading to the importance of American history and the role of the educator in the post-War world. In addition to all her other literary activities, she is a member of the "Imperative" Committee of the Council on Books in Wartime. The function of this Committee is to select those new books dealing with the War or related subjects which its members feel should be especially recommended to the reading public.

Miss Loveman feels that the War has profoundly affected the American novelist of today. "He cannot, any more than his English fellow, escape the conviction on the one hand that the tragic reality dwarfs any attempt of the creative imagination to depict its drama, or, on the other, forget the insignificance to which the woes and joys of the individual have sunk in a world of universal agony. To write of the conflict is to convey but a fragment of that vast pageant of tragedy which the newspapers are every day depicting in its far-flung aspects; to write of the emotion and reaction of little men and women is to run the risk of making personalities and motives appear either trivial or egregious against the backdrop of actuality." Miss Loveman feels, however, that "as the chaos of war commenced itself to take on pattern," the writer "began to recover courage and started to write again in the hope that he, perhaps more than most of his fellows, was in a position to keep alive those values which, in a world of crashing standards, were likely to fall into complete confusion."

Miss Loveman advises secretarial training for those young women aspiring to enter the editorial field. "She believes," according to Ruth Adams Knight '43, "that the editorial field is one in which women experience the minimum handicap, in which they are relatively well paid, and in which, given ability and patience, they may confidently look for success, not necessarily a quick success, but eventual recognition."

Miss Loveman is five feet four inches tall, weighs 128 pounds, and is brunette in coloring, with graying hair. Among her favorite recreations are reading (Jane Austen is read and re-read), talking, and "friends." Those same friends call her "consistently dependable," but so "sweet, modest, and retiring" that not many people appreciate how much work she really does on the *Reviews*, which (when editor Norman Cousins '43 is away), she puts to bed on Monday night, and for the Book-of-the-Month Club. In order to help remedy this situation, a dinner was given in her honor at the Ambassador Hotel on June 15, 1942. Present were Elmer Davis '40, Christopher Morley, Henry Seidel Canby, Oswald Garrison Villard '40, Thomas Lamont '40, Dorothy Canfield Fisher, Simeon Strunsky, Harry Scherman '43, Bennett Cerf, Norman Cousins, and William Rose Benét, nearly all vying with one another in their sincere and spontaneous tributes to her. Benét recalled the imaginary epitaph that had hung over her desk for years:

Here lies Amy Loveman, the best of her sex,
Who never objected to cashing small checks.

Norman Cousins kissed her and presented her with a gold medallion which bore on one side the *Review* symbol, a Phoenix rising from the ashes, on the other, the inscription:

TO
AMY LOVEMAN
A COURAGEOUS
CHAMPION OF LITERATURE
FROM HER DEVOTED FRIENDS
JUNE 15, 1942

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American Women 1939-40
Shuler, M. and others Lady Editor p157-9 1941

LOVETT, ROBERT MORSS Dec. 25, 1870- Government official; author; professor; critic

Address: b. and h. Charlotte Amalie, St. Thomas, Virgin Islands

Few of the millions of American schoolboys who have plowed their way conscientiously through Moody and Lovett's *History of English Literature* are aware that it is the same Robert Morss Lovett, author and long-time college professor, who has been attacked as "subversive" by the Dies '40 and Kerr Congressional Committees, and as such, unfit to hold his position as government secretary of the Virgin Islands. An outspoken and aggressive liberal for more than half a century, Lovett is quite accustomed to having storms break around his head—and to weathering them.

Robert Morss Lovett was born Christmas Day 1870 in Boston, Massachusetts, the son of Augustus Sidney and Elizabeth (Russell) Lovett. True to the Boston tradition, after his graduation from the English High School he matriculated at Harvard in 1888, receiving both his Phi Beta Kappa key and his B. A. *summa cum laude* in 1892. His brilliant scholastic career resulted in his being asked to teach at Harvard while he was also taking graduate work there, and he was made an assistant in English in 1892 and an instructor in 1893. Later in 1893 he made his first connection with the University of Chicago, with which institution he was to be connected for forty-three years, first as instructor of rhetoric (1893-96), then as assistant professor of English (1896-1904), associate professor (1904-09), and finally full professor (1909-36). From 1903 to 1920 he also carried administrative duties at the University in his position as dean of junior colleges. (He was married to Ida Mott Smith of Boston on June 4, 1895 and has two daughters and three grandchildren.)

DR. ROBERT MORSS LOVETT

When in 1936 his retirement at the age of sixty-six was announced, *School and Society* rejoiced along with alumni and friends of the University of Chicago at knowing that his participation in the intellectual life of the campus would not cease with his relinquishment of the title of active professor, for he was still to do research work and conduct graduate courses as professor emeritus. "That he will go on standing up for civil liberties and the rights of teachers goes without saying. The constitutional guaranties of human freedom have had his vigorous support all these years—in the classroom, on the public platform, on the printed page... For Robert Morss Lovett the right of the teacher to speak freely without fear of intimidation from the outside comes first."

This was in spite of the fact that in 1935 a state Senate committee investigating radical influences on the part of certain members of the faculty of the University of Chicago, while finding the University on the whole blameless, had recommended the dismissal of Professor Robert Morss Lovett. No evidence was produced to support the charge that he was a Communist, but "exhibits offered in evidence disclosing Professor Lovett's activities in Communistic or unpatriotic organizations and associations with Communistic speakers, regardless of their reputation, prove that Professor Lovett cannot be an asset to any forward-looking American institution." Furthermore, the Committee charged that he mingled with ex-convicts and soapbox orators, was opposed to war, and attended anti-war meetings, including many at which the Oxford pledge was given to students. Most serious of all, in a private letter he had said he did not care whether a certain book "reflects on the Russian Government or the United States Government or any other; all, in my opinion, being rotten."

(Continued next page)

LOVETT, ROBERT MORSS—*Continued*

The partisans of Professor Lovett replied to all these varied charges by stating that he had lived at Hull House for years and was "happy to consort with the unwashed or the disinherited or the disreputable, if so be he can understand their human problems and contribute something to their lives." The professor justified his pacifism by explaining that in his eyes taking the Oxford pledge simply gave an individual interpretation of the Kellogg Peace Pact and put the outlawry of war on a personal basis. "As he understands it, when the Government sets its name to an agreement that the settlement of international disputes of whatever nature shall never be sought by other than pacific means, it released every citizen from the duty to participate in settling such disputes by an appeal to arms." The *Christian Century* pointed out that it was not only Dr. Lovett who had characterized his government as "rotten": that the most conservative newspapers of the day had published cartoons demonstrating the disasters into which the New Deal was supposedly heading our country and our world, for which a mild verbal summary would be "rotten government." (The significance of his inclusion of the Russian Government among the "rottens" was apparently not noted.)

Moreover, the *Christian Century* goes on, "the 'communistic and unpatriotic organizations' with which Professor Lovett is connected turn out to be no other than the American Civil Liberties Union and the American League Against War and Fascism. Both of these contain Communist members. The latter is perhaps dominated by them. Both have purposes which are in no sense Communistic. The Civil Liberties Union concerns itself with the defense of the civil rights of persons, who, by reason of local prejudice or passion, are denied the equal protection of the laws. Because Communists are frequently the victims of such attacks—for, believe it or not, Communists are not outlaws in this country, but have some civil rights—some Communists are active in the League. But there are also many non-Communists in it, men whose conception of Americanism is that every act of injustice against anybody, Communist or not, is a blot upon the honor of the country."

Professor Lovett's career has not always been so stormy. During his many years at the University of Chicago he became widely known as an authority on English fiction, a literary critic, and author. His *History of English Literature* (with William Vaughn Moody), published in 1902 and known widely in schools and colleges as "Moody and Lovett," has become a standard text. Among his other works are two novels now forgotten, *Richard Gresham* (1904) and *A Winged Victory* (1907); *A First View of English Literature* (with Moody, 1905); a celebrated monograph on *Edith Wharton* in the Modern American Writers series (1925); A *Preface to Fiction* (1931); and *History of the Novel in England* (with H. S. Hughes, 1932). In addition he was one of the compilers of *British Poetry and Prose* (1928) and *The College Reader* (1936), and editor of *The Selected Poems of William Vaughn Moody* (1931), and numerous other volumes of poetry and prose. In 1919 he edited the *Dial*, and in 1921 he became an associate editor of the *New Republic*. He remained on the editorial board for twenty years until his residence in the Virgin Islands made it impracticable for him to hold the position.

During this period he contributed numerous articles to periodicals, many purely literary in content, others interpreting the social implications of the books reviewed or authors discussed, and many concerned entirely with political, economic, and social reform. All of these discussions are characterized by scholarly approach, by a sure background of facts presented with ease and clarity, and by a complete absence of emotionalism or hysteria. Lovett's articles are almost always fairly long, for he usually sketches the complete history of his subject, and always worries the situation under discussion until the reader is aware of all aspects and all implications. The preliminary presentation is for the most part unbiased, Lovett's viewpoint emerging toward the end of the article, frequently through irony which, though gentle in tone, is devastating in effect.

Robert Morss Lovett reveals his opinions and ideals in his literary reviews as well as purely political writings. His praise of Sherwood Anderson highlights the qualities he most admires: he describes the late novelist as having been "a friend to all humanity, simple, unpretentious, sincere: modest in his claims on his public, generous to his contemporaries in the field." The corruption and ignorance of the local Chicago hirelings is often under attack as in his review of Harriet Monroe's autobiography, *A Poet's Life* (1938): "The city in which one judge forbade Coquelin and Mansfield to play *Cyrano de Bergerac* on the ground that Rostand had stolen the plot from the production of a local real estate dealer, and another judge pronounced Bacon to be the author of Shakespeare's dramas, has cause indeed to thank the gods who gave it Harriet Monroe and *Poetry*." In a review of *Ambassador Dodd's Diary* (1941) he said: "The final significance of Ambassador Dodd's ['40] diary is as a warning. 'It can happen here.' Hitler ['42] at the outset was no more credible than Coughlin ['40] or Hearst. The statesmen of France and England who kept the ring while Italy and Germany pounded to death the Spanish Republic had their counterparts in high places in the United States..." His review of Nehru's ['41] *Toward Freedom* (1941) serves also as a vehicle for an attack on British government of India: "The treatment of India by Churchill ['42], Amery ['42], Linlithgow ['42], is the one great obstacle for America to taking at face value their pledged devotion to democracy. They ignore the great opportunity to give effect to their professions, and Jawaharlal Nehru remains in prison to testify against them before the public opinion of the world." (In April 1931 he had spoken of the savagery of treatment reserved for Indians and had concluded: "We do not know whether India is fit to govern itself; we know that Great Britain at least, is not fit to govern it; and that her attempt to do so is a source of danger and corruption to herself and other peoples.")

Lovett was under attack for his antiwar statements before the entrance of the United States into the Second World War. (His only son, Robert Morss Lovett, Jr., was killed at Belleau Wood, France in the last War.) In 1924 he commented on the censorship of certain "obscene words" in *What Price Glory*: "It is worthy of note that the censorship directed against this play by the Secretary of the Navy was concerned with these words only. Apparently he did not fear the weakening of the people's will to war from a representation of that function far more disillusioning than in *Arms and the Man,* while he recognized the danger to his appropriations should the public become aware that the Marines habitually invoked the name of Jesus Christ in conversation, or alluded to comrades in terms denoting illegitimate or canine birth." Again, in a review of the *Life and Letters of Walter H. Page* (Ambassador to Britain under Wilson), published in 1925, he commented on the naïveté of the author, Burton J. Hendrick, in apparently never suspecting that "an Ambassador who uses his position to draw his country into war is in any way comparable to the general who betrays his country to defeat. . ."

Through the long years his pen has provoked other controversies by advocating such changes as the throwing open of Alaska for the resettlement of refugees, a point of view opposed on the grounds that it would be impossible to do with private capital, that Alaska would not be self-sustaining. To this argument Lovett replied: "The prospect of making immediately so large a contribution to the solution of the refugee problem would offer a powerful inducement to government and individuals who have already expended vast sums in futile efforts to solve it. The report is doubtless correct in stating that the development of Alaska must be by private capital, but such capital need not be limited by the profit incentive, nor need it lay its dead hand mercilessly on the settlers, as in the Middle West. It is possible to learn something by experience." When he viewed the Century of Progress in Chicago he was struck by the fact that to the sponsors of the Fair progress meant "hundreds of appliances for household comfort, all of them beyond the means of the poor," and recreation and entertainment vulgar in the extreme.

Socialized medicine interested him, for in an article written in 1929 he commented that "the high cost of medical care must be someone's affair, and the medical profession must either cooperate in solving the problem, or must expect to have the matter taken from its hands." In an article on the formation of Equity (1924) he favored the closed shop for "whatever may be said of the right of the individual to work without reference to his fellow workers, history shows clearly that industrial organization is incompatible with its exercise. If the organization is necessary, and no one will be bold enough to deny the necessity in this case, individual rights must be withheld." Under the title "A G. M. Stockholder Visits Flint" (1937) he reported his own personal investigation of the Flint sit-down strike, and his resulting sympathies with the grievances of the workers, which were ignored by both the company and the Government. "Legal title is not the final answer to the question of possession. Who has the better human and natural right to call the Fisher plant his—I, whose connection with General Motors is determined by the price recorded on the New York Stock Exchange, or the worker whose life and livelihood are bound up in the operation of making cars? I bought my shares at long odds and probably have already collected the purchase price in dividends. When I place a winning bet in a horse race I do not claim a share in ownership of the horse. I know from my political economy that my position is the result of labor and sacrifice. Whose? Not mine. Obviously the enormous mass of wealth represented by the capitalization of General Motors, repeatedly enlarged by split-ups and stock dividends, is the surplus resulting from the toil of millions of workers over many years. Obviously they have not shared fairly in the wealth they have produced." (Lovett is fond of quoting Ruskin: "No man can become largely rich by his personal toil—it is only by the discovery of some method of taxing the labor of others that he can become opulent.")

The ire of conservatives has been directed against Lovett's philosophy from time to time, and he has often been branded a Communist. As a matter of fact, far from being a member of the Communist Party, he has described himself (1938) as a "third-party hack" because ever since the Committee of Forty-Eight in 1920 he has been active in every attempt to start a liberal, progressive, farmer-labor party, and as late as 1938, at the launching of the National Progressives of America at Madison, Wisconsin, he wondered whether Philip La Follette was able to inspire the enthusiasm to overcome the "mountains of selfishness and indifference" standing in the way of a "nationwide movement toward reintegration and reform." In 1924 he questioned in print whether or not the affiliation of the Communists was possible with progressive groups (in connection with the Farmer-Labor-Communist convention then being held at St. Paul), particularly with farmer-labor parties, and pointed out that "if the Farmer-Labor interests are united enough and clever enough to use the Communists as the Communists will certainly use them, a working agreement is possible," but "the idea that the Communists can be induced to put their talent for organization at the disposal of a progressive movement without sharing its control . . . is absurd." He predicted that "if the Party dies it will die of that political malady the germs of which the Communists, in spite of their own robust immunity, seem like Typhoid Mary to carry among their associates."

He has always been a great admirer of Norman Thomas and of socialist principles, maintaining that "it is becoming clear that the support of a social order which will maintain for its members standards of life and of living, of elementary comfort, security, education, and recreation, which no one will

LOVETT, ROBERT MORSS—*Continued*

assert are excessive, will prove too expensive for an economy subject to the waste of management for profit under the capitalist state... In a time of changing social order great catastrophes may occur. The fear will not be exorcised that capitalism may in its desperation turn again to universal war, and in its ruin involve the whole fabric of Western civilization." And in 1937 he was in agreement with the decision of the American League for Peace and Democracy to accept the withdrawal of the Communist Party from affiliation, saying that "the Communists have given invaluable aid to the League in promoting peace and democracy, and will doubtless continue, as individuals, to do so even when the program of the League in respect to the main objectives differs in detail from that of their party."

The chief reasons why the label of Communist has been attached to Lovett is that he has been associated with various liberal movements, some of which have also had wide support among Communists, such as the Sacco-Vanzetti National League, the American Civil Liberties Union, the League for Independent Political Action, the American Peace Mobilization, the League of American Writers, the National Committee for People's Rights, the National Federation for Constitutional Liberties, the International Labor Defense, and others. As Secretary Ickes '41 pointed out to the Senate, some of the same organizations could be used to brand as "Communist" Wendell Willkie '40, Thomas E. Dewey '40, Frank Murphy '40, Robert H. Jackson '40, Cordell Hull '40, James Farley, and Ickes himself. Moreover, the League for Industrial Democracy, a Socialist organization of which Lovett was president, was bitterly attacked for years by the Communists.

It was on July 25, 1939 that President Roosevelt '42 appointed Lovett to the $5,800 a year post as government secretary of the Virgin Islands. It was considered a "New Deal" appointment, criticized in conservative quarters as such, and rejoiced in by the liberals. As a matter of fact, Lovett was not a New Dealer, but had outspokenly criticized the tactics which got the "boy scout from Albany" the nomination in 1932 and the subsequent "inconsistent" campaign promises which gave each section what it wanted; in 1936 Lovett voted for Norman Thomas and explained why in the *New Republic,* characterizing the Roosevelt 1932-36 regime as "four years of muddling" and advocating a change in social order desirable to anyone "not blinded by greed or prejudice." He also said that though "the Communist Party stands in general for the same type of change in social order as that represented by Norman Thomas . . . personally I feel that the Socialist Party is nearer to American ideology. . ."

Why the President chose Lovett for the job is uncertain, but certainly Lovett was familiar with the peculiar problems of the Virgin Islands as indicated by his long, fact-studded article in the *New Republic* of March 3, 1937 entitled "The Virgins: Problem Children." It was believed at the time of his appointment that his knowledge of economic problems would be of invaluable assistance in the development of the industrial reforms already being attempted in the Islands, that his liberal career and personal warmth and sympathy would do much toward winning friendship in the delicate personal relationships involved in a population ninety-five per cent Negro, and that his personal acquaintance with his long-time friend and colleague, Robert Herrick, the former government-secretary, whose sudden death was regarded as an irreparable loss in the Islands, would make his task easier. That these suppositions were in the main true is indicated by the splendid tributes to him published by newspapers upon hearing of the Dies charges, as well as the cable urging his retention sent immediately by the St. Thomas Businessmen's Association to the President. Nevertheless, he was among the thirty-eight employees named by Dies in February 1943 as "subversive." Of the nine later reviewed by the Kerr Committee, six were cleared, but the Committee recommended the dismissal not only of Lovett but also of two employees of the Federal Communications Commission, Columbia psychology professor Dr. Goodwin Watson and Dr. William E. Dodd, Jr., son of the late Ambassador.

The conclusions of the Committee were reached at a secret session in which, according to the overwhelming comment of the press, neither the spirit nor the letter of ordinary American justice prevailed. Specifically, Lovett was denied knowledge of the charges until called to answer them, denied alike witnesses in his favor, counsel to speak for him, or even an observer to represent the department which employs him. He was questioned, judged, and convicted within the space of two hours. No transcript of the proceedings was ever made available either to the defendant or to the House of Representatives. Asked Representative O'Connor of Montana: "Is there anything in their [Lovett, Dodd, and Watson] record to show that they did not perform able public service? Have they done anything whatever to hinder prosecution of the War?" Replied Chairman Kerr: "We didn't go into those matters. It would have required the taking of even more evidence than we took." After permitting only twelve minutes of the two hours allocated for the debate to be used for the defense of the three men by Representative Hobbs and Marcantonio, the House voted to attach a rider to the $142,430,000 Urgent Deficiency Bill providing that none of the money be used to pay the salaries of these three named individuals. The reaction of the American press was immediate and overwhelming. Such headlines as "The House Disgraces Itself", "The Washington Inquisition," and "The House Has Struck a Foul Blow" were common in such diversified sources as *The Nation, Time,* the *Christian Century,* and the New York *Times.* The rider in fact if not in form was a bill of attainder, specifically forbidden by the Constitution, and public opinion flamed to the defense of Dr. Lovett. The comment of the New York *Times* was typical: "Those who know him well cannot think of any act in his life inconsistent with the purest patriotism. He has, indeed, been a lifelong liberal. As such he has been severely critical of the Dies Committee. . . One wonders what country this is in which such things can take place."

Secretary Ickes girded his loins and entered the fray in a speech to the Senate in which ostensibly he came to the defense of the employee of the Department of the Interior, Robert Morss Lovett, but in which he also took occasion to lay on with a will scathing and blistering remarks about the so-called justice and evidence on which these men had been convicted. Critics hailed his speech as one of the greatest in American history in defense of traditional American freedom of opinion and rights of individuals, and newspapers confined themselves to quoting him, feeling nothing more was to be said. Among his telling points was the fact that the chief accusations against Lovett rested on the testimony of Elizabeth Dilling, author of *The Red Network* (1934), now under Federal indictment for sedition, and Walter S. Steele, a known Fascist sympathizer. Moreover, a number of far from radical friends, including Thomas W. Lamont '40, chairman of J. P. Morgan & Company, took up the cudgels in Lovett's behalf.

The Senate, visibly impressed, refused to vote for the bill containing the rider, but the House remained adamant. After much wrangling by the two bodies through their respective committees (while the urgently needed funds were held up) a compromise was agreed upon requiring their appointment by the President and confirmation by the Senate by November 15, 1943, if they were to keep their jobs. The President, on July 14, 1943, attacked this rider as unconstitutional.

In his first message to the Congress which reconvened in September 1943, President Roosevelt once again assailed the Lovett rider as "an unwarranted encroachment upon the authority of both the executive and the judicial branches under our Constitution." He added, "It is not, in my judgment, binding upon them." Secretary Ickes was evidently of the same opinion, and in October, in a move calculated to make a final test of the issue he appointed Dr. Lovett executive assistant to the Governor of the Virgin Islands (his old post under a different title). House members were incensed. The House Insular Affairs Committee voted to call Ickes to explain and justify this appointment, which had been made in "apparent flagrant disregard of the law of Congress," and while on the mat Ickes replied that he was not obliged to respect "any act of Congress which violates the Constitution." He also made it clear that the job change had been made to give Lovett an opportunity to challenge the Congressional rider in the Supreme Court. After November 15 Lovett drew no salary, but he continued to report for work, as did Dodd and Watson. On December 3, 1943 all three of them therefore filed suit—ostensibly to recover the salary due them, actually to test the constitutionality of the Congressional action, which, they said, deprived them of liberty and property without due legal process, unconstitutionally invaded the executive powers of the President, and was both "arbitrary special legislation" and a bill of attainder.

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LOWDEN, FRANK O(RREN) Jan. 26, 1861—Mar. 20, 1943 Former Governor of Illinois and leader in Republican politics for years; served as Representative in Congress and instituted many reforms in the State government of Illinois; lawyer and farmer; almost nominated as a candidate for the Presidency of the United States.

Obituary

N Y Times p26 Mr 21 '43 por

LOWELL, A(BBOTT) LAWRENCE Dec. 13, 1856—Jan. 6, 1943 President emeritus of Harvard University over which he presided for twenty-four years; reorganized the Harvard curriculum and educational system; Republican, who supported Wilson's plan for the League of Nations; in retirement became head of the Motion Picture Research Council.

Obituary

N Y Times p19 Ja 7 '43 por

LOWRY, EDWARD G(EORGE) Dec. 24, 1876—July 21, 1943 Journalist; former managing editor of the New York *Evening Post*; political correspondent of *Harper's Weekly*; special agent of the State Department in London from 1914 to 1916; author of *Washington Close-Ups* (1921).

Obituary

N Y Times p17 Jl 23 '43

LUCIONI, LUIGI (lü-chē-ō'nē lü-ē'gē) Nov. 4, 1900- Artist

Address: b. 64 Washington Sq. South, New York City; h. Manchester Depot, Vt.

Although an artist of Italian birth, Luigi Lucioni "has become so inseparably known as the painter of Vermont that Lucioni landscape and Vermont landscape are virtually synonymous." He made his first visit to Vermont in 1929; and the green, rolling hills and mountains of that state so reminded him of his home in northern Italy, among the foothills of the Alps, that he has since been devoted to Vermont, and has been called its "painter laureate." Lucioni is noted for his portraits and still lifes as well as for his landscapes. He has taken several important prizes in American art, and paintings by him have been acquired for the permanent collections of many leading museums.

Luigi Lucioni was born on November 4, 1900 in Malnate, Italy, the son of Angelo and Maria (Beati) Lucioni. He came to the

LUIGI LUCIONI

United States when he was eleven years old (he has been a naturalized American citizen since 1923) and went to the public schools in this country. He then studied at Cooper Union, New York from 1916 to 1920 and for the next five years he attended the National Academy of Design, from which he was graduated in 1925. His specialty was etching—it was as an etcher that he began his career in 1922, and he is now a member of the Society of American Etchers. He taught painting for one year (1931-32) at the Art Students League in New York.

Since 1929 Lucioni has been spending his summers in Vermont, painting various aspects of the Vermont scene in his characteristic, carefully exact style. It is said that "he once visited the Rockies, but couldn't stand them. They were too big, too rough for him. He hustled back to Vermont as quickly as he could." Since 1939 he has bought his own house and reconstructed an old barn into a fine studio in Manchester, Vermont, where he spends half of the year. Typical of his paintings of Vermont country are *Vermont Classic,* showing in its foreground "the barn of a frugal Vermonter who has given the ventilator a new coat of paint but has left weathered walls and tottering silo untouched"; and *Lake through the Locusts,* in which, beyond gigantic trunks of locust trees, is a view across a wheat field over Lake Champlain to the Adirondacks.

Early recognition of Lucioni's work came in 1928 and 1929, when he received, respectively, the Tiffany Medal and the Allied Artists Medal of Honor. By popular vote shortly after an important one-man exhibit in 1939 he won first prize at the Carnegie International Exhibition for a portrait of Ethel Waters '41. In that year also, again by popular vote, he won a prize for his study of an athlete, *Amateur Resting,* at the Corcoran Art Gallery in Washington. In 1941 Corcoran Gallery visitors voted Lucioni's "meticulously finished, superphotographic portrait of John La Farge" the most popular picture in the show.

In April 1943 Lucioni's first one-man show since 1939 opened at the Associated American Artists Galleries. The exhibition of thirty-eight landscapes, portraits and still-life paintings won high praise from art critics. Said Edward Allen Jewell, writing in the New York *Times*: "His craftsmanship is superb. It grows subtler, if not more meticulous, all the time. There are subtleties and overtones now that his earlier work, infinitely painstaking though that was, lacked. Lucioni is indeed a master craftsman, unexcelled within his own particular field." Jewell remarked that the distinguishing trait of his style "is a kind of superclarity, which drains from nature every vestige of those softening qualities that seem inherent in 'atmosphere.' . . This creates a sense of artificiality, as contrasted with nature, though it does not interfere in the slightest degree with the fine relationship of form established, places no impediment in the path of design, and is consistently and with manifest sincerity employed." Among the Vermont landscapes in the show were Lucioni's well known *Vermont Pastoral,* with its two foreground trees and valley and mountain background, and *The Birches,* a pattern of trunks that lead up to "the linear quality with which the mountain slopes beyond are defined—with the white church steeple of Manchester deftly lifted up between the two motives."

Comparing Lucioni's still lifes with his portraits ("He lays on his paint with microscopic realism like the fifteenth century Flemish Masters"), the art critic of the New York *Herald Tribune* wrote: "He is not so evenly triumphant in his still-life paintings, but when they are good they are very good. In them his aptitude for composition, so well shown in the landscape, falters from time to time. The *Flower Patterns* and *The Green Bottle* are cases in point. On the other hand, studies like the *Game* or *In the Wine Glass* or the *Variations in Blue* are altogether satisfying, even brilliant. They also are well drawn, and this is emphatically so once more in the matter of the artist's portraiture. A striking instance is the portrait of a boy, *Peter,* in which, by the way, there is a hint of the broader method for which I am always on the lookout in Mr. Lucioni's work. But, breadth or no breadth, he is wholly successful in the crisp profile, *Richard Hale,* in the agreeably designed *John La Farge,* in the strong bit of characterization, *My Father,* and in diverse other portraits."

Lucioni's paintings are represented in the collections of the Metropolitan and Whitney Museums, New York; the Pennsylvania Academy of Fine Arts; the Atlanta Museum; Kansas City Museum; Denver Museum; Dayton Art Institute; Seattle Museum; Williamstown Museum; Zanesville (Ohio) Museum; Hamilton College; and Dartmouth College. Several of his etchings have been acquired by the Library of Congress, The New York Public Library, the Metropolitan Museum, and the Victoria-Albert Museum, London. "Because he paints very slowly, his output is small; but because his work is popular both with public and critics, it finds a comfortably ready market." In 1941 the artist became a National Academician.

Described as "a careful, ordered man" who "keeps his temperament and his imagination well in bounds both in his life and on his canvas," Lucioni is of average height and stocky in build. "Singing and spaghetti are, next to painting, closest to Luigi Lucioni's heart." He thoroughly enjoys opera—and he is on the board of directors of the Metropolitan Opera Guild. His good friend Giovanni Martinelli once taught him whole acts of *La Traviata* and *Aïda.* "As he paints, Lucioni bellows his operatic repertoire at the top of his loud voice." His many musical friends like to go to his Washington Square studio, where Lucioni cooks for them great batches of spaghetti. Symphony music and the piano are other Lucioni hobbies; he also likes dogs, walking, and reading, "especially biographies, history, and poetry." While he enjoys the theatre, he has one ardent dislike—motion pictures.

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LUPINO, IDA Feb. 4, 1918- Film actress
Address: b. c/o Warner Brothers' Pictures, Inc, Burbank, Calif.

IDA LUPINO

One of the few "theatre thoroughbreds" in Hollywood, Ida Lupino has been hailed as "our latest great American actress" after ten years of relative obscurity in the film colony. Cast in what she has called "syrupy ingenue parts," she made little impression upon either film audiences or Hollywood. But when she discarded glamour, mussed up her hair, put a sneer on her face, and portrayed a psychopathic and terrifying villainess, Miss Lupino proved that she was a first-class, full-fledged dramatic actress. As such, she carries on the tradition of the royal family of the English theatre, the Lupinos, who as traveling puppeteers first came to England in the seventeenth century. Since that time scarcely a generation has passed without seeing several Lupinos behind the footlights. "I became an actress," Ida Lupino says, "just to show my father I wouldn't let him—or the other Lupinos—down." Her father, Stanley Lupino, who died in 1942, was one of England's most popular and versatile comedians, having written both books and music for many of the musical comedies in which he starred. He married Connie Emerald, who came from another famous theatrical family and had been on the stage since childhood. His uncles, Mark and Harry Lupino, his brother Barry (who manages the Drury Lane Theatre), and his cousin, Lupino Lane, were all headliners on the stage.

Ida Lupino was born in London on February 4, 1918. She was stage-conscious from early childhood—with good reason, for the Lupino home was general headquarters for actors, producers, and anyone remotely connected with the theatre. Her parents were determined to give her a formal education, however, and so they sent Ida to the Clarence House School at Hove, where she stayed until she was eleven. Here she learned French, music, and dancing, but the lure of the theatre was powerful even at school. When she was seven she wrote and produced a play called *Mademoiselle* for her classmates. Meanwhile she privately improvised scenes and acted them out with her younger sister, Rita. At ten Ida persuaded her father to build a miniature theatre for them. It proved to be an elaborate structure, seating one hundred people and boasting a call board, a pit, and complete electrical equipment. Ida's repertoire included Juliet, Hamlet, and Camille. She scorned youthful roles and at the age of eleven, in an evening dress and high heels, portrayed a tragic role before an invited audience.

Two years later Ida announced to her parents that she was ready to begin her professional career. From then until the time she was fifteen she prepared for that career in earnest, studying at the Royal Academy of Dramatic Art. Her first real opportunity came when she met Allan Dwan, an American, who was in England producing a film called *Her First Affair* (1932). Dwan gave the fifteen-year-old girl the lead in the picture. She promptly bleached her hair, penciled her eyebrows, and appeared in a series of sultry roles, billed as "the English Jean Harlow." It was *Money for Speed* (1932), in which Miss Lupino played a dual role, that of a tough gold digger and that of a sweet and innocent young girl, which first brought her to Hollywood's attention. Paramount was at that time looking for an actress to play Alice in their production of *Alice in Wonderland*, and the dewy-eyed Miss Lupino seemed a likely candidate. She was offered a tempting contract, and in 1933, accompanied by her mother, she left England for America.

(Continued next page)

LUPINO, IDA—*Continued*

When Miss Lupino reached Hollywood and was screen-tested, Paramount realized they had signed up "a potential Clara Bow." They gave her a role in *Search for Beauty* (1933), and the part of Alice went to someone else. Miss Lupino was not disappointed at losing the part and commented, "I could never, no matter how hard I tried, *feel* Alice, because I have never really been Alice's age." She settled down in Hollywood and adapted herself to life there by renting a house with a swimming pool, giving fabulously expensive parties, and appearing in night clubs with numerous handsome leading men. Her professional career was limited to playing minor roles and to posing for publicity photos in bathing suits. She appeared as a stage-struck girl in *Ready for Love* (1934); as a romantic young lady contemplating suicide in *Paris in the Spring* (1935); as an unsympathetic vixen in *Peter Ibbetson* (1935); as a comedienne in *Anything Goes* (1936); as a girl from the New York East Side in *Yours for the Asking* (1936); as an ice-skating instructress in *One Rainy Afternoon* (1936); as an adventuress in *The Gay Desperado* (1936); as a shopgirl in *Artists and Models* (1937); and as an heiress in *Let's Get Married* (1937).

In spite of Miss Lupino's protest against ingenue roles and her assertion, "I don't care a fig about being pretty-pretty on the screen," studios continued to cast her as "the sweet young thing." In desperation she retired for a year to study acting. She announced that she was waiting for the right role, let her dyed hair grow back to its natural auburn, and prepared for a serious dramatic career.

"The right role" took a long time coming, but Miss Lupino recognized it in Bessie, the Cockney girl in *The Light That Failed* (1939). She convinced producer William Wellman that she was the girl for the part, and the critics agreed with her. She made Bessie a thoroughly detestable character, winning for herself the title of "the girl you love to hate." Success was not assured, however, until she appeared as Lena Carlson in *They Drive by Night* (1940), "a robust and exciting melodrama of long-haul truck drivers on the West Coast." Ida Lupino's exciting portrayal of a woman whose unrequited love for a truck driver leads her to murder and ultimate insanity was promptly hailed as one of the dramatic sensations of the year. *Newsweek* declared that Ida Lupino's "arresting performance . . . stole the show. . . Every so often Hollywood discovers Ida Lupino. . . This time she will undoubtedly stay discovered. . . They are convinced that they have another Bette Davis '41 and are hurriedly searching for screen stories to prove it." *PM* was much impressed (as was everyone else) by the witness stand scene in which she went stark mad right in front of the camera, and describes the producer, Mark Hellinger, and Jack Warner as going slightly wild themselves when they saw the rushes. "Everybody seemed a little surprised that Ida Lupino, the puck-cheeked fun girl, should be able to do this sort of Ophelia stuff."

Warner Brothers immediately signed her to a long-term contract and began a search for suitable dramatic roles for their new star. In 1941 she appeared in *High Sierra, The Sea Wolf,* and *Out of the Fog,* the film version of Irwin Shaw's '42 play, *The Gentle People* (1939). Of her work in the last-named picture, Howard Barnes wrote in the New York *Herald Tribune,* "Ida Lupino, as I have said so many times in the past, is one of the great actresses of the screen, and she does not fall down in this instance."

In *Ladies in Retirement,* also 1941, she returned to psychopathic characterization, portraying a housekeeper who murders her employer so that she may use her home as a refuge for her two insane sisters. This remains Miss Lupino's favorite role, although she was handicapped by her youth and by the inevitable comparisons that were made between her performance and Flora Robson's original interpretation of the role on the New York stage. Critics agreed, however, that she did everything she could to overcome these difficulties, and that she succeeded to an amazing degree.

Miss Lupino works hard over every character she creates, but gives a general impression of ease when she acts. "She works with an economy of effort, a sense of just exactly the right gesture and intonation, so right you hardly realize the affair must have had careful planning behind it." Insisting that she is not a born actress, she says, "I study and work hard. I take a script and mull over it and underline the bits I want to emphasize. When I go on the set I know exactly what I want to do and how I want to do it."

In 1942 she returned to sentimental drama briefly for a role in *Life Begins at Eight-Thirty,* a screen adaptation of Emlyn Williams' '41 play, *Yesterday's Magic.* Although the picture was not highly praised, it was generally conceded that Miss Lupino played the crippled daughter of a selfish, once-famous actor with deep understanding, "compassion, and simplicity." She took a small role in the all-star *Forever and a Day* (1943), made by members of Hollywood's British-born colony, but was soon back in unsympathetic roles, playing the lead in *The Hard Way* (1943). As a "female Svengali" who ruthlessly pushes her sister into stardom by ruining the lives of all who stand in her way, Miss Lupino gives a performance that is "etched in venom." *The Hard Way* was her first major starring vehicle, and her characterization alone, according to the New York *World-Telegram,* made it "an outstandingly good picture. . . Miss Lupino joins Ruth Chatterton and Bette Davis in the right to be a Great American Actress. . . Even if you don't care much for [the] general idea and story, you will stay . . . to marvel at the depth of feeling Miss Lupino can summon to make tawdry lines vivid and live. And you probably will carry away some impatience about getting to Miss Lupino's next picture." The New York *Herald Tribune,* after complaining of the simplicity and triteness of the plot, stretched to unreasonable lengths by the director, states: "The chief asset of the film is the acting of Ida Lupino as the ambitious sister. . . Her portrayal is grim and bitter. She relentlessly holds to the characterization of being a single-minded witch. Without her, *The Hard Way* would be a tough row to hoe, indeed. She is a comfort in all of her scenes." The New York *Times'* Bosley Crowther was almost alone in finding her performance "stiff and heavily stylized." Miss Lupino received the New York Film Critics award as the best actress of 1943 for her work in this film, outranking Katina Paxinou '43 on the final ballot by a vote of eleven to six.

In private life Ida Lupino is the wife of the actor Louis Hayward, with whom she appeared in *Ladies in Retirement.* Hayward is now on active duty as a lieutenant in the Marine Corps, and Miss Lupino lives with her mother and sister in their country home near Santa Monica, California. Although she claims she is "no raving beauty," she fits Hollywood standards comfortably. She has auburn hair and violet eyes, is five feet two inches tall, weighs one hundred pounds, and, with true Lupino versatility, dances, sings, writes short stories, and composes music. Her *Aladdin Suite* has been performed by the Los Angeles Philharmonic, and several of her popular songs have been played over the air. She prefers music to acting and hopes some day to be able to devote all of her time to it.

For the present, at least, Miss Lupino has no thought of giving up the screen. In the summer of 1943 she starred in *In Our Time* with Paul Henreid '43, in which she takes the part of an English girl deprived of her memory during the German Blitz of London in 1940; she also appeared in a mad burlesque scene for Warner's super-musical, *Thank Your Lucky Stars.* Miss Lupino was then lent to Twentieth Century-Fox for the leading role in *The House of Chedworth,* the film version of Hugh Walpole's novel *Blindman's House.* She was later to appear in *Meet My Friend,* a comedy by Dalton Trumbo '41. She was also hard at work on a musical comedy, *Make Up Your Mind,* for which she did the book, lyrics, and music, and which she plans to produce herself. Her greatest worry about her career is that she may become typed in grim, tragic roles. She enjoys playing comedy parts and confesses, "Personally I'm sick of seeing Lupino suffering." Judging from the success of *The Hard Way* the public does not agree with her.

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McADIE, ALEXANDER GEORGE (mak'ə-dē) Aug. 4, 1863—Nov. 1, 1943 Meteorologist; "the father of the modern science of meteorology"; pioneer in the study of weather conditions and their relation to the history of man; divided the atmosphere above and around the earth into separate and distinct compartments; wrote many books and pamphlets in his field.

Obituary

N Y Times p25 N 3 '43

McCAIN, JOHN S(IDNEY) Aug. 9, 1884- United States Naval officer

Address: b. c/o United States Navy Department, Washington, D. C.; h. Carrollton, Miss.

Recognition of the growing importance of naval aviation has been signalized by President Roosevelt's '42 establishment, on August 18, 1943, of a new office in the Navy Department—deputy chief of naval operations for air. Appointed to this office, with the rank of vice-admiral, was Rear Admiral John S. McCain, who had been serving as chief of the Naval Bureau of Aeronautics. Prior to this Admiral McCain had earned a distinguished service record through aviation commands in the South Pacific.

John Sidney McCain was born in Teoc, Mississippi on August 9, 1884, the son of John Sidney and Elizabeth (Young) McCain. He is a nephew of the late Major General Henry P. McCain, who was awarded the Distinguished Service Medal for his services as adjutant general of the Army during the early part of the First World War. Admiral McCain's brother is Brigadier General William A. McCain, retired, of the United States Army.

After attending high school in Carrollton, Mississippi, McCain went to the University of Mississippi, and he was appointed to the Naval Academy from Mississippi in 1902. Upon his graduation in February 1906 he was assigned to the Asiatic Station and served on the U. S. S. *Ohio* and *Baltimore.* In 1908 he joined the *Connecticut,* flagship of Rear Admiral C. S. Sperry, at Manila; and on her he returned to the United States by way of the Suez Canal. In April 1909 he joined the *Pennsylvania* in San Francisco harbor, and in the fall of that year he was transferred to the cruiser *Washington.*

McCain was married to Katherine Daisy Vaulx of Fayetteville, Arkansas at Colorado Springs on August 9, 1909. They have three children: John S., Jr., James Gordon, and Catherine Vaulx. The elder son, Lieutenant Commander John S. McCain, has already begun a distinguished career in the Navy.

After serving on the cruiser *Washington,* McCain in 1912 became officer in charge of the Machinist's Mates' School in the Charleston Navy Yard. In May 1914 he joined the *Colorado* and served as her executive officer until September 1915, when he was ordered to the *San Diego* as engineer officer. During the First World War he served on this cruiser on escort duty. In June 1918 he was ordered to the Bureau of Navigation of the Navy Department, and in August of that year was given additional duty as a member of the Board of Awards and Medals. Two years later he was appointed member of a board to formulate rules for fixing the precedence of temporary and reserve officers transferred to the regular Navy. In July 1921 he was ordered to Newport News, where the

VICE-ADM. JOHN S. McCAIN

U. S. S. *Maryland* was fitting out, and he went on board as navigator when she was commissioned.

Another tour of duty in the Bureau of Navigation, in the Officer Personnel Division, extended from 1923 to 1926; then McCain assumed command of the *Sirius*. Later in that year he was transferred to the *New Mexico*, and he served as her executive officer until June 1928. After instruction at the Naval War College at Newport, Rhode Island from June 1928 to 1929 he reported to the Enlisted Personnel Division, Recruiting Section, Bureau of Navigation. He was commanding officer of the *Nitro* from 1931 to 1933, and for two years thereafter was officer in charge in the planning division of the Bureau of Navigation.

Since 1926 Admiral McCain has been "air-minded," studying naval aeronautics and trying to get into that service branch because he had seen its growing importance. "I was stubborn about it," he says. But it was not until 1935 that he got his chance at flight training at the Naval Air Station at Pensacola, Florida. McCain was then fifty-one and the course required that he learn to fly every type of "boat." But he stuck to it, "won out, loved it, and still does." He became a naval aviator in September 1936, and he was assigned to duty as commander of the Fleet Air Base, Coco Colo, in the Canal Zone. In May 1937 he assumed command of the U. S. S. carrier *Ranger*. He was in charge of the Naval Air Station at San Diego until June 1941, when he became commander, Aircraft Scouting Force.

For six months, May to September 1942, McCain commanded all land-based aircraft in the South Pacific. In September he made two trips to the Solomon Islands, flying in a B-17 which led in large numbers of marine fighter planes, "slipping them in at dusk when the Japs couldn't see. And staying, too, under gunfire and bombing." It is said that "he was all over the island, seeking firsthand knowledge, questioning all who had fighting experience; his ruddy, freckled face alight with a puckish grin, bright eyes twinkling and snapping, gray hair rumpled, fighter's jaw outthrust. He ran himself ragged, lost five pounds from his short, spare frame."

The story is told that once, when bombs fell on Guadalcanal with huge, roaring blasts, two sailors cramped in a dugout cursed the Japanese manfully. Then a young lieutenant said: "Stop that profanity! Don't you know there's an admiral present?" In the dead silence that followed, the Admiral—who is known as one of the Navy's best plain-and-fancy cussers—chuckled. On October 31, 1942, Admiral McCain was awarded a Distinguished Service Medal for "exceptionally meritorious service" in the South Pacific and the Solomons campaign. "His tireless energy and extraordinary skill," said the citation, "contributed greatly to occupation of the Guadalcanal-Tulagi area by our forces and to the destruction and serious damaging of numerous aircraft and vessels of the enemy Japanese Navy."

When McCain was appointed new chief of the Bureau of Naval Aeronautics in September 1942, to succeed Rear Admiral J. H. Towers '41, there was some complaint in air circles because of the Navy's failure to replace Towers "with an officer to whom air warfare was a primary rather than a secondary interest." His promotion was said to be typical of the "seniority" formula. But McCain didn't become a "swivel-chair" admiral. He couldn't sit still long enough for that, but was "darting and sweeping through the rambling Navy Department Building like a little fighter plane trying to get out and at the enemy." He lost a few more pounds, until he weighed no more than 140 "in his shiny blue uniform with frayed braid and ribbons—working clothes for a working air-sailor."

From his active service, McCain knew what planes were needed, and why. He knew what it meant to have too few planes, with too few men to man them properly: he had seen men fighting in the air almost around the clock. His one great resolution was to have "enough planes for the United States Navy, and enough pilots to fly them." McCain wanted a crew and a half, or two crews, for every plane the Navy has—and he set about getting them. He spoke of the importance of new production, in 1942, of Wildcats and Avengers. "These fighters and torpedo bombers prevented the invasion of Australia," he said. "They stopped the enemy at Guadalcanal and destroyed his airplanes at the ratio of several to one. They helped to drive him off at Midway and thus prevented the invasion of the Hawaiian Islands. These same airplanes covered the recent occupation of North Africa, clearing the skies of all opposition and covering the landing of our troops." He further praised the new air-cooled Corsair, a fighter plane for the Navy, capable of more than 400 miles an hour.

Apparently "likeable, leathery 'Slutzie' McCain" fulfilled his duties as chief of the Bureau of Naval Aeronautics ably enough to suit Secretary Knox '40. And President Roosevelt gave his approval to the appointment of the hard-working admiral to the office of deputy chief of naval operations for air. Admiral McCain's duties would be to correlate and coordinate all military aspects of naval aviation within the Navy Department, while the Bureau of Aeronautics (with Rear Admiral D. C. Ramsey serving as McCain's successor) would continue to deal with the design, procurement, and upkeep of aircraft and aircraft equipment.

However, "airmen point out that McCain was fifty-one and [for] thirty years a Navy man before he won his wings, and that he has held air commands only since 1936. Not even the appointment as new chief of the Bureau of Aeronautics of Rear Admiral deWitt C. (Duke) Ramsey, an oldtime pilot commanding a task force in the South Pacific, eased the disappointment of Navy zealots."

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McCARRENS, JOHN S. July 27, 1869—July 24, 1943 Publisher; president and general manager of the Cleveland *Plain Dealer* and the Forest City Publishing Company; joined the *Plain Dealer* as advertising manager in 1914; former president of the American Newspaper Publishers Association; shot and killed by Herbert L. Kobrak, who then committed suicide.

Obituary

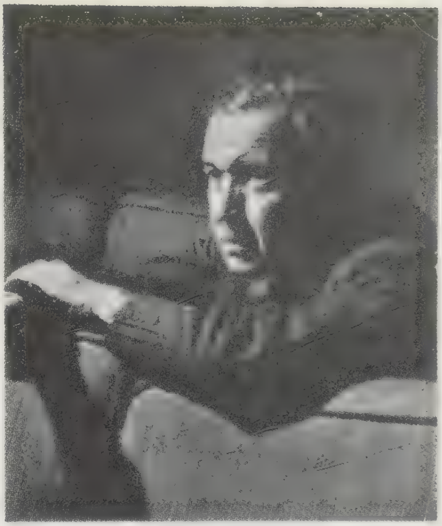
N Y Times p30 Jl 25 '43

McCLINTIC, GUTHRIE Aug. 6, 1893- Producer; director; actor

Address: b. 1270 Sixth Ave, Rockefeller Center, New York City; h. 23 Beekman Pl, New York City

One of the most distinguished producers and directors in the American theatre, Guthrie McClintic has the unmatched record of having staged sixty-six plays in twenty years, twenty-nine of which were his own productions. Although his productions include a Pulitzer Prize winner, *The Old Maid*, and a Critics' Circle prize winner, *Winterset*, and although he is responsible for the introduction to the American stage of such illustrious actors as Maurice Evans '40, Brian Aherne, and Emlyn Williams '41, he is probably best known as the director of the plays in which his wife, Katharine Cornell '41, has appeared.

Guthrie McClintic was born of the marriage of third cousins, Ella F. and Edgar Daggs McClintic, on August 6, 1893, in Seattle, Washington. His interest in the theatre began at the age of eight when he was given a toy theatre. When he was eleven years old he was a regular patron of the local stock company at Saturday matinees. However, it was not long before the "stagestruck" youth, discontented with his gallery seat, made his way to the backstage of the theatre to watch rehearsals. He was still in high school when he ran away from home to join a repertory company playing one-night stands. After ten days the company was stranded in Walla Walla, Washington, and young Guthrie was brought home by his parents.


Graphic House
GUTHRIE McCLINTIC

Not discouraged by this first experience in the vagaries of life in the theatre, McClintic forced the consent of his parents to his chosen career by refusing to attend school. He was sent to New York City's Academy of Dramatic Art with the promise that if he received a diploma from that school he might go on the stage. "The idea of a diploma," explains McClintic, "apparently took the curse off the stage for my father and mother." The diploma having been won, the nineteen-year-old McClintic joined a road company of *Oliver Twist* which played one-night stands in Canada. Brief engagements in stock and in vaudeville followed.

A table-jumping séance was the turning point in his career. After his inconspicuous trouping as an actor in the hinterlands, McClintic returned to New York—broke and jobless. While living in a Morningside Heights rooming house he heard of an opening in the office of the late Winthrop Ames, who at that time was one of the most successful and aristocratic producers on Broadway. Calling at the office, McClintic was told by an assistant to Ames that there were no openings. Moreover, the assistant's manner was "most supercilious." Angered to the point of nervousness over the rebuff, McClintic accidentally upset a bottle of ink in the lap of the haughty one. Infuriated, the assistant ordered "the young ass" out of the office.

Returning to his hall-bedroom he wrote Winthrop Ames a letter denouncing him for "employing snobs, for producing English plays, for refusing young men a chance." In conclusion he informed the producer that he, Guthrie McClintic, was a better director than anybody on Broadway. The letter

McCLINTIC, GUTHRIE—*Continued*

finished, his anger subsided—and he decided not to mail it. Three weeks later his landlady invited him to a spiritualist séance. "The room was darkened; the table began to jump." And a message came for McClintic, advising him to mail that letter at once. The letter was mailed, and two days later he received an answer from the producer. "Come in," it said, "I think we have a place for you."

The place was that of assistant stage manager in Winthrop Ames' production of *Her Own Money*. The year was 1913, and McClintic's association with the producer continued for ten years. From assistant stage manager he rose to the position of production assistant, then casting director and talent scout. In 1920 Winthrop Ames, as a reward for McClintic's good work, offered to back him in a play. Not finding a play he thought worthy of so great an opportunity, McClintic joined Jessie Bonstelle's stock company in Detroit as a director. This engagement proved to be another turning point in his career—for Katharine Cornell had been engaged as the leading lady.

McClintic had seen Katharine Cornell in a play produced by the Washington Square Players in 1917, and as a talent scout he had made the notation beside her name: "Interesting—monotonous—watch." But he had never met her until now. In an article in the *American Magazine* McClintic describes his reaction to their first meeting: "I'm pretty much of a psychic, or mystic. I mean I have hunches. And that day, when Kit Cornell walked in to sign up for the stock season, I had one. . . In that instant I knew that we would be married some day. I was not in love with her. And yet I had a tranquil, deep, and perfectly natural conviction that Kit and I would be married." Seventeen weeks of association in the stock company followed. "Before the next summer was over, we were sitting together on park benches after the theatre, talking, dreaming, talking. We have been talking and dreaming ever since. We still do most of our living after the theatre and most of our talking."

On his return to New York from the stock engagement he "had a hand" in the production of *The Green Goddess* (1921) by William Archer in which George Arliss was starred, a highly successful melodrama which ran for more than a year on Broadway. A year had passed since Winthrop Ames had offered to back him in a play—a year of searching for the "perfect script." One day after a picnic luncheon with Katharine Cornell he read *A Bill of Divorcement*, which had been produced in London by Allan Pollock. It had everything he had been looking for in the way of a play, and, almost as important, the leading ingenue part was ideally suited to Miss Cornell's talents.

The play met with the approval of Ames, but later it was learned that Pollock planned to do the New York production himself. McClintic's disappointment over the loss of the "perfect script" was alleviated when Katharine Cornell was cast in the leading role. During her rehearsal with *A Bill of Divorcement* they were married (September 8, 1921). McClintic was, "in a manner of speaking, down to his last fifteen cents," and to some of their friends there seemed to be little hope of a more prosperous future for him. Their one-day honeymoon was spent on a little island off the coast of Connecticut, "swimming, boating, and rehearsing difficult passages of *A Bill of Divorcement*,"—rehearsals for which began the following day.

"Dazzling" press notices for Katharine Cornell made an auspicious beginning for their marriage. Not long afterward, on December 21, 1921, McClintic made his bow as both producer and director when he presented A. A. Milne's *The Dover Road* to Broadway. The play ran for thirty-five weeks and it was ranked among the ten best plays of the season. The couple had set up housekeeping on one floor of a five-story old-fashioned house at 23 Beekman Place. The profits from *The Dover Road* enabled McClintic to buy the house, and it has been their New York residence ever since. The house is given its share of credit for their continued happiness during twenty-one years of married life. "It enables us to get four stories apart when necessary," they say.

They each have a firm belief in the other's talent. Without equivocation, McClintic states that "Katharine Cornell is one of the greatest actresses in the world today." "I think Guthrie is an amazing director," she says in her turn. "He has the most marvelous gift of never frustrating anybody; always builds you up—never destroys anything you may be groping toward. He just talks to an actor quietly and then lets him try to work it out himself."

In speaking of his work as a director McClintic says he is not conscious of any method, and he scorns those "highbrow theories" such as "how to break up stage movement into geometric patterns expressing love and other emotions." On reading a play he visualizes it in his imagination; every good director, he believes, must have a good visual sense. With him, this visualization almost always projects the play in terms of color, design, and costume, as well as of stage movement. Consultation with the designer of the scenery is the first step toward production; together they work out a pattern.

Sometimes there are problems. An illustration of McClintic's artistic sense and conscientious regard for detail in the staging of a play was shown in his work on Maxwell Anderson's '42 *Winterset*. In that play Maxwell Anderson's stage directions called for a scene looking at the water front from the river side. McClintic could not visualize the play that way. He saw the water in the background, "the bridge towering over the set, stretching lace-like out into a distant haze. He searched the water front, and, finally, at the Brooklyn base of Brooklyn Bridge, found 'his set.' He took Anderson and Jo Mielziner, the designer, to see it, persuaded Anderson it was best to shift the set bodily around." When the play was presented, the beauty and appropriateness of the water front set won high praise from the reviewers and contributed its share toward winning the Critics' Circle Prize for the play.

In casting a play, McClintic says, "I try to find the best available actors and then I try to get these actors to return to me what the play gave me when I read it." His one infallible rule in directing is the "eight-day period," during which he keeps the actors seated around a table reading parts. He is convinced that if an actor can read right sitting down, "he can do the rest of his job." During the "eight-day period" McClintic attempts to establish the tempo, rhythm, and timing of the play.

"Before he lets the actors get on their feet, McClintic maps out and completely routines the action of the play. By the time he starts rehearsing on the stage, every solitary bit of the set is ready. It may not be actually set up, though it often is, especially when it plays an important part in the action." With the cast on their feet, no "business is too small to be neglected—the tip of a head, the swing of an arm." In every production, McClintic says, "There is a moment when the director must put his fingers on the spine of the play, find the dislocation, and snap it into place—like a chiropractor. When that is over, the play that limped gets up and walks."

Twenty-nine of the sixty-five plays McClintic has staged have been his own productions or plays chosen by him because he felt in sympathy with them, and although they have not all been hits, in only four instances has he regretted his choice. When asked to name the productions which had given him the greatest satisfaction, McClintic mentioned *The Barretts of Wimpole Street* (1931) first and *Romeo and Juliet* (1934) next. There were also Sydney Howard's *Alien Corn* (1933); *Winterset* (1935); *Saint Joan* and *Hamlet* (1936); *Candida* and *High Tor* (1937); and S. N. Behrman's '43 *No Time for Comedy* (1939). He remembers with almost equal pleasure two melodramas, staged shortly after his debut as a Broadway director. One was the highly successful *The Shanghai Gesture* (1926), in which Mrs. Leslie Carter was starred, and the other the lesser known *In the Next Room* (1923).

Some of the plays he is proudest of were failures. One of these was *Glory Hallelujah* (1926), which dealt with human beings confronted by imminent death, a theme he is now convinced the public wishes to avoid. Another favorite production of his which proved unpopular with the public though it was highly praised by the critics was Sidney Howard's *Yellow Jack* (1934). In speaking of this play, McClintic says: "It was drama; it was absorbingly interesting. Even on the closing night I said, 'This is so good that I wonder if I really did it.'" One of the reasons given for the play's failure with the public was the fact that it was staged without an intermission, an innovation in the theatre. But McClintic points out that the public sat in the dark for four hours without an intermission in the film version of *Gone with the Wind*.

During the same season (1934) McClintic staged *Romeo and Juliet* (his first Shakespearean production) with one intermission. He explains: "The division of the play into two swift series of scenes was done for practical reasons—to save time and to allow us to give the entire text." The production was highly successful with the press and with the public. In casting it McClintic made a trip to England in search of a Romeo. His importation of Maurice Evans (unknown to the American stage at the time) for the part is evidence of his gift for discovering histrionic talent.

The second time in which a seemingly astral message brought good fortune to McClintic occurred when *The Barretts of Wimpole Street* was under consideration as a starring vehicle for Katharine Cornell. Though they had been most enthusiastic about the play when first read, later so many production problems turned up that they considered giving up the option on the play. A few minutes after they arrived at this decision in their Beekman Place house the telephone rang. When the butler answered an unknown woman's voice said: "Tell them they must produce that play." That was all —no name or any other identification. The McClintics are not superstitious but, astral or not, the message was good advice. *The Barretts of Wimpole Street* proved to be an important cornerstone in their stage-partnership. The Cornell-McClintic Corporation was formed for its production, and the play was so successful financially that the original investment was paid back almost immediately.

Though McClintic has done his most important work as a director and producer he has occasionally returned to the stage as an actor. In 1914 in Winthrop Ames' revival of *The Truth* he served in the triple capacity of stage manager, casting director, and actor. In 1915, by arrangement with Ames, McClintic acted as stage manager and appeared in small roles with Grace George in William A. Brady's production of a series of plays which included *The New York Idea, The Liars, Major Barbara, The Earth,* and *Captain Brassbound's Conversion.* The heaviest role (since it was a two-role play) of his career was that of the husband opposite Fay Bainter in *Jealousy.* John Halliday was cast in the part when he resigned to direct Katharine Cornell in Gilbert Miller's production of *The Age of Innocence* (1928).

Anton Chekhov's *The Three Sisters* with Katharine Cornell, Judith Anderson '41, and Ruth Gordon '43 cast in the leading roles was the 1942 to 1943 production of the Cornell-McClintic Company. In reviewing McClintic's work in staging the play, Burton Rascoe, New York *World-Telegram* critic, said: "Not even the Moscow Art Theatre's presentation of it in New York in the early '20's, with Madame Chekhov and Maria Ouspenkaya in the cast, was as brilliant and satisfying an achievement. The cast was such as producers and directors must dream about, and the settings and costumes were so unobstrusively right that you were hardly aware that they were costumes and settings." The play was scheduled for a short run but continued to play to capacity audiences through March 1943, when it went on tour. During the New York engagement McClintic again turned actor, playing the role of Dr. Chebutykin for twenty-eight perform-

McCLINTIC, GUTHRIE—*Continued*

ances when illness kept Edmund Gwenn '43 out of the cast.

For the 1943-44 season McClintic staged *Lovers and Friends* by Dodie Smith, which Katharine Cornell co-produced with John C. Wilson. Raymond Massey had the leading role opposite Miss Cornell. In the fall of 1943 McClintic also began a series of lectures on "The Director's Problems in Playwriting, Acting, Staging and Production" at the Yale School of Acting, for which he was appointed honorary lecturer. In the meanwhile *Lovers and Friends* was being hailed as a probable box-office success, but as a rather mediocre vehicle for La Cornell.

McClintic is five feet ten, weighs 158 pounds, and has dark hair. S. J. Woolf, the artist-writer, describes him as an informal person. "The theatre has left little mark on his manner or his appearance. Yet in speaking about his work his manner at times becomes taut—he acts the incident he is recalling, accompanying his words with gestures, expressive and frequent." When rehearsing a play he is a chain smoker and is far from serene if anything goes wrong with the sets or lighting in those trying hours of final dress rehearsal. He likes parties and new people, but must go alone to all large affairs because "Kit shrinks from them with a shyness left over from her ugly duckling childhood." They play golf together when they are in their summer home, Chip Chop, at Martha's Vineyard. However, Miss Cornell's game is far better than his rather indifferent one. Books, music, and travel are his favorite recreations.

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McCORMACK, ARTHUR THOMAS Aug. 21, 1872—Aug. 7, 1943 Secretary of the Kentucky State Board of Health; former president of the American Public Health Association; was recently active in procuring the enlistment of many Kentucky doctors in the Army.

Obituary

N Y Times p36 Ag 8 '43

McCORMACK, JOHN W. Dec. 21, 1891- United States Congressman

Address: b. United States House of Representatives, Washington, D. C.; Post Office Bldg, Boston, Mass; h. 726 Columbia Rd, Boston, Mass.

John W. McCormack, Democratic floor leader in the United States House of Representatives, has, according to the *United States News*, "the gift of gab. He is ready in debate, has a keen wit and a penetrating sarcasm which he can turn loose at will and does when partisanship becomes rampant in House debate." He is also known as an effective conciliator either by the use of logic on the House floor or by practical arguments in the cloakroom. All these are important assets for the Administration, for in the House it is Speaker Sam Rayburn '40 and Majority Leader McCormack who bear most of the responsibility for pushing through Administration legislation. Along with Senate leaders, they have frequent conferences with President Roosevelt '42, most of them on Monday mornings.

John W. McCormack was born in South Boston, Massachusetts on December 21, 1891, the son of Joseph H. and Mary E. (O'Brien) McCormack. His grandparents on both sides of the family had come to the United States from Ireland in the late 1840's. When he was thirteen his father, a contractor, died, and he quit school to help support his widowed mother and to pay his way through night-school. In 1913, after selling newspapers, shining shoes, and working in law offices as a messenger and as an auditor, he was admitted to the Massachusetts Bar. He began his law practice in Boston, where he became a member of the firm of McCormack and Hardy.

A good Irishman and consequently a good Democrat, young McCormack had participated in torchlight political parades in South Boston ever since he could walk. In 1917 he himself was elected a member of the Massachusetts Constitutional Convention of 1917 to 1918, and there he successfully sponsored an amendment providing for the public initiative and referendum in the adoption of state laws. As soon as the adoption of his amendment was assured he resigned from the Convention and enlisted in the Army. He attended an officers' training camp, but never served abroad.

It was not long after this that McCormack met his future wife. While spending his vacation at Nantasket Beach, Harriet Joyce and her mother paid a visit to the family with which he was staying. It began to rain, and so Miss Joyce enlisted his help in putting up the Joyce car's collapsible canvas top. That night the helpful young stranger drove her and her mother back as far as Quincy, then caught a train back to the beach. In 1920 John McCormack and Harriet Joyce were married.

In 1920, too, John McCormack became a member of the Massachusetts House of Representatives, where he served for two years. From 1923 to 1926 he was a member of the State Senate, during his last two years in the Senate, floor leader for the Democratic majority. In 1929 he was elected to the United States House of Representatives from the 12th Massachusetts District to fill the vacancy caused by the death of Representative James L. Gallivan. At that time he had eight opponents for the Democratic nomination. After his election he found jobs for the most important among his rivals, and since then there have been no primary fights. He has been re-elected at every succeeding election.

John McCormack first came to national prominence in April 1934, when he was named chairman of a Special Committee Investigating Un-American Activities, a forerunner of the Dies '40 Committee which differed mainly from its successor in that it paid as much attention to Nazi as to Communist activities. A strong Catholic and a fervent anti-Communist, on many issues McCormack has been found in the camp of the extreme conservatives. Early in 1935 he introduced a Military Disobedience Bill in the House which was opposed by organizations ranging from the American Civil Liberties Union to the National Association of Book Publishers as a threat to freedom of speech. In 1936 an article by him advocating the illegalization of the Communist Party and the deportation of alien Communists appeared in the violently anti-New Deal *National Republic*. In March 1937 he criticized Secretary of Labor Perkins' '40 leniency toward sit-down strikes. In May 1938 he sought a study of the enlistments for the Loyalists in Spain, and in January 1939 he urged Secretary of State Hull '40 to recognize the government of General Franco '42. Before the entrance of the Soviet Union into the Second World War he was also extremely hostile to the Soviet Government, in November 1939 demanding Ambassador Steinhardt's '41 recall as a protest against a speech by Premier Molotov '40 and in February 1940 moving to eliminate the U. S. S. R. Embassy funds from the State Department budget. He has consistently supported the Dies Committee.

This did not mean, however, that he was an opponent of the Administration. He voted to override Roosevelt's veto of the soldier bonus bill when the President first came into the White House and in 1940 he voted to delay peacetime selective service until a voluntary enlistment program was tried out; but, on the other hand, he voted for the revised Neutrality Act of 1939 which repealed the arms embargo, for the Reciprocal Tariff Act, the Social Security Law, the "pump-priming" bill of 1938, the "tax-the-wealth" plan of 1935, the wage-hour law, the Wagner '41 Housing Act, the regulation of stock exchanges, and the Administration's silver bill. In 1940 he was a J. A. Farley-pledged delegate-at-large to the Democratic National Convention at Chicago and, as director of the Democratic Presidential campaign Speakers' Bureau, he was afterward in the forefront of the campaign for a third term for Roosevelt.

Up to the fall of 1940 McCormack's only committee assignment had been to the House Ways and Means Committee, where he was the fourth-ranking member. But he had served for two years as chairman of the Democratic caucus, and in September 1940, when Sam Rayburn of Texas became Speaker of the House following the death of William B. Bankhead '40, he was the President's choice for majority floor leader to succeed Rayburn. He received 141 votes against sixty-seven for Representative Clifford A. Woodrum of Virginia, thus becoming the first Northerner to win that post since a Southerner took it over in 1935. "I'm very grateful for this honor. Naturally, I appreciate it profoundly," said McCormack at that time, "but I realize it is a trust to be exercised in the best interest of the country."

Since that time McCormack's responsibilities have been heavy. In 1941, aside from helping to drive through the Lend-Lease bill, his greatest problem was to pacify those members of the House who were stirred up about strikes in the defense industries and eager to push through drastic anti-labor legislation. Although he himself has voted with the "anti-labor" bloc more than once, he constantly cautioned his colleagues to be "temperate." Early in November Representatives Eugene Cox '43 and Howard W. Smith '41 attempted to obtain from him the promise of a date on which anti-strike legislation would be considered, threatening to block future Administration legislation unless House leaders permitted it to be brought to the floor. Finally, on November 24, 1941, after a bipartisan conference with the President, McCormack announced that it was the "consensus" that anti-strike legislation providing for a "reasonable" waiting period in advance of walkouts in defense industries should be enacted in Congress. (In June 1943, however, he led the drive for amendment of the Smith-Connally '41 anti-strike bill, warning against "legislation to punish 100 per cent of the workers for those one and a half per cent who are at fault.")

JOHN W. McCORMACK

With added Republican strength in the House in 1943 as the result of the November 1942 elections, McCormack's job became more difficult than ever. More than once he has had to answer sharp attacks on the President or on the conduct of the War. On January 14, in reply to a question from Representative Lambertson (later criticized because his own son asked for deferment on religious grounds) as to whether two of Roosevelt's sons had been "jerked" from the battlefronts by the Commander in Chief, he said: "Outside of the House one making any such statement I would say tells a deliberate lie." The next month he called "a deliberate falsehood" a statement by the Republican National Committee accusing Roosevelt of "commandeering" radio time for talks on Lincoln's and Washington's birthdays. He also criticized the Hoover '43 statement that "time runs in our favor" in the War, calling it "honest but mis-

McCORMACK, JOHN W.—*Continued*

guided" advice leading down "the road to defeat." If the ex-President's judgment had been followed to date, he pointed out, "it would be the road to defeat, and would lead to a stalemate in the War, a wave of appeasement sentiment, and a negotiated peace." On April 13 he issued a statement charging the chairman of the Republican National Committee, who had offered to agree to a short Presidential campaign in 1944 if Roosevelt would state that he would not be a candidate, with "playing bitter partisan politics." "Mr. Spangler knows," he said, "that if President Roosevelt were to announce he was not a candidate the result would be to impair his position in Congress and elsewhere as our war leader. He knows, or ought to know, that the worst thing in war that could happen in our country would be for the President to make an announcement in relation to 1944."

Known as an expert on taxation matters who had sponsored some of the changes in early New Deal taxation laws which are now a part of the statutes, the aggressive Massachusetts Representative also took an active part in the battle over a "pay-as-you-go" income tax plan in the spring of 1943. He voted with the majority against the Ruml '43-Carlson bill, but suggested that members of the Ways and Means Committee favoring partial forgiveness should agree quickly on a compromise "that will prevent the making of war millionaires, which the Ruml plan did." His vote on the Federal income tax bill was against the Administration, but this was unusual. In 1943 MacCormack voted to continue the Dies Committee and to dismiss Watson, Dodd, and Lovett '43, and although when Eugene Cox '43 resigned as head of the Committee investigating the Federal Communications Commission he lauded him for his "high courage and unselfishness," his "high and noble character." (Cox had been accused of receiving a $2,500 fee from a radio station for representing it before the FCC and then attempting to smear the FCC in an effort to prevent his own prosecution.) But in general he has been found with the New Deal bloc. He fought particularly hard for subsidies in the fall of 1943 and for the Federal ballot for soldiers in December.

McCormack's ideas on the post-War world have been expressed more than once. "An important element in our future outlook is to so adjust, regulate, or channel our system of private enterprise that mass insecurity will be minimized as much as possible," he has said. He also believes that some "international machinery" must be "devised and established to assure to the future world permanent peace." On March 11 his comment on Roosevelt's blueprint for a new social order was: "When the War is ended we must have a speedy way of readjusting business and industry to peacetime ways. This is one of the most important issues that we have to face." Later that same month, in a reply to a British Member of Parliament who had urged upon Congress the necessity for planning now for a permanent peace, he expressed his confidence that the legislative representatives of the United Nations would get together in the future to exchange war and peace views. He openly criticized Churchill's '42 failure to mention China in a speech made at about the same time, serving notice that China "will occupy its place at the peace table and in the councils of the nations of the world, not as a 'rescued child,' but in its rightful place in cooperation with the United States, Great Britain, and Russia."

"It will be a tough fight, but I am hopeful that we can establish a workable system after this War," McCormack says. "I'm not looking five or ten generations ahead. I just want to find an answer for one generation. The experience of that will provide for the future." McCormack hailed the Moscow Conference as a "realistic approach to a permanent peace." Asserting that "the peace of the world is an objective that transcends partisan politics," he urged Republicans to "come into the ranks of the Democratic Party" to "accomplish this great effort" and "prevent a repetition of the 'do-nothing policy' of twenty-odd years ago." He is convinced that Roosevelt, "the preserver of democracy," will be ranked universally as one of the three greatest figures of American history along with George Washington, the father of his country, and Abraham Lincoln, the savior of the union.

Bushy-haired, with a pale complexion and deep-set eyes under shell-rimmed glasses, McCormack is known as "the Fighting Irishman from South Boston." He is just above the average in height, "big-boned but slender," and "has a voice which requires no public address system to carry throughout the House chamber." He is a conservative dresser, usually wearing black shoes, white shirts, dark gray suits that often look unpressed, and nondescript ties that seldom hang quite straight.

He is a "horse for work." He and Mrs. McCormack (they are childless) live at the centrally-situated Hotel Washington, where they breakfast around 8:00 a. m. Then, unless he has a morning appointment at the White House or at one of the departments, the Massachusetts Congressman is usually found at his paper-littered desk in the Capitol by 9:15 or 9:30. He usually remains at his office until 7 or 8 p. m., then goes back to his hotel for dinner, and after dinner enjoys a one- or two-mile walk with his wife, during which he smokes a cigar. Back at the hotel, he gets out a briefcase in which he has deposited a good part of his incoming mail (his constituents write him about 300 letters a day) and he often manages to answer thirty or forty of them in the couple of hours before midnight. He writes with two fingers on a "typewriter so old it clatters like a stick on a picket fence," and the type also has an unfortunate habit of piling up in places, but this adds a decidedly personal touch to his correspondence. He then reads or studies until 1 or 2 a. m.—usually books on history or government. His favorite historical characters are Abraham Lincoln and St. Thomas Aquinas.

The McCormacks participate very little in Washington's social life; once every two or three weeks they drop into a movie, and occasionally the House majority leader takes a night off for poker. (His close cronies are Representatives Cox of Georgia, Magnuson of Washington, James Wadsworth and John Delaney of New York, and Senators Lucas of Illinois and Wallgren of Washington.) In the old days in Boston, McCormack was a first-rate bowler, but now he bowls only occasionally, on his trips back to Boston. He is "neither rich enough nor lazy enough for golf." He used to play baseball, though, and he is still an ardent Red Sox fan. He is also something of a "joiner," and is a member of the South Boston Citizens Association, the American Legion, the Knights of Columbus, the Catholic Order of Foresters, and the Ancient Order of Hibernians, as well as an Elk and a Moose.

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McCORMICK, JAY (WILLIAM) Oct. 1, 1919- Author

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JAY McCORMICK

"Again the Hopwood Awards at the University of Michigan have produced a new and authentic novelist," Walter Havighurst wrote in March 1943 in his review of Jay McCormick's first novel, *November Storm* (1943). Agreeing that the novelist was blithe, confident, and youthful in his approach to the novel, the book critics found his book competently written and full of promise for a bright literary career ahead.

Jay William McCormick was born in Harbor Beach, Michigan, the son of Jay Cooke and Alice Lucille (Ryan) McCormick. "My father is captain of a lake freighter," McCormick writes us, "which provided much of the detail in *November Storm*. I tried my best to keep the book out of the local color class, but I probably will be known, if at all, as the sweet singer of the Great Lakes until I get my next book done on dry land. I played tenor sax and clarinet in dance bands for awhile, as well as heavier stuff on clarinet. I acted kid parts for five or six years at WWJ in Detroit until I started in at U. of M."

At the University of Michigan McCormick was active in journalistic and literary circles. He was staff columnist and senior editor of the Michigan *Daily*, the University of Michigan newspaper, and editor of *Perspectives*, the literary magazine. He won Avery Hopwood Awards in creative writing in 1938, 1940, 1941, and 1942. The last was for the novel published the following year as *November Storm*. In 1942 he was graduated with a B. A. degree.

November Storm is "a sound and searching story of the men in a Great Lakes freighter." In a pattern which has been compared to the one which served Conrad for *Typhoon* and Richard Hughes for *In Hazard*, McCormick has told the story of a group of men who "are linked together only by the accident of their common service aboard the *Blackfoot*, a big, rugged, almost beautifully utilitarian coal boat plying the Great Lakes. Their individual destinies come to something like resolution because a late autumn hurricane sweeping across Lake Michigan confronts them suddenly with the issue of life and death." Margaret Wallace, writing in the New York *Times*, found that "his writing scarcely equals the breathtaking precocity of Maritta Wolff '41, the most surely memorable of the Hopwood prize winners to date," although she found "something youthful and muscular and resilient in its very violence." The quality of McCormick's characterization Miss Wallace considered uneven, and his literary powers, so far, seemed to her mainly descriptive. But, she concluded, "Jay McCormick writes earnestly and with passion of the disaster which brings a moment of dramatic significance into these separate and disjointed lives. The power of his writing, while he has not yet brought it under full control, is undeniable. *November Storm* is a brilliant beginning. It is a fair venture that he will do something much more remarkable one of these days." Writing in the *Saturday Review of Literature*, Walter Havighurst agreed that McCormick "has feeling, discernment, vitality, and a command of terse and living language. There will be other good books from his hand."

McCormick has worked as a junior inspector for Continental Motors, Detroit, Michigan. He was employed as a reporter on the staff of the Detroit *News* until October 1943, when he left to work full time on another novel, which Doubleday, Doran expects to publish. *November Storm* is his first novel, but stories by him have appeared in *Perspectives*, and articles have appeared in *Motive Magazine*, a Nashville (Tennessee) publication.

"Like friend Maritta Wolff who was at Michigan when I was there," McCormick writes, "my favorite recreation until rationing was sitting around drinking too much coffee. I have a bad stomach as a result of this and other sins." He informs us that he has had a "lot more experiences," but "they don't sound very vivid on questionnaires." Mc-

McCORMICK, JAY—*Continued*

Cormick collects Mark Twain first editions, sails a boat, and plays tennis. He describes himself as five feet eleven inches tall, 150 pounds in weight, and the possessor of dark hair and "lovely eyes." He was married to Elizabeth McNeill on June 20, 1942.

MacDONALD, DUNCAN BLACK, REV. 1863(?)—Sept. 6, 1943 Scholar and author; former professor of Semitic languages at the Hartford Theological Seminary; in 1908 discovered a previously unknown Arabic manuscript of *Ali Baba and the Forty Thieves* and began a collection of Arabian Nights tales; contributed articles to encyclopedias and other scholarly journals.

Obituary

N Y Times p23 S 7 '43

MacEWEN, WALTER Feb. 13, 1860—Mar. 20, 1943 American painter and etcher celebrated throughout the United States and Europe; represented in art museums in Chicago, Luxemburg, Paris, Ghent, Los Angeles, Washington, D. C., and others; awarded many medals and prizes in the United States and abroad.

Obituary

N Y Times p26 Mr 21 '43 por

MacFARLANE, F(RANK) N(OEL) MASON Oct. 23, 1889- British Army officer

Address: b. c/o Ministry of War, London, England

Head of the Allied military mission operating in the present "capital" of Italy is Lieutenant General F. N. Mason MacFarlane, Governor of Gibraltar. Chief of the 1941 British mission to Moscow, MacFarlane is rated the greatest British authority on German military tactics. The Allied military mission's support of Badoglio '40 and Victor Emmanuel '43 has been frequently criticized, both by Italians and by British and American liberals; but MacFarlane believes that its actions should be judged first by the immediate necessity of driving the Germans out of Italy.

Frank Noel Mason MacFarlane, an able, unobtrusive Scotsman called "Quiet Mason Mac" by his friends in the British command, was born on October 23, 1889, the son of Colonel David Mason MacFarlane of the Seaforth Highlanders and of Turin House, Angus, Scotland. He was educated at Rugby and at Freiburg University, Germany. His military career began when he was graduated from the Staff College at Quetta and the Imperial Defence College at Woolwich, and was commissioned in the Royal Artillery. He served in South Africa, Afghanistan, France, and Mesopotamia, and was decorated and mentioned in dispatches. He then held several staff appointments in India.

Early in his career (1918) MacFarlane married Islay Pitman, daughter of F. I. Pitman, an ex-Stock-Exchange broker. There is a son, now a gunner in the British Army, and a daughter.

In 1931 MacFarlane was attached, as brevet lieutenant colonel, to the legations at Budapest, Berne, and Vienna, and he acquired valuable insight into the complex central European political tangle. When driving from Budapest to Vienna in 1934, however, an automobile accident in which Mrs. MacFarlane was thrown clear of the car and emerged unhurt sent him to the hospital, then home to England.

After two years in England commanding a mechanized field artillery brigade, MacFarlane was appointed military attaché to the British Legation in Copenhagen and to the British Embassy in Berlin. It was in those early years of war preparation and of Hitler's '42 moves toward increasing power that MacFarlane quietly discovered enough "to provide a thrilling novel of diplomatic intrigue and military ambition." He got to know well the rising Nazi leaders, particularly Rudolph Hess '41. It has been suggested that possibly Hess meant to see MacFarlane when he made his flight to Scotland in 1941.

At any rate, MacFarlane was present at the Anhalter Station in Berlin in 1938 when a delegation from the British Legion, under the over-sanguine Sir Ian Hamilton (who still hoped for an Anglo-German rapprochement through the war veterans of both nations), was welcomed on their visit to Germany. The Nazi Services' Band played the British national anthem, and Hamilton made an appropriate speech to the commanding German officer, who replied, in turn, that such visits were important contributions to European peace. Later the same year MacFarlane attended the maneuvers of the 1st German Army Corps in East Prussia. It is not reported whether the Scottish officer had anything to say concerning Germany's political moves. But as a military man he was impressed then with the potentialities of the German tanks, which "representatives of other powers" dismissed as impracticable. At the time his reports and warnings to the British command went unheeded. Later, however, when these huge machines thundered through Flanders in the German advance which stopped just short of Dunkerque, Lord Gort '40 "congratulated" MacFarlane on the accuracy of his earlier observations and predictions.

When the Nazi plot grew and came unmistakably to a head, it was MacFarlane's task to convey to Prague Hitler's final terms for the "peaceful settlement" of the Munich crisis. Subsequently he witnessed Hitler's first act of open aggression, the march into Austria. After attending the Nuremberg Rally, where he was further impressed and alarmed by Germany's military might, MacFarlane was appointed (December 1938) brigadier commanding the Royal Artillery at Aldershot. A year later he was the officer responsible for the King's safety on His Majesty's visit to France.

MacFarlane was in France when Hitler's attack on that country came. He is said to have won the complete confidence of the international newspaper correspondents to whom he lucidly outlined the strategic situation, but with such personal unobtrusiveness that he was given the nickname of "The Invisible Man." He was also capable of strategic action. His ability to improvise in emergency was demonstrated when at a few hours' notice he created a mixed force near Arras to fill the gap caused by a French retreat. This was the famous "Mac Force," composed of an infantry brigade, a tank brigade, a horse artillery regiment, and a miscellaneous assemblage of non-combatants. After nine days of battle against heavy odds, attempting to defend Arras and at the same time covering a rapidly expanding front, it was disbanded. But MacFarlane received the D. S. O. for his services, and in 1940 he was promoted to the rank of major general. In August of that year he was appointed second in command at Gibraltar, but he returned later to England as a division commander.

In June 1941 General MacFarlane, accompanying British Ambassador Sir Stafford Cripps '40, headed a four-man mission to Moscow whose purpose was to coordinate the joint war efforts of England and Russia. On his trip MacFarlane wore "unassuming battle-dress, only his medal ribbons advertising his exceptional qualities." It was reported that MacFarlane, as an expert on German military tactics, was taken immediately to the Eastern Front to advise and consult with Soviet generals. From his recorded observations, however, it is evident MacFarlane was convinced the Soviet generals were doing all right on their own. He visited the Smolensk sector and witnessed a Red Army division go into action there against the Nazis. The cooperation he saw between the Russian Air Force and ground troops was "particularly excellent," he reported. He was also impressed by the speed with which the Russians cleared up the battle field after the action, and with the way the Soviet rear organizations were running, including transport, field kitchens, and supplies. "The men looked very fit," he said. "There were good relations all around. . . They are full of fight and are fighting well."

According to Alice-Leone Moats '43, what MacFarlane told foreign correspondents "was usually 'off the rocker,' as he put it, but he provided us with invaluable background material and partially filled in the big gaps left by the newspapers."

MacFarlane was present when Stalin '42 and Cripps signed the Anglo-Russian agreement in Molotov's '40 office in the Kremlin—a pact signed at the same table at which Ribbentrop '41 had signed Germany's non-aggression treaty with Russia in 1939. The ceremony with the attendant high-ranking personalities was filmed, and "toasts were drunk in sweet Russian champagne." In March 1942 MacFarlane returned to Russia with Beaverbrook '40 to settle cooperative details between the two countries. It was he who handed the Distinguished Flying Cross to the first four Soviet pilots winning this honor. Writing in the Soviet paper *Izvestia*, MacFarlane expressed the conviction that the Red Army had utterly frustrated Hitler's hope of a lightning victory, adding that "in the Russian winter, one winter-equipped Russian is the match for five shivering Germans." On May 30, 1942 the Colonial Office announced General MacFarlane's selection as Governor and commander in chief of Gibraltar, to succeed Viscount Gort, who had been appointed Governor and commander in chief of Malta. In 1943 he was selected to head the Allied military mission in Italy.

British Official Photo

LT. GEN. F. N. MASON MACFARLANE

General "Mac" MacFarlane is described as "tall and burly, though his stooping shoulders, like those of a boxer about to deliver a punch, detract from his real height. With his straight nose, decided chin, and firm, neatly-mustached mouth, he presents a picture of confidence." His speech discloses his Scottish ancestry. The military tactician is versatile enough to have written plays performed at the Garrison Theatre in Gibraltar when he was first stationed there in 1940. He is also a keen sportsman, angler, and yachtsman.

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Moats, A. L. Blind Date with Mars 1943
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MACK, JULIAN W(ILLIAM) July 19, 1866—Sept. 5, 1943 Jurist; retired judge of the United States Circuit Court; active in Zionist affairs; honorary president of the World Jewish Congress; member of the board of overseers of Harvard University; began his judicial career in 1903 and tried many notable cases.

Obituary

N Y Times p17 S 6 '43 por

McKENNA, REGINALD July 6, 1863—Sept. 6, 1943 British politician; joined the Cabinet in 1905; served as First Lord of the Admiralty (1908-11), Home Secretary (1911-15), and Chancellor of the Exchequer (1915-16); chairman of the Midland Bank for twenty-four years.

Obituary

N Y Times p23 S 7 '43 por

McLEAN, EVALYN WALSH Aug. 1, 1886- Washington hostess

Address: h. Friendship, Washington, D. C.

"The one continuing problem in my life has always had the shape of just one question: What amusing thing can I do next?" "I like to be fantastic. It is only when the thing I buy creates a show for those around me that I get my money's worth. We live but once, and of all things in this world I hate boredom most." "My own preference, generally, is for show." "No matter how many, many years I live I'm not the kind ever to forget that as a child I was kept warm in red flannel underdrawers. But that's no reason for wearing them now. Why, the sheets I sleep on are pink satin, soft as something for a fairy princess and the lace around their edges is woven out of (I fancy) spider frowns. I paid $4,000 for them and got a bargain because, as any woman knows, forgetful, restful sleep will take out wrinkles."

EVALYN WALSH McLEAN

These are excerpts from the autobiography of Evalyn Walsh McLean, the mistress of Friendship, the vast McLean estate on the northwest edge of Washington, D. C. where "Senators, New Dealers, Old Dealers, Supreme Court Justices, newsmen, lobbyists, lords, ladies, Elsa Maxwell '43, and such diverse characters as Joseph Hergesheimer and John L. Lewis '42" are frequent dinner guests. The owner of the Hope Diamond has had a life as fantastic and showy as one of her own dinner parties.

Evalyn Walsh was born in Denver, Colorado on August 1, 1886, the daughter of Thomas F. Walsh and of the former Carrie Belle Reed. She lived in many places when she was a little girl, for her father, an Irish immigrant, was afflicted with "mining fever" and made a practice of buying up abandoned mines and undeveloped claims. At one time he also ran the store in Deadwood, Colorado, and he owned Leadville's most respectable hotel during the boom there. Evalyn, a tomboy who "wore boy's pants, flannel shirts, and sweater," was ten before Tom Walsh finally "struck it rich": he found a gold-bearing quartz vein in the abandoned Camp Bird mine. But from that time on every whim of Tom Walsh's family was to be gratified.

The fabulously wealthy Walshes promptly moved to Washington, D. C., where they as promptly became a part of Washington society. Evalyn attended the fashionable Mount Vernon Seminary, went to dancing school; and after a trip to Europe her father hired a French governess for her and her brother Vinson. Yet all her family's attempts to make her into a "lady" were for some reason doomed to failure. The governess lasted only a short time, and when they all returned to Paris (President McKinley had appointed Tom Walsh a commissioner to the Paris Exposition) she shocked her family by innocently imitating the behavior of certain Parisian ladies of the street. While the Walshes were occupying nearly the whole second floor of the Élysée Palace Hotel and Tom Walsh's banquets there and at the Ritz were making him the talk of Paris, poor Evalyn was temporarily incarcerated in a convent.

In 1902 there was another European trip, including a visit to King Leopold of Belgium, with whom Tom Walsh had already made friends. Back in Washington, a new mansion, 2020, was built. It cost $835,000 complete, and, since King Leopold planned to visit the Walshes the next year, a special apartment for him was provided on the third floor. After a brief, miserable stay at the Misses Masters' School at Dobbs Ferry, Evalyn spent the next few years shuttling between 2020 and Europe. In 1904, happily armed with a $10,000 letter of credit, she went to Paris to study music, French, and other ladylike subjects; she ended by having her hair dyed a coppery red, spending the money on clothes much too sophisticated for her age, and driving all over Paris in a dashing yellow Fiat, another Parisian purchase. The next year she returned to Europe with her parents, who were afraid that she would marry Edward McLean. There "the Walsh heiress" was pursued by two romantically mercenary Princes, but finally settled for a red Mercedes. "Sure you don't want this Prince?" asked her indulgent father. "Cross my heart! I'd far rather have the car."

Tragedy first entered her life shortly afterward. At Newport in 1905 her younger brother Vinson was killed in an automobile accident, and her own leg was seriously injured. An unskillful doctor failed to match the two broken ends of bone in her thigh, and she was later given the choice of being crippled for life or of undergoing an operation in which she was given a fifty-fifty chance to live. She chose the operation, and it was successful, although she lost an inch and a half from one leg and ever since has had a support built in her shoes to compensate for its shortness.

For years she had been quarreling with unstable "Ned" McLean, son of the owner of the Cincinnati *Enquirer* and the Washington *Post*—quarreling and making up again. In

1908 they finally decided to make up for the last time, and they were officially and publicly engaged when they eloped that same year. Ned's parents and the Walshes (their combined fortunes were estimated at $200,000,000) each gave the newlyweds $100,000 as a wedding present, and they immediately set sail for a honeymoon abroad. There the money was quickly spent, but this did not prevent jewel-loving Evalyn from buying the Star of the East for $120,000 and smuggling it into the United States. While in Paris Pierre Cartier had also shown her the fabulous Hope Diamond, which had a reputation for bringing misfortune upon its owner, and upon her return to the United States she also bought that for $154,000. She had it blessed by a priest, and persuaded herself that the curse had been removed.

Perhaps it had; but life was far from placid afterward. Tom Walsh bought the young couple a summer place at Bar Harbor, and Ned's father gave him an allowance of $1,000 a month, yet there were continual worries about money. Tom Walsh had to give Ned large sums before his death in 1910, and Evalyn had to come to the rescue whenever her husband grew so deeply in debt that he was threatened with bankruptcy. He was drinking more heavily than ever, and for a while Evalyn herself was a morphine addict, she says. But her love for her first son, born in December 1909 and named after her dead brother Vinson, compensated for much. Vinson was called "the $100,000,000 baby" in newspaper headlines, and he could boast that a King had given him a golden crib as a gift. Vinson was to die in his childhood, but two more sons and one daughter were born to the McLeans: John R. ("Jock"), Edward Beale, Jr.; and Emily Beale (her name was later legally changed to Evalyn Washington).

In 1916 the McLeans took the first steps to exercise control over the person and derelict estate of Ned's father, whose mind had grown unsound, and the two newspapers were taken from him. The elder McLean died shortly afterward; in his will it was provided that the net income of his estate should go to Ned and afterward to his children, but that the principal should not be distributed until twenty years after the death of the youngest child. As owners of the Washington *Post*, the McLeans now began to exercise an increasing political as well as social influence in Washington. Ned McLean was particularly close to Warren G. Harding, and although the *Enquirer* had always been Democratic during his father's lifetime, his papers would print nothing detrimental to Harding. In 1931, apparently under the impression that the McLean glory had faded forever, Drew Pearson '41 and Robert Allen '41 were writing: "There was a day when two bands imported from New York jazzed alternately at the opposite ends of the McLean ballroom, when several hundred bottles of champagne were opened in an evening, when the most select of social Washington uncertainly danced the New Year into the dawn. There was also a day when Ned McLean dined regularly at the White House, and on such days as he didn't, Warren Gamaliel Harding dined or cocktailed with him at the Little Green House on K Street. There was a day when the Washington *Post* influenced Administration policy and brought both Evalyn and Ned power and prestige. . . Together they were a power in Washington. Diplomats, the State Department, even the White House, feared them."

Of Friendship in its heyday Mrs. McLean says: "A mad place, truly!—with a monkey in my bathroom, a llama on the lawn, and our corridors shrill with the curses of our parrot (learned from a diplomat)." Once Senator Borah '40 stood in her ballroom surveying the guests, servants, and furnishings, and commented: "This sort of thing is what brings on a revolution." He was never invited again.

In 1924 the McLean way of living became first-page news. "Hot on the trail of bribery and graft in connection with the leases upon the Naval Oil Reserves in a wilderness called Teapot Dome, the United States Senate's Committee on Public Lands and Surveys ran Ned to earth as a minor accessory after the fact": he had lied in order to help Albert Fall. After that Ned McLean was seen at the White House more and more rarely, and after the McLeans were separated Mrs. McLean's social star seemed to have sunk. In 1927 she suddenly broke up her home, walked out of "three beautiful places," gave back the private Pullman car to her husband, and, she says, started life "over again" in an attempt "to save my three lovely children." She wanted to train her children "to become useful members of society rather than leisured playmates of society." When her oldest son was arrested for speeding she took away his car; when the younger, then in preparatory school, stayed out too late, she induced a detective to scare him with a gun. Jock at eighteen went to work in Cincinnati in the counting room of the *Enquirer* at $15 a week until he was promoted, and Evalyn was never formally presented to Washington society. In 1933 their father was confined to a mental institution in Maryland, where he died in July 1941.

During the depression Mrs. McLean continued to make headlines. She gave Gaston B. Means $100,000 to try to find the Lindbergh '41 baby. When she heard about people starving and freezing in parks she went out in a blizzard in order to find some. When in June 1932 the Bonus Army moved into Washington she wished for the power to turn off the Capitol's lights "and use the money thereby saved to feed the hungry." She and Jock rode among the hungry, ragged Bonus Marchers for a while, then Mrs. McLean ordered a thousand sandwiches and packs of cigarets from Child's, fed all the hungry in sight, provided a big tent for Bonus Army headquarters, and sent books, radios, army cots, and clothing to the marchers. She was, she says, furious, when she later saw a newsreel which showed them being driven out of Washington. "They could not be allowed to stay, of course; but even so I felt myself one of them." In the preface to her autobiography, *Father Struck It Rich*, published in 1936, Mrs. McLean writes: "The one outstanding lesson I have learned and the one father always taught me

McLEAN, EVALYN WALSH—*Continued*

was, 'Think of the other fellow first.' Human nature is such a wonderful thing; people are so fine and real when you least expect them to be. You see, I really love people, all people and every class of people. Another thing I was taught is, 'Give part of yourself.' "

A typical comment on *Father Struck It Rich* was that of the Chicago *Daily Tribune*'s Fanny Butcher: "The book is at the same time a fabulous, fantastic true story and a subtle satire on that story. . . Both her literary and mental style Mr. Sparkes [Mrs. McLean's collaborator] preserves intact. What makes *Father Struck It Rich* unique in its field is that the reader sees the heroine at the same time as she wishes herself seen and as prejudiced or, shall we say, more intelligent and sophisticated others see her." Mrs. McLean announced, while autographing books, that this would be her last literary flight. "I can't write. I can't even spell." She also announced that she might get a position on a newspaper, and that if she proved a failure at journalism she would probably work for the Salvation Army.

Aside from writing a daily column for the Washington *Post* in 1938, she actually did neither. Friendship was soon seeing as brilliant company as ever before, and today, in wartime Washington, it is said to have the largest private electric bill in the Capital. Mrs. McLean's "small" weekly dinner parties (for about 100 guests) make her "reigning queen of political society and No. 1 beat for Washington society reporters." At her home the Finnish Minister may chat amiably with Lord Halifax '40, isolationist Senators with Army generals, old-guard Republicans with New Dealers, and even John L. Lewis occasionally "clowns and cavorts."

Mrs. McLean's daughter is married to Senator Robert Rice Reynolds '40, boss of the "American Nationalist" movement, and Mrs. McLean's own politics are on the conservative side, although she is neither a Republican nor a Democrat. The one man she has said she would not have in her house was Maxim Litvinov '41, who, Drew Pearson quoted her as saying, had been trying to wangle an invitation for years. (Litvinov, according to Pearson, "seldom dined out, shunned Washington society.") She is, nevertheless, still famous for such socially-minded gestures as the provision of garden benches, paper cups, water cooler, and attendant for the weary bus riders who await transportation in front of her home; and in March 1943 she donated her family's old coach house, complete with juke box, as a social center for war workers.

Mrs. McLean is five feet four, weighs 112 pounds, and has blue eyes and dark hair that has at one time or another been almost every shade of the rainbow. She wears huge, horn-rimmed spectacles which give her an expression that is half astonished, half inquisitive. She is seldom seen without jewels—as a matter of fact, she says, when she loses interest in wearing them it is a sure sign that she is ill. Her religion is Episcopalian.

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MACMILLAN, HAROLD 1894(?)- Diplomat; author; economist; publisher

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Author, economist, and diplomat, Harold Macmillan, one of the "publishing" Macmillans, was appointed British Resident Minister to North Africa on December 30, 1942. His duties consisted of acting as political adviser in conjunction with Robert D. Murphy '43 (the American Minister to North Africa) to General Dwight D. Eisenhower '42, Allied commander in chief of the area. Both Macmillan and Murphy were unaccredited at that time, thus emphasizing the refusal of both the British and American Governments to recognize the French Provisional Government. A Conservative member of Parliament, Macmillan previously had been serving as Parliamentary Undersecretary for the Colonies. Washington observers considered his appointment "a smart move by Britain to have a good man on the spot in troubled North Africa," and described Macmillan as "among the shrewdest of diplomats, though without actual diplomatic status." By August, however, with the recognition of the French Committee of National Liberation by the Allies, Macmillan was no longer without diplomatic status in North Africa; and soon he was also playing a large part in the Italian political situation. In September he was appointed a member of the Allied Mediterranean Commission; in November he was named British representative on the Italian Advisory Council. At the same time he retained his post as Resident Minister at Allied Headquarters in North Africa, with the title of United Kingdom Commissioner.

The tall diplomat is a commoner, but is allied by marriage to the Dukes of Devonshire, who "trace back to literary James the First." Maurice Harold Macmillan, the son of the late Maurice Crawford Macmillan and his wife, an American from Kentucky, was born some forty-eight years before his appointment as Minister to North Africa. He was educated at Eton and at Balliol College, Oxford, where he won First Class Honors in Moderations (the second examination for the degree of B. A. in classics or mathematics) in 1919. During the First World War he served in the Special Reserve Grenadier Guards and was wounded three times. In 1919 he was appointed aide-de-camp to the Governor General of Canada and served until 1920, when he returned to England. That year he married Dorothy Evelyn, a daughter of the ninth Duke of Devonshire. They have four children: one son and three daughters.

In 1923 young Macmillan successfully contested Stockton-on-Tees and took his seat in Parliament in 1924. He remained in Parliament until 1929. For two years he was out of active political life; then he resumed his seat in 1931, and he has retained it ever since. During his Parliamentary career Macmillan wrote several books on economics: *Reconstruction: a Plea for a National Policy* (1933); *The Middle Way* (1938); *and Economic Aspects of Defense* (1939), the last a pamphlet. In 1927, *Industry and the State,* a volume on which he collaborated, appeared.

In *The Middle Way,* "a study of the problem of economic and social progress in a free and democratic society," Macmillan stated: "The fate of Democracy is linked up with the problem of economic progress. It is in greater danger from internal decay than from external attack. . . If it ceases to serve the cause of progress; if it is unable to make full use of the productive possibilities of the economic system for the enrichment of life; it will be divided by internal conflicts and become the prey of unscrupulous men who know not the meaning of tolerance and the virtue of moderation.

"Without tolerance there is no freedom. In the absence of freedom every form of cultural progress is stultified, distorted, and destroyed. The defence of Democracy is not merely for the preservation of political liberty; it is for the preservation of the conditions of freedom in which alone the highly individualistic efforts of men in the intellectual and cultural sphere are made possible. There is thus a relationship not only between *economic* progress and the defence of Democracy, but between the preservation of Democracy and the possibilities of progress in every branch of science, art, and learning. . . Democracy is being revealed as much more than a political system; it is a way of life. Upon its preservation depends the future of civilization as we have been taught to regard it. We owe it to ourselves and to posterity, as our contribution to the history of human progress, so to strengthen, enlarge, and reconstruct the very groundwork of this way of life as to enable it to endure unshaken the inner strains and external perils of the anxious days that seem to lie ahead."

The *Middle Way* (a middle way between capitalism and socialism for the solution of Great Britain's economic problems) was, on the whole, favorably received by the critics. The *Manchester Guardian* found it "remarkable alike in its analysis of the modern business situation and in its search for reasonable remedies for admitted evils." *Nature* called the book "thought-compelling." The *New Statesman and Nation* considered it "well written, full of useful information, and remarkably good value for the money."

While he was serving in Parliament, Macmillan also acted as director of the Macmillan Publishing Company in London. Upon his appointment to the post of Parliamentary Secretary, Ministry of Supply in 1940, however, he resigned his publishing position in order to devote himself to his political duties. As Undersecretary for the Colonies (he was appointed to that position on February 4, 1942), he endeavored to increase production and shipping from the colonies Britain still held, in order to offset her losses to the Japanese. At the same time, he said, the requirements of the colonies themselves must be considered. Their people wanted commodities, not money, he declared, and "Englishmen must do without shirts in order that Africans may have cotton piece goods."

HAROLD MACMILLAN

Where the manpower of colonies had been conscripted or treated roughly, David Anderson wrote, Macmillan defended the policy differing from normal administration as necessary because of the "overwhelming, insatiable, devouring demands of war." Macmillan, according to the New York *Times,* "foresaw tightening bonds of the empire after the War since, in his opinion, the future of the world was in large organizations, not in breaking up further into small countries." "We want no distressed areas in our colonial empire," Macmillan said, "and we have made a start in the West Indies, where many proposals are being carried out even in war time." At the moment, Macmillan concluded, there were two primary objectives of British colonial administration: "The first . . . to provide the people of the colonies with increasing opportunities to fill posts in their own public life, and the second . . . to create a mobile force of experts in government, medicine, agriculture, and finance, who would be available for service wherever they were most needed in the empire."

Macmillan's appointment as Minister to North Africa was announced from Downing Street on December 30, 1942. Several days later Macmillan arrived in Africa. "His post," wrote Raymond Daniell of the New York *Times,* "is political rather than diplomatic, for, as far as this country [England] is concerned, there is only a *de facto* regime in North Africa now, with no prospect of the early constitution of a *de jure* government. The post carries Cabinet rank, but not War Cabinet membership. . . Mr. Macmillan, who is well versed in the Government's views, is to serve as a transmitting link between Mr. Churchill '42 and General Eisenhower with the aim of preventing misunderstandings from arising out of an imperfect knowledge by either of the other's views on military

MACMILLAN, HAROLD—*Continued*

necessity and political expediency. The ultimate authority, however, for political as well as military decisions, still rests with General Eisenhower."

Rumors were current in Washington and in London that Macmillan disagreed with many of the policies of General Giraud's '42 administration. "The French regime's attitude toward Jews must be changed and the Hitlerite taint removed," Macmillan had declared in reference to North Africa's anti-Jewish laws, passed in the summer of 1940 (and repealed in 1943). "He made it clear," according to Drew Middleton '43, "that he expected the French Government to assist the Allies in the release of interned refugees and de Gaullist liberals." It was also rumored that the British Government distrusted United States policies, but this was officially refuted when Macmillan put the British on record as supporting the political and military decisions of General Dwight Eisenhower. Macmillan further "put in a word for United States expediency—a policy which the British hitherto had not warmly approved in North Africa. Political administration and policy had to be secondary to military need." In explaining the continued dealings with Vichyites, Macmillan said: "There is lots of difference between a traitor and one of the weaker brethren who chose the path of least resistance." He made no comment upon the appointment of Marcel Peyrouton '43 to the Governor Generalship of Algeria, which was approved by both Eisenhower and Murphy.

Macmillan was one of the "key men" at the Casablanca Conference for unconditional surrender early in 1943. During the spring and summer of that year, while the French Committee of National Liberation was being formed, he and Murphy were assiduous in their efforts to save General Giraud in his struggle for power with de Gaulle, but were unsuccessful. In August 1943 the two diplomats delivered the parallel texts of their Governments' recognition of the French Committee, in which de Gaullists were by this time dominant, and that same month Macmillan was appointed British representative to the French Committee with the rank of Minister.

In July 1943 Macmillan had reportedly been on hand in order to work in conjunction with Eisenhower and to coordinate any negotiations the latter might undertake in regard to getting Italy out of the War with the American State Department and the British Foreign Office. In September appointed the British member of the three-power Allied Mediterranean Commission, designed to meet the political problems involved in the Italian situation, he continued to play an important role in Italy. He was present at the Allied conferences with Badoglio '40 and conferred frequently with Italian leaders such as Benedetto Croce and Count Sforza '42, shuttling between Algiers and Italy. On November 22 he was named Britain's representative on the Italian Advisory Council, while Alfred Duff Cooper '40 was named Britain's representative with the French Committee of National Liberation. It was announced, however, that Macmillan was to retain his post as Resident Minister at Allied headquarters in North Africa, with the title of United Kingdom Commissioner.

At the time when this last announcement was made Macmillan was already in Cairo, at the conference between Roosevelt '42, Churchill, and Chiang Kai-shek '40. Later he went on to Teheran, then returned to Algiers, and on December 15 met with René Massigli, Foreign Commissioner of the French Committee of National Liberation, "to tackle the fundamental problems of Italy's political, social, and economic future." By this time the problems were manifold, and attacks on British and American policy toward Italy at least as frequent as criticisms of the "Darlan" policy in North Africa.

Macmillan is almost six feet tall, slim, and dark. "Concise, fluent, and mustached," he reportedly "looks something like Teddy Roosevelt as a young man." His clubs are the Carlton, Turf, Pratt's, and Beefsteak—all of London.

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MACMILLAN, MAURICE HAROLD *See* Macmillan, H.

McWILLIAMS, CAREY Dec. 13, 1905- Author; attorney

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Concurrent with the high acceleration of war production in the United States in 1943 were also marked evidences of racial conflict. The Mexican "zoot-suit" riots in California, the severe clash between Negroes and whites in Detroit, and the more recent disturbances in New York's Harlem, with their underlying race-conflict motif, were indications of increasing tension. One of the leading authorities in this country on the history of racial minorities in the United States, the causes of race conflict, and what kind of a program is necessary to end racial discrimination, is Carey McWilliams, a young California attorney who was head of the California Division of Immigration and Housing, 1939 to 1943. Following two earlier, much discussed books on migratory workers, McWilliams' *Brothers Under the Skin*, a "timely and pertinent study" of the various colored minority groups in the United States, appeared in April 1943. "No other question so seriously threatens American unity as that of racism," writes McWilliams, "and the same issue threatens the solidarity of the United Nations. Race prejudice is Hitler's '42 weapon; it is our danger."

Scholarly, but vigorous and outspoken, Carey McWilliams was born in Steamboat Springs, Colorado on December 13, 1905, the son of Jerry and Harriet (Casley) McWilliams. After attending Colorado schools he entered the University of Southern California, where he was graduated with the degree of LL. B. in 1927. In that year he began his career as an attorney in California.

McWilliams soon became interested in the problems of labor, agriculture, and land policy in California. It was not long before he enraged the big growers by advocating "collective ownership as the answer to California's farm problems." He was an organizer of the John Steinbeck '40 Committee, bitter enemy of California's Associated Farmers. A Democrat, he was appointed in 1939 California Commissioner of Immigration and Housing by the newly elected Governor, Culbert L. Olson.

John Steinbeck's novel, *The Grapes of Wrath* (1939), closely followed by Carey McWilliams' carefully documented study of migratory workers, *Factories in the Field* (1939), focused the attention of the nation on labor conditions in California. But even before this, powerful interests in California politics had been "sharpening knives to get Mr. McWilliams" because of his "outspoken liberalism, his writings criticizing the Associated Farmers, his friendliness to C. I. O. unions, his enforcement of state laws affecting big growers."

In 1940 McWilliams became president of the Committee for the Protection of the Foreign Born, formed for the purpose of preventing passage of the numerous anti-labor and anti-alien bills pending in Congress. He continued to defend labor, and to campaign against the Republican nominee for Governor of California, Earl Warren. In 1941 his division had to handle an increasing load of work that included the sanitation of the scores of trailer camps in which thousands of California defense workers and their families lived. And in that year, also, McWilliams won the Guggenheim Award for a projected study of agricultural land ownership in Hawaii.

"Because of his books and articles, his debate on the *Town Meeting of the Air* against Philip Bancroft of the Associated Farmers, his winning of the Guggenheim Award, and his years of service to the cause of better living and labor conditions for migrants in California, McWilliams had become an important figure, beyond the scope of his state position." But the forces behind the Associated Farmers were at work to upset Governor Olson's liberal social legislation. They were "determined to abolish the Division of Immigration and Housing, transferring its functions to the State Department of Health." Then, in the fall elections of 1942, Earl Warren, strongly supported by the Associated Farmers, won the Governorship. He called in the press in January 1943 and "announced that his first official act would be the dismissal of Commissioner McWilliams."

The dismissal served to enable Carey McWilliams to devote full time to his writing. His first published work had been a biography, *Ambrose Bierce* (1929), and in 1935 he had written *Louis Adamic and Shadow America*, a study of the "new regionalism" in American literature. His first work to gain nationwide attention was *Factories in the Field*, a factual survey of the migratory field workers in California. It was called "the data that gives the terrible migration of the Joad family historical and economic meaning, not only for the immediate present but also for the larger canvas of American rural life at the end of a long, rich cycle." Steinbeck and McWilliams did not know each other, and "Mr. McWilliams to this day has never seen Steinbeck." Yet each was preoccupied with the same theme—one in fiction, the other through facts and figures.

CAREY McWILLIAMS

In 1942 came *Ill Fares the Land*, in which McWilliams discussed the changes taking place in our agriculture: the shift toward large-scale industrialized farming and the dislocation of "an increasing number of Joads" all over the country. It was the California scene "on a stage as wide as the United States." It was the story of migrant workers in every section of America, whose condition "was just about as low as it is possible to imagine." As one reviewer saw them, these workers "are comparable in a way to the victims of the early phases of the industrial revolution." The expansion of the war effort has relieved the situation temporarily, but after the War "we may expect this problem to reappear in perhaps even more exaggerated form. Then it will have to be dealt with."

With a global war now demonstrating that the world is not "a white man's world," and with our present talk about "democracy and freedom" for all peoples, Carey McWilliams in *Brothers Under the Skin* (1943) says that how we treat the colored minorities in America is a factor in the winning of the War. We cannot "blandly ignore discriminations practiced at home" against twelve to thirteen million Negroes, three million Mexicans, half a million Orientals, and a third of a million Indians. Their problems, as McWilliams sees them, are closely linked with each other, for we cannot isolate any of our racial problems—and they are problems that are closely related to world politics also. "There is no

McWILLIAMS, CAREY—*Continued*

doubt whatever that the white peoples are a minority in the new world that is emerging from the War."

The Indian, according to McWilliams, far from becoming extinct, is "our most rapidly growing minority." He decries our former policy of breaking down the Indian's tribal and cultural life, but commends the new Indian policy that has, since 1933, given him economic rehabilitation and encouraged the development of cultural freedom and opportunity. He writes that in California, long Southern-dominated, the Chinese problem is directly related to the Negro problem. The Chinese have had a "caste system" imposed upon them; since Pearl Harbor, however, "the War has brought the Chinese out of Chinatown and we should lock the doors behind them." As for the Japanese, the problem is how to treat the second generation, or *Nisei*, of whom eighty to eighty-five per cent are loyal to the United States. Our South American "Good Neighbor" policy is ironic, says McWilliams, when we consider the treatment of Mexicans in the United States. He documents the history of Negroes in America, underscoring the Jim Crowism that has extended to current discrimination against Negroes in the Navy, the Army, medical service, nursing, and war industries.

The book's final chapter is an "outline for action" to solve minority problems. After enforcing the Bill of Rights, says McWilliams, the Federal Government should enact a "new Federal civil rights statute." There should be a Fair Racial Practices Law, national in scope, and enforcement of Congressional power to reduce the representation in Congress of those states which discriminate against minorities. McWilliams calls for the creation of an "Institute of Ethnic Affairs" within the Interior Department for public educational purposes. As for immigration, "all nationalities should be placed on a basis of absolute equality." Concludes McWilliams: "It is not only the color of America that has changed; the color of the world has changed."

Brothers Under the Skin met with a mixed reception. While various sectional groups, on the West Coast in particular, denounced it, reviewers generally agreed that it was "a readable, well-documented study." Certain liberal critics hinted that McWilliams might have gone farther in his condemnation of racial inequality in the United States. But more cautious R. L. Duffus wrote in the New York *Times*: "Mr. McWilliams is not a practical politician, nor is he willing to go ahead by compromise, broadening down from precedent to precedent. His resentments sometimes seem even stronger than his sympathies. He will convince the converted, but he may annoy some of the hesitating heathen. Yet his book is courageous, honest, and to the point. We do have to face this question and dispose of it justly and democratically—or we won't have a democracy."

Shortly after the publication of *Brothers Under the Skin* came the riots against Mexicans in California, called by the press the "zoot-suit" demonstrations. A resident of Los Angeles, Carey McWilliams was on hand for eyewitness reports of these riots. Writing in *PM* he said: "No one should be confused by the utterly misleading attempt of the Los Angeles press to describe these riots as demonstrations against 'zoot-suit gangsters.' The mob of 1,000 service men and civilians who, with the police giving their tacit approval, raided virtually every downtown motion-picture theatre on June 7 and hauled Mexicans into the streets where they were beaten and, in several cases, stripped naked and left lying unconscious on the pavements, were looking for Mexicans; but they did settle, in a few cases, for a Negro." The riots, he said, were the result of long accumulating conditions, such as the increasing influx of Mexicans to California, with the pressure of segregation, poverty, family disorganization, etc. The major responsibility for stirring up white resentment against Mexicans, according to McWilliams, rested on "the press of Los Angeles, particularly the Hearst newspapers," who had made out a case for a "Mexican crime wave" and insisted on "wholesale raids on Mexican quarters."

In conclusion, McWilliams wrote: "Underlying all of the factors I have mentioned is one important consideration: the realization by powerful social groups in the community that the War has stirred the hopes and aspirations of every disadvantaged group and that these groups must somehow be kept in line; otherwise, a genuine democracy might develop. . . Their methods of coping with the problem, as they see it, are characteristically fascist. There is a deadly parallel between the pictures of naked Mexican boys lying on the streets of Los Angeles in pools of blood, and the pictures one began to see a few years ago of Jews being made to clean the streets of Vienna."

Carey McWilliams has it in mind to write some day a study of the sociology of religion in the United States, "comparing the growth, present status, and possible future of United States churches." But currently, he writes us, he is preparing "a study of the Japanese relocation program" for the Institute of Pacific Relations. He is also writing a book about Southern California in the *American Folkways* series edited by Erskine Caldwell '40. Most of his articles appear in the *New Republic*. The large, fair, "owlish, and bespectacled" Californian, between writing books and practicing law, has little time for sports or recreation. He was married in 1941 and is the father of two sons, Jerry Ross McWilliams and (by a previous marriage) Wilson Carey McWilliams.

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MAGEE, JAMES C(ARRE) (mə-gē') Jan. 23, 1883- United States Army officer

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The surgeon general of the United States Army, writes J. D. Ratcliff in the New York *Herald Tribune*, is, in a sense, "a kind of super-family-physician, with soldier patients scattered over the globe. He carries a medical burden unmatched in history. He must watch yellow fever along Africa's torrid Gold Coast and plague in New Guinea. He must keep a sharp eye on mumps in Alabama and cholera in India; flu in Indiana and malaria in Brazil." This post was held by Dr. James C. Magee from June 1939 until his retirement on June 1, 1943. (He was succeeded by Dr. Norman T. Kirk.)

James Carre Magee, was born in Ireland on January 23, 1883, the son of Edward Carre and Elizabeth (Armstrong) Magee. The date of his emigration from Ireland is unavailable, but it must have been at a fairly early age, for he studied at the Jefferson Medical College in Philadelphia, Pennsylvania, and he received his medical degree in 1905, when he was only twenty-three. Immediately after graduation he joined the United States Army as a physician, advancing to contract surgeon in 1907, and holding that position until 1908, the year of his marriage to Irene Mackay (on July 22). The following year he was commissioned a 1st lieutenant in the Medical Corps, and he was still holding that rank when the United States entered the First World War. In May 1917 he was sent to France, where he served as regimental surgeon and attending surgeon with the A. E. F., rose to the rank of captain, and, by the end of the War, was chief surgeon of the A. E. F.

After the War was over Magee remained in the Army, steadily progressing in rank. From 1935 to 1939 he served as executive officer of the Walter Reed General Hospital in Washington, D. C., relinquishing his post when, on June 1, 1939, he was commissioned surgeon general of the United States Army, a rank equivalent to that of major general. The surgeon general is head of the Medical Corps and is in charge of all of the medical activities of the Army. When Magee received his appointment in 1939, he had a corps of 1,200 doctors under him. In December 1941 the United States entered the War and, by the end of 1942 he was in charge of 30,000 doctors as well as 20,000 nurses. "They represent," wrote Ratcliff, "the best-trained, best-equipped medical corps that ever accompanied troops to war."

General James C. Magee sees great differences between the medical conditions of the First World War and those of the Second. In 1918, Ratcliff reports, soldiers got vaccines to protect them from typhoid fever, paratyphoid fever, and smallpox. This time, in addition to these, they get anti-tetanus and yellow fever injections, and extra protection against typhus, if they are going to North Africa, or vaccines for plague and cholera, if they are going to India. Moreover, the Army has plans to combat any other disease that might spread among the soldiers: it has organized eight commissions, each working on a specific disease problem. Surgery, especially brain surgery, has advanced considerably since the last war—the discovery of the sulfa drugs has done much to increase surgical safety. In addition, "besides enlisting the country's finest research brains and providing the best doctors, General Magee has seen to it that the Army has outstanding equipment. The new mobile surgical units, for example, consist of fourteen trucks each. Seven of these are ideally designed operating rooms. Surgeons near the Front have facilities usually found only in the best hospitals. Other trucks carry supplies, sterilizing and X-Ray equipment. These high-speed outfits can roll with the mechanized divisions, ready to wheel into action anywhere. The Army is also building hospital trains—thirty-two-bed ward cars, diet-kitchen cars, personnel, and record cars." General Magee had not modernized the Medical Corps to an extent sufficient to allow the admission of women doctors until April 1943, however, when a bill was passed permitting women to be commissioned in the Army as medical officers. He has even handed over the job of recruiting Army nurses to the Red Cross, because, he says, of the "efficiency" with which it has functioned in this respect.

U. S. Army Signal Corps

DR. JAMES C. MAGEE

The main medical problems that the Army finds overseas, Magee declares, are malaria and venereal diseases. Malaria, he states, has been almost wiped out, but venereal diseases cause more trouble because "some parts of the world just refuse to regard venereal diseases as a problem." "For that reason," he says, "we don't get the support from the public that we do at home, and it throws a much greater burden on the medical officers. About all we can do is to instruct the soldier to the fullest possible extent, warn him of the dangers, make available those facilities that we know are helpful, and work with professional groups and the socially minded groups of citizens to bring pressure to bear on the local authorities." Venereal disease, however, Magee discovered, was not only an overseas problem, but one which also flourished in the United States. "The United States Army," writes Francis Sill Wickware, "fought two wars from 1917 to 1918: one against Germany, the other against venereal disease. The war against Germany it won. The war against venereal

MAGEE, JAMES C.—*Continued*

disease it waged with every resource of medicine and morality, but in the end, it lost. . . The American Army came out of the First World War with a far higher syphilis rate than it had when it went in. The ex-soldiers went home to spread syphilis through communities where it had never existed before and thus to create a graver health problem for the entire nation."

Otherwise Magee finds the health of American troops excellent. North Africa, where he went for a tour of inspection, he declared to be "not a well-sanitated place. For instance, within one small walled native town we found plague, leprosy, smallpox, typhoid, typhus, two or three kinds of dysentery, and just about all the skin diseases known. But in spite of these conditions, in spite of long, hard-working days, dampness, and mud, Army sickness rate in Africa is only one per cent." "The Army has accomplished this," *Time* Magazine reveals, "by several means. It keeps the troops out of native quarters. It keeps malaria satisfactorily at bay with atabrine and quinine. Typhus is avoided by systematic delousing of men. (Details of the Army's latest clothing decontamination method—treatment with methyl bromide in the active states—are a Medical Corps secret.)"

General Magee has served in San Francisco, the Philippine Islands, Kansas, and the Mexican border, and he was decorated with the Purple Heart. He is a member of various medical committees, a director of the Columbia Hospital for Women in Washington, D. C., a fellow of the American College of Physicians, and an honorary fellow of numerous other associations. He holds an honorary Sc. D. Degree from Jefferson Medical College.

Six feet tall and fair in coloring, Magee is "florid, plumpish, and could pass for a family physician anywhere." His favorite sports are golf and fishing. The Magees have two sons, Mervyn M. Magee, a major in the United States Field Artillery, and James C. Magee, Jr., a captain in the United States Marine Corps.

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MAIN, CHARLES THOMAS Feb. 16, 1856—Mar. 6, 1943 Engineer who helped plan the rehabilitation of France after the First World War and who assisted in laying out Camp Edwards for the Second World War; consulting engineer of international repute.

Obituary

N Y Times p38 Mr 7 '43

MANGIONE, JERRE (man-jyō'nē je'ri) Mar. 20, 1909- Author

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In the Italian section of Rochester, New York, where his Sicilian-born parents and relatives lived, young Jerre Mangione grew up, ambitious to become a "real American." So, away at college, in the New York publishing field, and in various Federal positions in Washington, Jerre Mangione entered the American world and learned American ways. But more and more he thought about his family's own world: the way they lived, what they thought, and how, living in America, they were a part of—yet apart from—Americans.

Accordingly, he decided to write a book about them—these warmhearted, gregarious people who developed a real talent for living in that neighborhood nicknamed "Mount Allegro." "They seemed so much gayer and more exciting than the people I met in the world outside their world," Mangione says. "Also, I was tired of sociological books about the foreign-born and of novels about them that strove for dramatic effects at the expense of everything else." *Mount Allegro* (January 1943), written with an affectionately informal, autobiographical touch, is not fiction but (as Louis Adamic '40 notes) "a combination of folklore, sociology, portraiture, and drama all rolled into one." It is Mangione's first book, published by the firm to which it was first submitted. Critics without exception have joined in calling it a frank, witty, sensitive, finely written study of a people and their background —"a book in which you'll learn more about the making of an American than in most solemn or fictional volumes that purport to tell you all about the subject." Of it the author writes: "I hope that my book will not only contribute to a better understanding of Sicilians and, to some degree, of Italians, but will also serve as an impetus to those creative writers who are familiar with similar material about other minority groups."

The book tells, of course, much about the growing up of Jerre Mangione himself: he appears as Gerlando Amoroso, the boy who was half "Americano." He was born in Rochester, New York on March 20, 1909, the first of four children. His parents, who came to Rochester from the province of Girgenti in Sicily, had lived in towns less than five miles apart but had never met until they arrived in Rochester. His father, Gaspare Mangione, a gentle and law-abiding man with ambitions for his sons to become good Americans, was an excellent maker of pastry, as well as a believer in "Destino"; he had learned only enough English to be able to tell his first *bosso*, a noisy Irishman, what he thought of him. His mother, Josephine (Polizzi) Mangione, spoke less: at the tailor shop where she worked part time her companions were Italian, and so were the neighborhood storekeepers. She expected the children to speak Sicilian at home, English outside the house. But the Sicilian Jerre learned was so full of Americanisms that, when he later visited Sicily, he had difficulty in being understood. Native Sicilians could not understand *storo* for store, or *barra* for bar.

The Rochester "Mount Allegro" knew the stench of factory smoke, making the sky "like a smouldering ceiling of sulphur. Underneath it my relatives sang and played guitars and, if they noticed the sky at all, they were reminded of the lemon groves of Sicily. They were stubborn poets." Jerre and his brother Joe had to fight rival gangs who cast slurs on Sicilians. But when they sought revenge on a neighborhood boy with a kitchen knife, their father was horrified: this was living up to the opinion people always had about Sicilians. When the boys confessed they had got the idea from the movies, Saturday afternoon movies were thenceforth forbidden. Jerre earned his first money by writing for amorous Uncle Luigi a love letter to a rich American widow. The widow never replied. "What did you say in that letter, squash-head?" roared Uncle Luigi, who had to begin a new campaign for the heart of another widow.

The elder Mangiones got on very well with God without going to church, though Uncle Luigi made religion his hobby, going to all the denominations, except Catholic, he could find. The children were sent to a church where the Irish priest loudly upbraided them at confessions. Because of the presence of a young lady with fat blond curls (Mangione still admits a preference for blondes) Jerre did some fancy sin-juggling at confession, thereby getting into trouble with both his conscience and higher mathematics. In school he had a hard time because his teachers expected him to "show signs of becoming another Verdi or another da Vinci." He was whipped for not being able to paint a landscape when the teacher said he must. Neither did he take to music, in spite of his mother's best efforts via piano, violin, and guitar. But when he got to high school his writing ambitions flourished. "I fell in with a precocious group of five high school intellectuals who called themselves the Conceit Club and were certain they would all be hailed as literary geniuses by the time they reached the ripe old age of twenty-one. . . I became editor of the *Clarion,* the East High School weekly, which we ruthlessly used to print our three-syllabled effusions on Life and Letters."

Mangione had a hard time convincing his family that he should study to be a newspaperman—not a doctor or a lawyer—at college. Only Uncle Nino, worshipper of Dante, supported his desire to be a writer. "I worked my way through Syracuse University, where I founded and edited the *Chap Book,* a literary magazine whose chief claim to fame was the publication of a short story by Stephen Crane (another Syracuse University student) which I accidentally found in the files of the university library. In my senior year I wrote a daily column for the college paper titled 'Musings.' I was graduated from Syracuse University in 1931 with a B. A. degree and a job on *Time* Magazine. Henry Luce '41 assigned me to write articles for the Business and Finance page on the grounds that since I knew nothing about the subject I would be able to treat it interestingly. By that criterion, I was the best writer *Time* Magazine ever had." He was soon demoted to the "Milestones" department, then fired because he didn't know what *September Morn* was.

In 1934 Mangione joined the editorial staff of Robert M. McBride and Company, publishers. Busy being "an American," he seldom got back to Rochester except for vacations. "I learned to see my relatives more objectively and, although I still retained my childhood resentment for some of their habits and attitudes, for the first time in my life I began to appreciate their warmth and their talent for living." He became interested in their origin, and he read books about Sicily. Then he decided—in spite of Fascism—to visit Italy and to see what his parents' land was like. Accordingly, after saving some money and obtaining commissions to write articles about his trip, he left for Sicily in 1936. His family proudly gave him a big send-off, his relatives pelting him with messages to friends back home. "Keep your mouth shut and avoid all trouble with Fascists," warned his father.

JERRE MANGIONE

Once in Sicily, Mangione was shocked at the conditions in that stony land. "I might never have realized that human beings could live in such poverty and still preserve their dignity." At Girgenti, his father's birthplace, he was entertained by poverty-stricken uncles and cousins who gave him their best, eating little themselves. They blamed their condition on "the Government," not on Mussolini '42. While a few were ardent nationalists, most were plainly skeptical of Fascist ballyhoo. Those who had been to America and had returned wanted nothing so much as to get back. So did Mangione: Sicily was a blighted land. And, when he left Girgenti, it was on a train "that was a half hour late."

Mangione has done considerable free-lance writing since leaving college, reviewing books for the *New Republic,* the New York *Sun,* the New York *Herald Tribune Books,* and the New York *Post.* He has also contributed articles and stories to *The Nation, Travel, Harper's Bazaar, Literary Digest, Globe,* and Broun's *Nutmeg,* "which awarded me a first prize for a short story called 'Water Girl.'" He went to Washington early in 1937 as associate information specialist with the Resettlement Administration, and later he became national coordinating editor of the Federal Writers' Project. In this connection he initiated and helped compile several "American Stuff" collections. "I held this job from March 1937 to September 1939, when the Federal control of the Writers' Project was abol-

MANGIONE, JERRE—*Continued*

ished. I then went to Yaddo, Saratoga Springs, and began writing my rough draft for *Mount Allegro*." In October 1939 Mangione became public relations specialist with the Census Bureau of the Department of Commerce, handling the magazine publicity for the 1940 census. He then worked for two months on the World's Fair exhibit of the Federal Works Agency.

"In June 1940 the Department of Justice offered me the job of information specialist. My job was to help publicize the alien registration of 1940. In February of 1941 I joined the Public Relations Staff of the Department of Justice and worked there until July of 1942, when I was appointed special assistant to the United States commissioner of Immigration and Naturalization Service, which had been 'decentralized' from Washington to Philadelphia."

Slim, dark-haired, brown-eyed, Jerre Mangione is an expert punster, willing to take on all comers in that verbal art. He says that his favorite hobbies are "reading and ballroom dancing. I would rather dance than write. When I was a kid of seventeen I got a job one summer with a Rochester stock company. I was an extra in several plays, and in a revival of *Sally* I was actually a chorus boy. This consisted chiefly of helping to lift Miriam Hopkins off the stage at various intervals during her dancing. Louis Calhern was the leading man and George Cukor '43 the director. All this was before the three became nationally known. Cukor, incidentally, heard that I was trying to be a writer and that I had written a one-act play. He asked to see it and said that my plot 'stank' but my dialogue was good and that I had been reading *March Hares,* a play I had never heard about. He urged me to get more education, read more books, and then get in touch with him again. Don't know why I never have."

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MAO TSE-TUNG (mou tse-dûng) 1893-
Chinese political leader

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Lieutenant General Carlson '43 remembers Mao Tse-tung as an "humble, kindly, lonely genius, striving here in the darkness of the night to find a peaceful and an equitable way of life for his people." Known to many as the "Chinese Lenin," Mao, the "cool-headed political leader of the Chinese Communists," has had long experience in leadership and in revolution.

Mao Tse-tung was born in the village of Shao Shan in Hsiang T'an County of Hunan Province in 1893. His father was a poor peasant who had joined the Army to avoid oppressive debts. After years as a soldier he managed to return to his native village and buy back his land. By careful saving and by denying his family all but the barest necessities, Mao's father was able to buy more and more land until he attained the status of a "rich peasant." Mao began his schooling in a local primary school where, from the ages of eight to thirteen, he read the Confucian "Analects" and the "Four Classics" and endured harsh treatment both at home and in school. At the age of ten he ran away from school and wandered in circles for three days until he was found by his family. To his surprise, Mao told Edgar Snow '41, "My father was slightly more considerate and the teacher was inclined to moderation. The result of my act of protest impressed me very much. It was my first successful 'strike.'"

Mao told his autobiography to the American correspondent in terms of civil war. His father who wanted his son to learn to use the abacus and keep his books, who kept his family on short rations and disapproved of charity, was the ruthless capitalist against whom Mao, his brothers, and their mother formed a united front of opposition. Mao's father wanted him to study the classics so that the boy could help him win lawsuits, but Mao disliked the classics. He enjoyed the romances of old China, especially the stories of rebellions, and modern novels, which he read under cover of his schoolbooks. At thirteen he began to work long hours on the farm, until his thirst for knowledge and his dislike of his father led him to run away from home to live with a friend who was a law student.

Despairing of ever being able to control his son, Mao's father decided to apprentice him to a rice merchant in the city, but Mao wanted to go to Hsiang to study in a progressive school which his mother's cousin attended. He managed to convince his father that an advanced education would improve his earning capacity and at the age of sixteen he entered the school at Hsiang where he studied science and modern subjects as well as the classics. When he was graduated from this school he went to the middle school at Changsha, capital of Hunan Province.

At Changsha Mao was caught up in the "anti-foreign capital" movement which was also anti-Manchu. As a symbol of their sentiments Mao and his friends clipped off their pigtails. In 1911 Mao decided to join Sun Yat-sen's revolutionary army. A student army had been formed, but Mao considered it too confused and he joined the Regular Army. While there Mao read pamphlets on Socialism and as much Marxist literature as had then been translated into Chinese. When the Nanking Government was dissolved Mao resigned from the Army and decided to resume his education.

Before making up his mind upon what career to embark, Mao consulted the newspaper advertisements. He decided in turn upon a police school, a soap-making school, a law school, and a commercial school. In each he paid his dollar registration fee and then reconsidered. His father agreed to pay for the commercial course for practical reasons, but Mao left that school after one month's attendance because all the courses were given in

English, but English itself was not taught. After the commercial school Mao studied six months in the First Provincial Middle School and then he left to read alone in the Hunan Provincial Library. There he read Darwin, Adam Smith, Rousseau, and Spencer as well as poetry and fiction.

By this time Mao's father decided that he was utterly shiftless and refused to support him any longer unless he prepared to earn a living. He entered the Hunan Normal School to become a teacher and after five years of study (1912-18) he took his degree. While there he built up a group of serious minded friends who in 1917 became the New Peoples' Study Society. Many of these original members became famous Communists. Of his own thinking, Mao says: "At this time my mind was a curious mixture of ideas of liberalism, democratic reformism, and Utopian Socialism. I had somewhat vague passions about 'nineteenth-century democracy,' Utopianism, and old-fashioned liberalism, and I was definitely anti-militarist and anti-imperialist."

When Mao was in his last year at the normal school his mother died and he resolved not to return home. He helped organize the "work and learn" groups to study French in Peking preliminary to study in France and he earned his living as an assistant librarian in the Peking University Library. He joined a philosophy and journalism society and attended lectures in the University. Here he met Yang Kai-hui, to whom he was married in 1920. (Mao had been married when he was fourteen to a girl of twenty. They never lived together, and Mao when he grew up never considered it a marriage.)

In 1919 Mao went to Shanghai with his French study group. There his comrades embarked for France. Mao had insufficient funds to accompany them and he was not particularly interested in going to Europe. He was interested chiefly in Chinese student political activities and on his return to his province he edited the *Hsiang Chiang Review* and helped found the Culture Book Society. He represented the New Peoples' Study Society in Peking and became head of a news agency to promote the work against a "vicious" Hunan official. At this time he met Hu Shih '42, whose support he tried to enlist for the Hunanese students' struggle.

In 1920 Mao attended the meeting in Shanghai at which the Chinese Communist Party was founded, then he returned to help organize a provincial branch in Hunan. The Work and Study students in France, Germany, Russia, and Japan, formed units at the same time. By 1922 Mao, as secretary of the Hunan Branch, had already organized more than twenty trade unions, among miners, railway workers, municipal employees, and the like. At this time very little work was done among the peasants.

At the third conference of the Communist Party held in Canton in 1923 the historic decision was made to enter the Kuomintang and cooperate with it in a united front against the northern militarists. Mao worked in the Central Committee of his Party and in 1924 attended the Kuomintang Congress. In March of that year he returned to Shanghai and combined work in the executive bureau of the Communist Party with membership in the executive bureau of the Shanghai Kuomintang. The following year, after the Hunan peasantry became restive under a particularly oppressive administration, the Communist Party began a rural campaign and Mao organized more than twenty peasant unions. The Governor of the province sent troops to arrest him, and Mao fled to Canton. There he became editor of a Left-Wing political weekly which later tried to discredit the Kuomintang's Right Wing. He was placed in charge of training organizers for the peasant movement, and was made chief of the Agitprop (propaganda) Department of the local Kuomintang. As such he wrote numerous pamphlets on peasant organization.

MAO TSE-TUNG

After the reconciliation of Left- and Right-Wing Kuomintang and the reaffirmation of Kuomintang-Communist solidarity, Mao returned to Shanghai, where he directed the peasant department of the Communist Party until sent to Hunan as inspector of the peasant movement. He recommended a widespread redistribution of land, but his proposal was rejected by the Central Committee of his Party. In April 1927 Chiang Kai-shek '40 broke with the Communists, and the massacre of Communists in Shanghai was followed by similar measures in Nanking and Canton. The "Left" Kuomintang at Wuhan also annulled its agreement with the Communists and expelled them from the Kuomintang and from the short-lived Wuhan Coalition Government. The Communists were of two opinions at that time; one group, known as the "right opportunists," favored stringing along with the Kuomintang; the others wanted a more aggressive policy. In August a new line was adopted by the Party, and Mao and others, without the sanction of the Central Committee, began to form a revolutionary army, known at the time as the Peasants and Workers Army. In September 1927 Mao led the "Autumn Crop Uprising" in Hunan and with his "First Peasants' and Workers' Army, composed of

MAO, TSE-TUNG—*Continued*

peasants, miners, and insurrectionary soldiers, he climbed the mountain Chingkanshan which he held until 1928." In the meanwhile he had been dismissed from the Politburo and the Party Front Committee, and Party harmony was not restored until the winter of 1928.

In May 1928 Chu Teh '42 went to Mao Tse-tung in Chingkanshan and the two joined forces as the 4th Red Army with Chu Teh as commander and Mao Tse-tung as political commissar. (The first Chinese Soviet had been established in November 1927 as Tsalin, Hunan. In 1928 the Hunan-Hupeh Soviet was formed in an area of more than one million population, and by 1929 the Chinese Soviet Government was controlling a population of more than two million.) In 1931 the Red Army defeated three campaigns led against it by Chiang Kai-shek. In December 1931 the first All-China Congress of Soviets which formed the Soviet Republic of China was called, and Mao Tse-tung was elected chairman.

From 1931 to 1933 the Red Army continued to organize Soviets and to defeat campaigns by Chiang Kai-shek's Army. The Red forces were augmented on several occasions by divisions of the Kuomintang's Army, notably after the Ningtu Uprising, when the entire 26th Route Army became the 5th Red Army Corps. In October 1933 the Fifth Extermination Campaign against the Reds began. In January 1934 the second All-China Soviet Congress was held in Juikin, Kiangsi, at which Mao gave a long report on the state of Soviet China and a Central Soviet Government was set up. Soon after the Japanese invaded Manchuria the Chinese Communists began calling for an end to civil war and a united front against the Japanese, and the Soviet Government as soon as it was organized declared war against Japan. It could not proceed against its enemy because Chiang's forces stood between them, and the Generalissimo was still bent on removing the Reds. After a year of almost constant fighting and tremendous losses on both sides, the Communists decided to move their entire "nation," and the epic Long March to the North began in October 1934 in Kiangsi and ended a year later in Yenan.

No observer of China during this period has failed to be impressed by the epic Long March to the North made by the Red Army. Stories of heroism and endurance of the soldiers, men and women, are legion, and most of them are eyewitness accounts. Except for a few weeks, when he was ill, Mao walked the 6,000 miles with the rank and file of his army. (As Gunther '41 pointed out, the trek is comparable to a European march from Constantinople to Stockholm by way of Sicily and Spain.) Edgar Snow describes the mass migration as "the biggest armed propaganda tour in history. The Reds passed through twelve provinces populated by more than 200,000,000 people. [They carried their radio, printing press, and archives.] Between battles and skirmishes, in every town occupied, they called great mass meetings, gave theatrical performances, heavily 'taxed' the rich, freed many slaves (some of whom joined the Red Army), preached 'liberty, equality, democracy,' confiscated the property of the 'traitors' (officials, wealthy landlords, and tax collectors) and distributed their goods among the poor. . . The Reds explained the aims of agrarian revolution and their anti-Japanese policy. They armed thousands of peasants, and left cadres behind to train the Red partisans. . . Many thousands dropped out on the long and heartbreaking march, but thousands of others —farmers, apprentices, slaves, deserters from the Kuomintang ranks, workers, all the disinherited—joined in and filled the ranks." The Army averaged fifteen miles a day. They had fifteen major battles en route, and 300 skirmishes. Mao, although an active participant, was never wounded, and there are some among his followers who believe he is protected by supernatural powers.

In October 1935 Mao Tse-tung's 1st Front Red Army reached Shensi where it was joined in June by the 4th Front Red Army and in November by the 2nd Front Red Army. In October 1936 all the Red Armies met together for the first time in Hui-ning Kansu. In August 1935, however, the Chinese Communist Party had begun to agitate for cooperation in a democratic anti-Japanese United Front in exchange for giving up the Soviets. Although this was accomplished after the Sian "kidnapping" of 1936, the fact that a peaceful settlement was enforced and all the Communists and the Red Army were brought into line with a United Front policy is attributed to Mao's first-rate political statesmanship. Throughout the crucial period between 1935 and the outbreak of war with Japan in 1937, Party splits threatened and cooperation with the Kuomintang seemed impossible. Mao, however, maintained throughout that the anti-Japanese problem came first and that war with Japan was imminent. From July to October 1937 democratic elections were held in the former Soviet regions, which formally gave up the Soviet form of government. The Provisional Soviet Republic of China was dissolved to make way for the Shensi-Kansu-Ninghsia Frontier Government, and in August 1937 the Communist armies moved into Shansi to fight the Japanese. In September a United Front manifesto was published which announced the reorganization of the Red armies as the 8th Route Army under command of Chu Teh. Since that time civil war has nevertheless seemed imminent more than once.

Late in 1942, with a half-million Kuomintang troops blockading the areas in which the Communist guerrillas operate, Mao Tse-tung spoke about the economic and political steps taken in the northwest under their leadership. "Such a policy is one of democracy, not of one-party rule," he said. "It is a policy that fits in with Chinese national conditions, and we hope that it will be realized not only within the various anti-Japanese bases behind the enemy's lines but also throughout the whole country." On August 11, 1943 the Nationalist Government at Chungking, categorically denying charges made by a Moscow publication, declared that it had no intention of taking military action against the 8th Route Army. Chiang Kai-shek, however, accused the Communists of "assaulting national government troops" and "forcefully occupying our national territory," and reiterated Chungking's demands for disbandment of the 8th Route Army and the dissolution of Communist organizations, without offering any concessions to the opposition's demand for an immediate guaranty of rights for minority parties. The blockade also continued, keeping the Communists from getting even medical supplies sent to China by Britain and the United States and forcing them to exist on what they had, plus captured weapons. According to a New York *Times* dispatch of December 1943, the Communist guerrillas nevertheless remained more active and effective against Japan than the Central Government.

When Major Carlson met Mao Tse-tung and questioned him about his political and economic ideas the American officer found the Chinese Communist's plans for the post-War period not very radical. "We hope to perpetuate the present entente with the Kuomintang," Mao told him, "looking to the establishment of a real democracy with a two-party government. We believe that the state should own the banks, mines, and communications. The producers' and consumers' cooperatives should be developed, and we favor the encouragement of private enterprise. Finally, we feel that cordial relations should be established and maintained between China and those nations which are willing to meet us on a basis of equality." According to Johannes Steel '41, before the dissolution of the Comintern the Chinese Communist Party was the only independent member of the Communist International, "the only one that pursues a national policy without dictation from Moscow." Gunther found no Russians with the Chinese Army either as officials or advisers. In 1923 and 1924 when Bluecher and Borodin worked in the Party in China, he points out, Russian influence dominated.

Mao Tse-tung's wife, Yang Kai-hui, was executed by Ho Chi'en in Hunan at the beginning of the Red Army movement, reputedly by order of Chiang Kai-shek. Mao has written a poem in her memory. He was remarried in 1929 to Ho Tzu-chien, a former schoolteacher. She entered the Communist Party in 1927 and joined Mao Tse-tung's 1st Army as a propagandist. Nym Wales (Mrs. Edgar Snow) describes her as a small, delicate woman "with a pretty face and a shy, modest manner." She bore, it is said, five children in seven years, all of whom she was forced to present to peasants en route, for Mrs. Mao marched with the Red Army. During the Long March she received sixteen shrapnel wounds from an air bomb.

Carlson described Mao as a "tall man whose leonine head dominated a well built body. Crowning the massive head was a mane of jet black hair, parted in the center and thrown back carelessly. Kindly eyes regarded me thoughtfully from a face that suggested the dreamer." A sharp sense of humor and a mastery of epigram combined with a happy facility in winning arguments is one of Mao's secrets of successful leadership. Edgar Snow found him well read and an accomplished dialectician in debate. "He likes people and their laughter and is at home in any group." Agnes Smedley, however, described him as stubborn, proud, and determined, with a humor that is often sardonic and grim—symptom of an incurable "spiritual isolation." His singing voice is a monotone, and he is a bad linguist.

Like most educated Chinese, Mao is a poet. He is also master of a lucid prose style, the author of books and pamphlets which place him among the great revolutionary pamphleteers of all time. (They include *Protracted Warfare, The New Stage in the War,* and *New Democracy.*) He is entirely Chinese in thought and temperament, and in his lectures he constantly refers to Chinese life and history rather than to Marx, Lenin, and the Russian Revolution. Although Mao is the leader of the Communists, Snow found him to be so only by common consent, in no sense a dictator. The position of *Tsung-tai,* which Chiang Kai-shek holds in the Kuomintang has no counterpart in the Communist Party, and Mao exercises his influence chiefly through his position in the party Politburo and on the military committee. He holds no official posts in the Border Government, although everybody calls him Chu-Hsi or chairman, the title he had when he was elected head of the Soviet Government back in the days of Kiangsi.

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MARCH, FREDRIC Aug. 31, 1897- Actor
ELDRIDGE, FLORENCE Sept. 5, 1901- Actress

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One of the most famous theatrical couples, Fredric March and Florence Eldridge are top stars of both stage and screen. Mrs. March has always been of the stage, and she has made a few films on the side only to be near her husband, to whose career she subordinates her own, taking "only such engagements as would fit in with her husband's." Mr. March, however, is primarily of the screen, having made his great success on the stage only upon his return to the legitimate theatre after ten years of film work. "It has been my experience," March says, "that work on the screen clarifies stage portrayals and vice versa." He believes that it is a good thing to be able to change from one medium to the other. "You learn to make your face express more in making movies," he said. "And in working for the theatre you have a sense of greater freedom."

Frederick McIntyre Bickel, under which name Fredric March came into the world, was

FREDRIC MARCH

born in Racine, Wisconsin on August 31, 1897, the son of John F. and Cora (McIntyre) Bickel. He attended the Racine public high school and the University of Wisconsin, from which he received his B. A. degree in economics in 1920. According to a press release he was graduated with honors and received a scholarship in banking which took him to the National City Bank in New York. For five years Bickel (as he then called himself) is supposed to have led the life of a bank clerk. Then, in 1925, he was stricken with acute appendicitis while at work. "Stretched out on the floor of the National City Bank . . . squirming in agony," he let his fancy wander to distract his mind from the coming operation. As he went under the anesthetic, he visioned himself a great actor. Later he decided to leave banking for the stage. He had no real idea of what actors did to become actors, but he had a vague idea that they made photographs of themselves, and that they left them with agents. Accordingly he had a number of inexpensive portraits made in what he considered striking poses. He took them to agents and waited and waited, but with no response.

According to the press release, for a long time Bickel disdained the "commerce" of the motion pictures, preferring Shakespearean roles. Unable to get a job on the legitimate stage, however, he finally became an extra in a picture called *Playing the Piper*, produced at the old Paramount Studio in New York City. His respect for the motion pictures grew when he got his pay check that evening and found he had earned $7. He figured in the mob scenes of various other pictures, supplementing his income by posing for such commercial artists as Dean Cornwall, Howard Chandler Christy, and Neysa McMein '41, and helping to immortalize shoes, cravats, and shaving cream. All this time, of course, he was still striving by various methods to get a job on the stage. He had heard that David Belasco was going to produce *Deburau*, had applied for the job of "super," and had been rejected. He applied again, this time was given a small speaking part, and he made his stage debut at Ford's Theatre in Baltimore, under his own name, Fred Bickel. Later that month the play moved to New York, and Bickel with it. During the run of the show he was promoted to the rank of assistant stage manager, and he became understudy for five or six of the major players.

All this is according to the press release, but the greater part of it seems to be, at best, apocryphal, for records show that March's debut in *Deburau* occurred on December 7, 1920, the alleged year of his graduation from college. It seems evident also that March had thought of becoming an actor in his undergraduate days, for he had been "the leading thespian of the Haresfoot Theatrical Club" at the University. In *Deburau* March played a variety of roles, ranging in one evening from the prompter to Victor Hugo.

When *Deburau* closed March got a part in the George Ade's show *County Chairman*, in which he had appeared in college. He then played the second juvenile lead in a road company of *Shavings*, and came back to New York for a part in Al Jolson's '40 production of *Lei Aloha*. His first big part was in a William A. Brady production, *The Law Breaker* (1922); then he appeared in stock in Dayton, Ohio; and, upon returning to New York, he was engaged by John Cromwell to play the juvenile lead in *The Melody Man* (1924). It was then that, at Cromwell's suggestion, Frederick McIntyre Bickel changed his name to the more euphonious "Fredric March." He toured Europe next and came back to stock in the summer of 1926. He played with a stock company at the Elitch Gardens Theatre in Denver, Colorado. The leading lady of that company was Florence Eldridge.

Florence Eldridge was born Florence McKechnie in Brooklyn on September 5, 1901, the daughter of James and Clara Eugenie McKechnie. Upon her graduation from Girls' High School of that borough Florence decided to become an actress and applied to Broadway producers for a part, but without success. Finally she made her debut in stock, appearing as the parson's daughter in *Seven Days Love*. Her first Broadway assignment was in the chorus of Jerome Kern's musical comedy, *Rock-a-Bye Baby* (1918). "She rushed to the front so rapidly that within three years she was a darling of the Theatre Guild" in *Ambush* (1921), for which she was acclaimed as "one of the brightest chapters in the season's theatrical history." Following her triumph in *Ambush*, she steadily increased her stature by her performances in various hit plays, among which were *The Cat and the Canary* (1922) and *Six Characters in Search of an Author* (1922). When she played the role of Daisy Fay in F. Scott Fitzgerald's *The Great Gatsby* (1926), she was on the threshold of stardom. It was then that she met Fredric March, with whom she played for the first time in Molnar's *The Swan*. The following spring (1927) they went to Mexico and were married on May 30.

The marriage cost Miss Eldridge her position as leading lady that summer, for the management thought it unromantic to have a man and wife head their company. Miss Eldridge, therefore, stepped into the background, "believing that the man's career should come first," and March headed the troupe.

Later in 1927 the Theatre Guild sent out its first traveling repertory company, which was headed by Mr. and Mrs. March. "It was brutal," said March of the tour. "We played everywhere but in theatres. We innocently got in wrong with all the Chambers of Commerce and spread ill will like crazy. But we loved it. I wish we'd kept a diary." The March tour, according to the New York *Post*, was not managed with the precision of Guild affairs today. "The repertory company was booked into an outlandish series of places by an independent agent who didn't care a hang whether the troupe played in beer halls, schoolhouses, barns, or gymnasiums, so long as it played somewhere." In one particular "theatre," March recalls, the dressing rooms were converted horse stalls.

After a few more seasons in Denver, in 1928 the Marches traveled to Los Angeles, where March had secured the lead in *The Royal Family* at the El Capitan Theatre on Hollywood Boulevard. At that time sound had just come into motion pictures, and the industry had discovered to its horror that many of its handsome young men could not talk, at least not well enough for the microphones. There was a "crying need" for good looking actors with trained voices. March was promptly signed by Paramount Studios, and his first picture role was in *The Dummy* (1928). After roles in a half-dozen pictures he was made a star when he played in *The Royal Family of Broadway* (1931). He was a success, and for ten years he remained in Hollywood, making no effort to return to his first love, the stage. He appeared in a large number of pictures, among which were *Dr. Jekyll and Mr. Hyde* (1932), for which he received the Academy Award; *Design for Living* (1933); *Death takes a Holiday* (1934); *Les Miserables, The Barretts of Wimpole Street,* and *Anna Karenina* (1935); *Anthony Adverse* (1936); *A Star Is Born* (1937); and *Susan and God* (1940).

Meanwhile Miss Eldridge had also started on a cinematic career. She made her debut in *The Studio Murder Case* with her husband, and continued with him in such pictures as *Les Miserables* (1935) and *Mary of Scotland* (1936). She also appeared in some pictures without March and received excellent reviews. After several years, however, she decided to limit herself to one picture a year, in order to have some home life, and she returned to the stage for several solo ventures.

In 1938 March returned to the legitimate stage as Richard Steele in *Yr. Obedient Husband,* co-starring with his wife. The play was a failure, closing in a week; the reviews "shredded" the Marches' souls. Setting something of a precedent, they apologetically inserted a small advertisement in the theatrical columns. It showed a sketch of two trapeze artists missing each other's grip in mid-air. The legend underneath read: "Oops, sorry!"

Since then March has alternated between the stage and the screen. He appeared with his wife in the plays *The American Way* (1939); *Hope for a Harvest* (1941); and *The Skin of Our Teeth* (1943). The last was enthusiastically received by the critics as a "vital and wonderful piece of theatre," and the Marches' performances were commended. "The casting of this production," one reviewer remarked, "was nothing short of inspired. . . March plays . . . with immense power, and Miss Eldridge is right behind him in giving a parable of human sympathy and warmth." March also appeared in the films *So Ends Our Night* and *One Foot in Heaven* (1941); and *Bedtime Story* and *I Married a Witch* (1942). March has been mentioned for the role of the American humorist in *The Adventures of Mark Twain* which Jesse Lasky hopes to produce. In the fall of 1943 he set out on a 33,000-mile tour of Army camps abroad as a U. S. O. entertainer.

Vandamm
FLORENCE ELDRIDGE

Look Magazine wrote: "An honest survey of acting talent in Hollywood reveals Fredric March as a nonpareil among the leading men. Gifted to begin with, he has never succumbed to the Hollywood process of type casting, but has remained versatile and enterprising. Each of his performances has been new and provocative. He has a fine dramatic talent and a choice sense of comedy." An actor who has contrived "not only to flutter feminine hearts, but to maintain himself high in masculine esteem," March, according to other critics, usually turns in an excellent performance. "He has," wrote the New York *Times'* critic, "a natural talent for character parts, but he also has the imagination, the strength, and the skill to illumine ideas and to pull a play together." March usually plays character parts on the stage, romantic leads on the screen.

Miss Eldridge has been admired for her beauty as well as for her histrionic ability. One critic remarked of her appearance in *The Love Habit* (1923) that she "affords more than the customary excuses for two actors to be mad about her." She always has been considered an "effective actress" who fills her roles with "unusual excellence."

Six feet tall, Fredric March weighs 170 pounds, has dark brown hair and brown eyes.

(Continued next page)

MARCH, FREDERIC, and ELDRIDGE, FLORENCE—*Continued*

Although, according to Charlotte Hughes of the New York *Times,* "he speaks slowly and thoughtfully, without nervous mannerisms and with none of the theatrical gestures so many play folk seem to have . . . his deep, resonant voice, his tall and splendid figure and extreme good looks remind you that it is a famous actor speaking." His favorite sports are tennis, riding, and swimming. Photography is his hobby, and he maintains his own darkroom at home where he experiments with sixteen millimeter films in color. Mr. and Mrs. March live in a quiet apartment on East End Avenue in New York City. They stay there every winter so that their two adopted children, Penelope and Anthony, can go to the same school and have the same friends year after year. They also have a farmhouse in Connecticut and a home in Hollywood. March has been "using his talent for the benefit of the country," taking part in volunteer radio shows for various departments of the United States Government as well as entertaining in Army camps.

When the Treasury Department made public the top salaries in the country for 1937, March was fifth on the national list, following William Randolph Hearst's $500,000 with $484,687. "Nobody in his right mind sneers at a job that pays in six figures like that," remarked the New York *Times*' Miss Hughes, and March does not sneer at Hollywood. "I'd feel very badly," he said, "if I thought I couldn't get back to Hollywood to make pictures again, just as I'd feel badly if I thought I couldn't play on the stage in New York."

When the Dies['40] Committee accused Hollywood of being a hotbed of radicalism, March denied the accusation in an article in *Liberty* which appeared on May 4, 1940. His defense of the film city was that "there are men of intelligence and good will everywhere. Perhaps Hollywood has a few more than her share. . . It may be that some of us more gullible, 'highly overpaid' pariahs made a great mistake several years ago in joining an organization that set itself up to fight Nazism—and did fight it. It may be that its officers are in the pay of Moscow and get their orders directly from the Kremlin. Until proved 100 per cent wrong, I shall stand by my conviction that that is complete and utter bunk. . . Perhaps after studying the records of the Mooney case for two solid months, and sitting in on some of the hearings in San Francisco, it was wrong to come to the conclusion that a great miscarriage of justice had been done."

"All in all," March concluded, "it's a pretty sick and sorry world at the moment. But thank God there are a few of us dim-witted liberals who continue to put our necks out for what we hope will prove to be the Right—the side that the Men of Good Will are on." Later Representative Dies retracted his former allegations and said there was no evidence that March ever had been connected with Communist activities. He declared, however, that March, "apparently out of humanitarian impulses," had contributed to and permitted use of his name by organizations that the committee investigating un-American activities "has unanimously found to be among those in which Communists are in leadership."

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MARCHAL, LÉON (mar-zhal') June 8, 1900- Diplomat; author

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Léon Marchal recently attracted the public eye because of the suddenness with which he broke with the Vichy Government after having served it for two years. A notable figure in French diplomatic affairs, Marchal was connected with the Canadian Consular Offices until 1933. When the Nazis occupied France, Marchal continued to serve under Weygand['40] and was instrumental in getting supplies through the blockade to North Africa. He resigned his post as Counsellor at the French Embassy in Washington in protest at Laval's['40] return to power. His book, *Vichy, Two Years of Deception*, gives an account of the rise and fall of the Pétain['40] regime as seen from the standpoint of a seasoned statesman. Marchal is now general secretary of the French Protectorate in Morocco with the rank of Plenipotentiary Minister.

Marchal was born in Badonviller in the old province of Lorraine, France on June 8, 1900, the son of Charles and Marie (Cronel) Marchal. At the age of seventeen he fought in the First World War as a volunteer in the French Army. On his return from the battlefront he devoted some years to the study of philosophy, contemporary history, and economics at Strasbourg and at Paris.

The political career of Marchal dates from 1923 when he was for several months attached to the financial services of the Interallied Control Commission for the Ruhr Territory. He spent the years between 1925 and 1929 in the Baltic States as French adviser to the Estonian Ministry of Foreign Affairs, after which he entered the French Foreign Service, exercising consular functions in Canada until 1933. In 1934, the year of the execution of the S. A. chiefs, the assassination of Dollfuss, and the death of Hindenburg, Marchal was stationed in Munich as secretary at the French Legation. The following year he was commissioned to Morocco in the capacity of chief of the Trade and Industry Department, a post which he held for six years. While in the latter office he was charged with frequent foreign missions which took him to London, Berlin, Berne, and Washington.

In 1940, after the fall of France, Marchal was still stationed at Morocco. Despite the fact that he found himself in the employ of the Vichy Government, Marchal claims that he was opposed to the French armistice with Germany and to the breaking of the Anglo-French alliance. He states that, like many of the Frenchmen in North Africa, he "refused to concede that a capitulation manifestly contrary to the will of the French people could put an end to the state of war between France and Germany." It was for this reason that in 1940 he held the secret conferences in Madrid, Lisbon, and Tangier which led to the first negotiations for the sending of supplies to North Africa: his purpose was to erect a barrier against German penetration in the French Empire by "maintaining economic relations with the free world." By this procedure he hoped to prepare the way for the French overseas territories to break with Vichy and to re-enter the War.

Marchal arrived in Washington in April 1941 to serve as Counsellor under Gaston Henry-Haye '40 at the French Embassy. His functions were connected only with matters pertaining to North Africa; he did not participate in any other activity of the Vichy representation. Throughout the entire year which he spent in Washington, Marchal pursued a policy which he hoped would "reasonably counteract the development of Franco-German collaboration and maintain the spirit of resistance in North Africa."

The return of Pierre Laval to power on April 21, 1942 caused Marchal to realize that his efforts were hopeless. With what was regarded as considerable courage at the time, Marchal resigned his post and openly joined General de Gaulle '40.

Marchal's break with Vichy brought a suggestion from the Macmillan Company of New York that he write an account of the Vichy regime "and the fatal evolution which led to it, from concession to concession, to the last stage of enslavement." The resulting book by Marchal, entitled *Vichy, Two Years of Deception,* was published early in 1943. In it Marchal patiently reviews the history of the Vichy Government, sketches the main figures comprising the Vichy outfit, and gives an account of his own efforts in attempting to counteract German influence in North Africa. An interesting aspect of the book is the characterization of Pétain as a deluded old man who naïvely believed that the Nazis could be dealt with according to the rules of fair play.

The book was received with divided critical opinion. Walter Millis of the New York *Herald Tribune* thought that M. Marchal had brought the known facts about France into a "useful perspective," thereby clarifying some aspects of the scene in France. On the other hand, the *Times* reviewer, John Chamberlain '40, rendered a less sympathetic judgment. He wrote: "M. Marchal's book will aid and comfort those who like to indulge in the sort of armchair analysis and social therapy that can solve the Indian question in a New York bar, or the African question in a New York skyscraper. As such it will do no good." Still another critic stated that Marchal's intimate knowledge of the French political and economic background qualified him "to recite this somber page of French history with a fair approximation to accuracy. . . He knows the atmosphere of Vichy from first-hand observation, and he is able to throw interesting light on Pétain's breach with Laval in December 1940."

LÉON MARCHAL

In January 1943, after serving on the diplomatic staff of the Free French National Committee for a short time, Marchal was promoted to the rank of "consul de première classe." Later he achieved the rank of general consul second class, and on June 19 he was taken out of the consulary class altogether and appointed general secretary of the French Protectorate in Morocco with the rank of Plenipotentiary Minister.

On June 7, 1927 Marchal was married to Manon Siéger. They have five children—Genevieve, Jeanne, Bernadette, Henri, and François. Marchal is a Roman Catholic.

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Marchal, L. Vichy, Two Years of Deception 1943

MARETT, ROBERT R(ANULPH) June 13, 1866—Feb. 18, 1943 Internationally known anthropologist; rector of Exeter College, Oxford, since 1928; author of many books in his field; recipient of many honors and honorary degrees.

Obituary

N Y Times p13 F 20 '43

MARKOVA, ALICIA (mär'kōvə əli'zhiə) Dec. 1, 1910- Ballerina

Address: b. c/o Hurok Artists, Inc, 711 Fifth Ave, New York City; h. 11 Marble Arch, London, W. 1, England

Called the greatest classic ballerina of her day, Alicia Markova has been compared to the famous Anna Pavlova, not only for her dancing, but for her physical appearance as well. Markova's dancing has been received with almost unanimous enthusiasm by critics all over the world. "She has brought her

ALICIA MARKOVA

art," writes John Martin, dance critic of the New York *Times*, "to that point beyond technique where the medium itself becomes her natural means of expression. What a torment she must be to the shades of all the nineteenth century ballet masters who bent every effort to devising movements that would seem difficult. There is no virtuoso trick that she does not deacrobatize, make simple, poetic, and elegant. On the basis of this magnificent command of movement she is free to devote herself to the dramatic and stylistic verities of the story and its manner of telling."

Despite her "Russian" name, Alicia Markova is an Englishwoman, born Lilian Alicia Marks, on December 1, 1910, in a suburb of London. Her father, Arthur Marks, was an English engineer; her mother, the former Eileen Barry, hailed from the south of Ireland; there are also Spanish and Polish-Jewish strains far back in her ancestry. As a child Lilian Alicia was sickly, the result of a series of prolonged battles with chicken pox, German measles, scarlet fever, whooping cough, and diphtheria. Her appearance when she was nine years old seems to have been rather appalling, for she has been variously described at that age as having been "pallid", "undersized", "scrawny", "knock-kneed", "flat-footed," and "spindle-legged." Her mother took her to a doctor to see what could be done. The particular medical man Mrs. Marks happened to hit upon had been reading a book on the ballet in his spare time. He suggested, therefore, that, instead of the iron brace customarily used in such cases, she might try ballet dancing on the little girl to see if it would strengthen her muscles.

Lilian Alicia was promptly enrolled at Miss Thorne's Dancing Academy in London, and, not only did the treatment do all the doctor had hoped for, but, within two years she had risen to the title of "the child Pavlova," and had appeared on the professional stage in the pantomime *Dick Whittington* with conspicuous success. Her name appeared on the program as Alicia Marks—she had dropped the Lilian in the first of the transformations which her name was to undergo. At that time the first Russian ballet dancer to open a school in London was Princess Seraphine Astafieva, a former pupil of the Imperial Schools and for a time a principal in the Diaghilev Ballet. One day, during one of the morning classes, a young woman, accompanied by a very small and very timid little girl, appeared in the doorway and presented Mme. Astafieva with a visiting card bearing the words: "THE MINIATURE PAVLOVA." She was opening her mouth to expand upon the artistic merits of her little Alicia when Astafieva exploded and nearly terrified the miniature Pavlova into a fit. Exactly what the ballet teacher said has been lost to posterity, for every source quotes her differently, but it was something to the effect that there was only one Pavlova, that there could never be another, and that all mothers were alike—they thought that just because their offspring could "stand on one toe and wobble" they were all Pavlovas. Then she slammed the door in their faces.

The mother and daughter, after returning home, discussed the situation, destroyed the offending cards, and induced Mme. Astafieva to watch Alicia dance. When Astafieva saw her perform she herself made the comparison to Pavlova, and accepted the little girl into her class, which included a boy named Patrick Healy-Kay who was later to become a shining light of the ballet world under the Russian name of Anton Dolin. "Alicia and I worked side by side at Astafieva's school," he wrote in his memoirs, "[she] annoying me as much as she did the other pupils with her unbelievable ease of being able to do anything without any apparent worry or trouble. I remember her then as a thin, too thin child, with a face much too old for her frail little body." The little girl, friends relate, was "impossibly good"—the only misdeed she had ever committed in all of her childhood was to wipe the floor with a face flannel, and she shuddered whenever that horrible act was related to others. Her contemporaries called her "Sphinx" and it was not intended as a compliment.

The famous Sergei Diaghilev of the *Ballet Russe* had seen the child dance and toyed with the idea of having her dance in his *Sleeping Princess,* but difficulties in getting a labor permit caused him to give up his plan. Furthermore he hated children and, unlike other impresarios, never had had one in his company. When Alice was thirteen or fourteen, however, her father died, and, in order to help support the impoverished family, it was decided that she was to go into vaudeville—a horrible fate, for it would, it is said, have completely ruined her future as a ballet dancer. For the sake of art Diaghilev overcame his prejudices and took her into the *Ballet Russe*, providing her with the governess and all other cultural and educational advantages required by the law and his own theories. Her family, traditionally considering the stage highly improper, was extremely shocked. Her grandfather never forgave "this unpardonable affront to the family name and reputation," and has refused to hold communication with his granddaughter ever since.

The first important decision that confronted the young dancer upon her entrance into the *Ballet Russe* in 1925 was that of a suitable name for herself. Naturally an English name was out of the question, for, as everyone well knew, only the Russians were noted for their dancing. "After a heated discussion and references to Tolstoi and Dostoevsky," wrote the ballet commentator Arnold Haskell, "we settled on the obvious 'Markova,' and then watched this English girl gradually growing acclimatized, even to the extent of wrestling with her hair, which had then to be worn in a severe, well-defined manner."

"It is very necessary for sound training," says Markova, "to work forward from the last row. Gradually, if you improve, you earn a small position, then you are in the front row, and if you still improve you are given small parts, then solos. That's how ballerinas should be made." Accordingly Markova began in the last row of the corps de ballet and worked her way into small roles, being carefully prepared for the chance as prima ballerina that would have been hers had Diaghilev lived. In the very last interview he gave to the press he said: "Watch my little English girl." In 1929, when she was nineteen, Diaghilev died, just at the beginning of the season in which she was to play a principal role for the first time. For a while she remained at Monte Carlo, and then returned to England, where she danced for a living in the "commercial" theatre, hurrying, with her make-up still on, over to the struggling Ballet Club, founded by Marie Rambert, "to dance again for art's sake." With and without Dolin she danced in music halls and cinema houses, often dancing as many as four times a day, and, says Dolin, "to the dismay of the highbrows, we were an enormous success." Markova danced with the Camargo Society and then, rediscovered by Frederick Ashton, became in 1932 the star dancer of the Vic-Wells Company, the pioneers of English ballet. At first "one performance in three weeks was all it could muster an audience for, and then you could count the house on your fingers."

Eventually the Vic-Wells Company prospered, but, when she was twenty-five Markova left it in order to form her own company with Dolin. From 1935 until 1937 the exclusively English Markova-Dolin Company toured the British Isles. London by that time had become the ballet capital of the world and Markova "its undisputed queen." "Markova," writes Dolin, "owes a great deal to me and would herself be the first to admit this. Not only was I the first person to proclaim her as a great dancer, with both the spoken and the written word, but I was able to help her in no small way to show her talents to greater advantage when I partnered her than she had been able to do in other hands and other conditions. Long before the press called Markova a ballerina I had said she was that publicly, and more than once."

Early in 1938, however, Markova left the Markova-Dolin Company in order to join Massine's '40 newly created *Ballet Russe*. Dolin placed the blame for her departure on "the anxieties of managership", "the atmosphere of the theatre and its petty disagreements," and an accident that she had suffered at that time. With the *Ballet Russe* Markova became involved in difficulties with a Russian male dancer who had been accustomed to receiving all the plaudits himself. When, at the London première, audiences called for Markova and not for him, he became exceedingly irritated. At the New York première in the Metropolitan Opera House the two were to disport themselves in *Giselle*, in which heart-rending tale Markova was supposed to return as a ghost and dance on the flowers her grief-stricken lover had strewn on her grave. Since real (and slippery) lilies would be a decided traffic hazard, paper property lilies are always used. That night, however, the lover, played by the jealous Russian, decided that a touch of realism would enhance the proceedings, so he scattered real lilies over the stage. Markova rose from her grave bathed in a lurid green spotlight and "found herself hopping over squashed lilies." Despite the "mangled vegetation" oozing all over the stage, Markova scored a personal triumph. The next night an unsigned note awaited her at the theatre. "Do not dare to dance tonight!" it said.

Still not realizing that these sinister occurrences were not mere coincidences, but formed part of an evil plot, Markova went on. Trustfully floating out from her grave into the waiting arms of her dastardly partner, she received a rude shock when she was set down hard on one foot. A searing pain shot up from her ankle, and the injury was so severe that she could not dance for the next three weeks. Unfortunately records do not show with what end the villain met.

After the outbreak of the War the *Ballet Russe* remained for the most part in the United States and in South America. In 1941 Markova and Dolin joined a new company, the Ballet Theatre, which otherwise is almost all-American in cast and management. Since then she has toured the United States with the company, in which she is the leading dancer.

In the summer of 1941 Markova and Dolin directed a ballet school and International Dance Festival in the Berkshires. There the two ballet dancers together with a number of dancers from the Ballet Theatre took up residence. Guest stars also gave performances and lectures. The afternoon performances were preceded (Markova and Dolin are both English) by four o'clock tea.

Critical reception of Miss Markova in the United States has been uniformly enthusiastic. The harshest criticism that seems ever to have been made of her was that one of her roles was beautifully danced and beautifully played —"if one demands more, it is only because perfection is Miss Markova's own standard." Otherwise, reviewers say: "I can only splutter my admiration, not only for her incredible precision and style, but for an economy of motion that I have never seen the like of" (*PM*); "She is the miracle that never fails" (New York *Times*); "The art of this ballerina passed beyond the limits of personal achievement and took its place among the few benevolent abstractions in a world at war" (New York *Herald Tribune*); "She is queen of the kind of ethereal light and vir-

MARKOVA, ALICIA—*Continued*

tuoso strength that audiences most associate with ballet" (*Time* Magazine); "Markova is the only ballerina I have seen who actually is what the ballet technique ideally aims to achieve. Her timing, elevation, and legato are unique. It is as though the air were her element, as though no effort were involved in the most difficult of technical feats" (*Nation*); "Looking at her in despair of analyzing [her art], one can only say what Shaw said of Duse, that she 'has been helped to her supremacy by the fortunate sternness of nature in giving her nothing but her genius'" (*Theatre Arts*).

Although primarily a classic dancer, Markova, according to Robert Lawrence, is "as superb in modern dance as in the classic style." The same critic was moved to add later that Markova was "not only the greatest dancer of her time, but also the greatest actress. The ladies of the spoken drama might profit by her simplicity and directness, the complete immersion of herself in the part." Although she is English, her Russified name is appropriate, for she is a Russian dancer. She has been trained in the Russian school, dances in the Russian manner, and has made her greatest success in Russian works, among which are included *Giselle* (her favorite, and probably her greatest, role), *Swan Lake*, *Princess Aurora*, and *Les Sylphides*.

Although she is not one of the glamorous beauties of the ballet, Miss Markova is a nice-looking English girl with a "soft-spoken, almost baby-like voice." Still underweight, however, she requires eight hours' sleep plus a short afternoon nap, four cups of tea daily, and plenty of food to keep her up to her ninety-eight pounds (she is five feet two inches tall). The *Christian Science Monitor* described her onstage as an "airy, drifting creature, light as ether, white as moonlight. This is Markova—luminant, beautiful, spirituelle." As to Markova's similarity to Pavlova, Margaret Lloyd writes: "There is some physical resemblance, in the heart-shaped face, the sleek dark hair, the luminous dark eyes, the delicacy of form. There is some artistic resemblance in the style of dancing, the style of the winged creature, inhabitant of air and of the spirit. But Markova is not a copy of another great artist. She is a great artist herself—communicant of beauty and poetry—with an ineffable quality of her own."

Miss Markova's family still remains in Britain—her mother and three sisters have been obliged to live in the north of England since they were bombed out of their London flat. She herself resides at present in the United States. In the fall of 1943 Miss Markova was recovering from an operation made necessary by complication of an old injury. She rejoined the Ballet Theatre troupe in December. An engagement at the Radio City Music Hall was to follow with Anton Dolin as her partner.

Markova makes all her own flowered headdresses and designs some of her costumes. She cleans all her ballet shoes—size four—herself. She wears out on the average of two pairs a week and gives her old ones away to fans as souvenirs. During almost all her waking hours she dances. She also likes to attend concerts for, she says, "I adore music." In the spare moments left to her she likes to play gin rummy and usually wins.

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MARQUARDT, ALEXANDRIA 1866(?)—Apr. 23, 1943 Russian-born harpist, known as the "Paderewski of the Harp"; wife of John Marquardt, the violinist.

Obituary

N Y Times p13 Ap 24 '43

MARSHALL, TULLY Apr. 13, 1864—Mar. 10, 1943 Stage and screen character actor; appeared in 250 plays and more than 100 films; last seen in *Ball of Fire, Moontide,* and *This Gun for Hire;* real name William Phillips.

Obituary

N Y Times p21 Mr 11 '43 por

MARTEL, GIFFARD LE QUESNE Oct. 10, 1889- British Army officer

Address: b. c/o Ministry of War, London, England

Great Britain's outstanding tank expert, Lieutenant General Giffard Le Quesne Martel, commander of the Royal Armored Corps, has been made chief of the British Military Mission to Moscow. Since his arrival in Russia (April 1943) he has been conferring with the Red Army's Marshal A. M. Vasilevsky '43 on current war problems.

Called "a man with a punch," General Martel has been a champion British Army boxer. In his boxing days he was known as the Slosher, since he habitually ended a story of his adventures with: "So I sloshed him one!" Spirited and vigorous at fifty-odd, Martel is still a good slosher, whether with the gloves on, in a tank at the Front, or battling for increased Army mechanization.

General Martel's father was also a distinguished soldier, Brigadier General Sir Charles Martel, who was chief superintendent of ordnance factories, a professor of artillery, and principal experimental officer at Woolwich. The son inherited the father's technical skill. Born on October 10, 1889, Giffard Le Quesne Martel was educated at Wellington, which has produced a number of great soldiers. Because of his interest in machinery he specialized in mechanical science as it applied to Britain's Army, and studied for a degree as a member of the Institute of Mechanical Engineers. At twenty he obtained his commission in the Royal Engineers.

Not long afterward the First World War began, and Martel served with distinction in France and in Belgium. He was with the tank forces from the beginning. He became a brigade major in the newly formed tank corps; and when the British tank drive was shaping up at Cambrai in 1917, Martel disguised himself so that no hint of the surprise attack might leak out when he went to reconnoiter the ground. Wearing a bowler hat and false whiskers, he announced that he was a Member of Parliament inspecting the Front.

Having returned from service with a D. S. O. and several mentions in dispatches, Martel really went to work on tanks. He didn't like the "big Willies," the first British tanks of the War, which were too clumsy and too conspicuous as targets. Around 1925 he invented the "one-man tank." With no blueprints to aid him, he raided automobile junk piles, got an engine from a Maxwell, a rear axle from a Ford truck, and other odds and ends, which he pieced together into a manageable, fast little tank. He went to a factory for a caterpillar tread, and the job cost him $1,600. Martel's tank got him the attention of the War Office, and started him on the way to becoming a tank expert. He later designed a tank in which the soldier lies flat on his stomach and fires a machine gun as he drives.

In the post-War years Martel fought for better tanks and more efficient Army mechanization. He wrote a book, *In the Wake of the Tanks* (1931), a vehement appeal for mechanized preparedness, said to have been "one of the most widely discussed military books ever written." Other British officers who battled for modern mechanization got into trouble with the high command for being "too zealous," but Martel somehow came through without censure. He continued his military service, both in Britain and in India, in commands and in various staff appointments. For a time he was an instructor at the Staff College in India. During the four years immediately preceding the outbreak of the Second World War, he was assistant and deputy to the director of mechanization at Britain's War Office.

Early in 1939 General Martel took command of the 50th Infantry Division, which he commanded in France and during the evacuation at Dunkerque. He was with this division at Arras in May 1940 and, through his ingenious and brilliant generalship, they succeeded in breaking eight miles into enemy territory. This is said to be the first occasion on which a German Panzer advance was routed. Martel and his men took 600 prisoners and left dozens of new German tanks blazing in the field.

On his return to England Martel was appointed commander of the Royal Armored Corps, chief bulwark of Britain's defense when and if invasion comes. It contains as "big and diversified a herd of hell-buggies" as anyone, even Martel, could want. He has also been employed, since 1941, on special "secret work" for the Army. Martel, who long ago declared that "mechanization will go on until every battalion is backed by machines of transport and attack," and whose ability as a military engineer is outstanding, went well qualified to Russia as head of the 1943 British Military Mission. He was, of course, present at the Cairo and Teheran Conferences.

British Official Photo

LT. GEN. GIFFARD LE QUESNE MARTEL

General Martel is said to have "an almost shy smile and a quiet manner of speaking. He has a small mustache and the high-domed forehead of the traditional man of learning." He is, however, "hard as nails, and has a bold protruding chin that has invited many a punch in the ring." It was in London's East End that he took most of his boxing training in his early Army days, to become the British Army officer's boxing champion in the light-heavyweight class. He still is fond of boxing, and "likes nothing better than to visit some club in London's East End with a parcel of boxing gloves under his arm in order to have a few rounds with some of his old friends."

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MARTIN, GLENN L(UTHER) Jan. 17, 1886- Aircraft manufacturer

Address: b. Glenn L. Martin Co, Baltimore, Md; h. 3703 Greenway, Baltimore, Md.

In a half century Glenn L. Martin has progressed from improvising kites in a corner of his family's living room floor to the presidency of the nation's largest airplane manufacturing company, whose plants occupy over 5,000,000 square feet of floor space. The outline of this fabulous career in the 1942 *Who's Who in America* runs into sixty-seven lines and is one of the longest entries in the volume.

Martin's story would be incomplete without proper emphasis on the part his mother played in helping and inspiring him. Martin once told newspaper interviewers that what influenced him most in his long career was "my mother who encouraged me to believe

GLENN L. MARTIN

in myself." She had sufficient confidence in his pioneering inventions to fly with him in his airplanes when they were little more than motorized kites. In 1943, in her late 70's, she is still actively interested in airplanes and is regarded as the "Grand Old Lady of Aviation."

Glenn Luther Martin was born in Macksburg, Iowa on January 17, 1886, the son of Clarence Y. Arminta (DeLong) Martin. All who have written about him have agreed that he was an unusual child. Stories are told of his dismantling a cultivator when three years old, of his shooting rabbits at six, and driving a team across the prairie from Liberal to Springfield at eight. The Martins had moved to Liberal, Kansas in 1888. There had been a land boom in that state, and Glenn's father, "an opinionated and cheerfully intense little hardware dealer," followed the wheat-hungry army with his carload of plows and farming implements and opened a store on Liberal's Main Street.

Air propulsion interested Martin as a child. At an early age he rigged up a sail, first for an express wagon, later for a tricycle. Kite flying was a favorite sport in Liberal, and it was kite flying which gave Martin his earliest practical experience in aerodynamics. Discovering that the traditional tail dragged the kite downward, Martin dispensed with it and, after a few additional innovations, built a box, biplane-shaped kite that flew almost vertically. When his kite won a local contest he received orders to make similar ones at twenty-five cents apiece. According to Alva Johnston of the *New Yorker,* Martin combined his talent for aerodynamics with a sound business talent. The kites were sold on the installment plan and in his living room factory he turned out three a day.

A few years later the family moved to Salina, Kansas. The little town offered few avenues for amusement for its younger generation. Young Glenn occupied his time making his own toys, analyzing the flight of ducks and prairie chickens, taking apart clocks, and tinkering with machinery. His mother fostered his mechanical bent and would frequently read him magazine accounts about the flight experiments of Chanute and Lilienthal. Seeing a newspaper photograph of one of the early biplanes, Glenn promised his mother that some day he was going to make one and fly it. His mother saw no reason why he could not. She always felt certain that her son could do anything anyone else's son did and do it much better. Glenn's father, however, was the skeptic of the family. To him all this business of flying was so much foolishness, and he frowned on his son's waste of time and money. As Glenn devoted more and more of his energies to aviation, the alarmed father feared that the boy had taken leave of his senses. It was many years later that the elder Martin (who died in 1935) finally conceded that his son "possibly had something."

While attending high school in Salina, Glenn worked in his spare time at a local bicycle shop. After graduation he enrolled for a business course at Kansas Wesleyan University, but his heart was more in biplanes than in bookkeeping and within a year he quit the school. When the first automobile business opened in town he got himself a job as a garage hand and soon became an expert on motors. In 1905 his family moved again, this time to Santa Ana, California. There, after working a few months as a repairman, Glenn opened his own garage. At about this time news reached him of the success of the Wright Brothers at Kitty Hawk, North Carolina. He built himself biplane gliders and pusher-type airplanes and for many months practiced gliding from hills near Santa Ana. By 1908 he was ready for his great experiment—the construction of a motored biplane. All he needed now was a place large enough to build it in. He ultimately found the kind of building he wanted, an abandoned Southern Methodist Church which he rented for $12 a month. He painted the windows of the church and kept its doors locked. He worked only evenings, with the patient assistance of his mother, who held the coal-oil lamp for him while Glenn climbed about his contraption. In the daytime he continued in his automobile business, making money which he needed for his invention and learning the intricacies of internal-combustion engines.

After several hundred nights of work and an expenditure of over $2,000 Glenn Martin's first biplane was completed. He equipped it with a whittled propeller and mounted in the plane a Ford Model V, fifteen horsepower automobile motor. "I don't know where all the fifteen horses were," he told Roger Burlingame years later. "I never seemed to be able to get them all into the engines at one time." A more serious problem was getting the flying crate out of the church. He finally solved it by knocking out a wall of the building. To placate the horrified owner Martin spent a few more evenings in rebuilding the wrecked church.

In its final stage the first Martin aerial creation was highly reminiscent of the box-kites he had flown in the Kansas wheat fields.

But in it he learned to fly. Glenn Martin was, in fact, the third man in the United States to teach himself to fly in a self-made ship. In August 1909 he made his first flight, covering 100 feet at a two-foot altitude. Looking back after thirty-three years, Martin says that this two-foot altitude gave him the greatest sensation of his life. Several months thereafter he designed and built a second plane, doubling the horsepower. With the money he earned as a persuasive salesman of Ford and Maxwell cars he was able to establish in 1909 an airplane factory—one of the first in this country—employing three assistants. Charles Day, who is at present supervisor of aircraft production for the Canadian Government, was one of Martin's mechanics at the time. "Glenn used to neglect the auto business terribly," Day says. "When Friday came around I used to remind him of our payroll. Glenn would go through his pockets, shake his head, frown, and spend the afternoon selling cars. He always came back with our pay."

By the summer of 1910 Glenn Martin felt that he could fly as well as the Wrights. To be sure, he still had numerous mishaps, but they had never resulted in anything more serious than an occasional torn ligament. "The test of a pilot in those days," Martin recalls, "was whether he could walk away after an accident." Glenn Martin always could. Pictures of his "winged, crack-brained contraption" began to appear in the press with cautious statements that "allegedly" it could fly. Even his skeptical Santa Ana neighbors were willing to admit that the local boy had made good, but they doubted very much that he would live. Mrs. Martin still treasures a note sent her by their family physician, Dr. H. H. Sutherland, in which he wrote: "For Heaven's sake, if you have any influence with that wild-eyed, hallucinated, visionary young man, call him off before he is killed. Have him devote his energies to substantial, feasible, and profitable pursuits, leaving dreams to professional dreamers."

For the next two years, Glenn Martin was involved in a "daredevil" showman's career. The newspapers were full of his hairbreadth exploits. Towns started bidding for his services at Fourth of July celebrations and county fairs; he was considered one of the leading exhibition flyers in the country. Flying was rapidly becoming one of the most popular sports, and there were many races and tournaments offering cash prizes. He went barnstorming all over the West. In those rough and tumble days of aviation Glenn Martin was an oddity. He always looked solemn and dressed in black with a tall white collar like a preacher, and his colleagues called him "The Dude." What is more, among the pilots competing for prizes, he was the only "manufacturer"—already a leader in the industry, in fact. Not only did he fly his own manufactured plane but his trademark was also on most of the contesting machines. Every penny he earned in the exhibitions went into the factory, which he had moved in 1912 to Los Angeles. Because the name Martin was associated with Martin planes, he indulged in various publicity stunts. He tossed baseballs from the air, took aerial pictures, and once—though it was against his monastic code—carried a woman parachute jumper attired in red tights.

Despite his recklessness in the air, Glenn Martin was the quietest of youths on land. He had promised his mother never to smoke, drink, or swear, and this pledge he has kept to this day. In contrast to his pilot companions, he was extremely girl-shy and feared women more than engine trouble. One of his early passengers was Mary Pickford, for whom he played the villain in a motion-picture melodrama called *The Girl of Yesterday.* For piloting his plane and for his acting Martin received $700 a day. His most embarrassing experience occurred several months later. Valeska Surratt, a popular vaudeville star, hired him for a tour over Los Angeles. When they landed the actress planted three explosive kisses on his cheek. Blushing, Martin ran away. But it was too late. Photographers had already recorded the scene, which was featured in the next edition of the press. It created a national sensation which Martin found hard to live down. Spectacular public embraces were unknown in those days, and he feared that the "scandal" might hurt his financial standing as a reputable manufacturer of planes.

On January 12, 1912 he blazed the path for future air mail. With official permission from the United States Post Office, he flew a sack of mail from Dominguez to Compton, California, dropping it for a waiting mail cart. A few weeks later, he flew copies of a newspaper, the Fresno *Republican,* twenty-four miles to Madeira in twenty-five minutes with the ink still wet. On May 10 of the same year Glenn Martin attracted world-wide attention when he winged thirty-eight miles from Newport Bay, near Los Angeles, to Catalina Island and back in the first "extended" over-ocean flight. He accomplished the epoch-making trip in a "seaplane" of his own manufacture—a "gassed-up, fragile looking pontoon-equipped" craft with an inflated tire-tube on the fuselage as a "life preserver." (Twenty-five years later to the day —on May 10, 1937—Martin re-enacted his flight to Catalina, this time aboard the China Clipper, built at his own plant and regarded then as the world's best plane.)

Years before the First World War, Glenn Martin foresaw military possibilities in aviation and advocated flying reconnaissance and observation. He also anticipated present-day bombers. Together with Lincoln Beachey and Howard Gill, famous flyers of the day, he staged a "bombing" exhibition on the outskirts of Los Angeles. They flew over a stage-scenery fort and dropped "bombs" consisting of bags of flour. As each bag landed a charge of blasting powder was set off on the ground. Newspaper reporters apparently did not catch on and wrote enthusiastically about the "incredible precision" with which the flyers hit the targets. The show, however, attracted the attention of Army authorities.

A few days before the First World War broke out, on August 6, 1914, Martin stated in an interview: "The airplane will practically decide the War in Europe. Veritable

MARTIN, GLENN L.—*Continued*

flying death will smash armies, wreck mammoth battleships, and bring the whole world to a vivid realization of the awful possibilities of a few men and a few swift demons. For the old-time war tactics are no more. The generals who realize this quickest and fight first with flying death will win." With good humor he now admits that he was one war too soon.

The same year saw the upswing of Martin production. The results were the first armored planes and the famous model TT, a training plane built especially for the Army. From 1914 to 1916 Martin produced several additional models for the United States armed services and twenty-four machines for The Netherlands Government. By that time he was already employing 150 workers. In 1917 he merged his interests with those of the Wright Company under the name of the Wright-Martin Aircraft Corp., of New York but he withdrew from the corporation in the fall of the same year. In 1918 he reorganized the Glenn L. Martin Company at Cleveland, Ohio for the purpose of constructing an airplane wholly of American design and one that would add strength to the American war effort in France. Within seven months Martin built the factory and the new machine, which he called the Martin Bomber. It was a biplane equipped with two 400 horsepower Liberty motors, carrying a bomb load of 1,500 pounds —the prototype of most Army bombers through the middle '20's. Built too late to get into the War, the pioneer bomber went to the Air Service. In 1921 the same type bomber sank a battleship, a cruiser, a destroyer, and several submarines in General William Mitchell's experiment off the Virginia Capes.

In succeeding years Martin turned out better and better models. From the Cleveland plant came many "firsts"—the first plane built specifically for mail service, the first American metal monoplane (of which the Navy bought thirty-six), the first bomber with an alloy steel fuselage (of which the Navy bought 103). By this time his factory occupied 72,000 square feet of floor space and employed 500 men. Gradually Glenn L. Martin withdrew from designing and devoted himself exclusively to administering his enterprise. He exchanged little information with other manufacturers and became known as "a sombre lone wolf." (He remained a "lone wolf" until April 1943, when he became head of the new East Coast Aircraft War Production Council, which joined with the West Coast Council to form the National Aircraft War Production Council.)

From 1925 to 1929 the firm switched over to designing seaplanes. This necessitated a factory located on ice-free water. Martin was also determined to have plenty of room. The ideal factory site was found by Martin himself—at Middle River on the Chesapeake, near Baltimore. From unsuspecting holders of tidewater property, options were cautiously obtained by agents who represented themselves as acting for a New York sportsmen's club. He thus acquired forty parcels of ground comprising 1,234 acres.

Out of this factory in 1932 came Martin's greatest engineering achievement—the famous B-10 bomber, the first of the big twin-engined, all metal monoplanes. It had a range of 1,800 miles, a bomb load of 2,400 pounds and, what is most important, raised the speed of bombing planes from 130 to more than 200 miles an hour. The B-10 earned Martin the 1932 Collier Trophy, which was presented to him by President Roosevelt '42 in 1933. What is more, it earned for him an order from the United States Army for more than 150 ships. Glenn L. Martin is also the creator of the B-26 bomber of which the Office of War Information reported in October 1942: "No nation but the United States, so far as is known, has so efficient a plane in its class." His crowning success to date is the world-famous giant Mars, an outgrowth of the big clippers Martin built for over-ocean travel. It is the largest seaplane in the world, weighing 140,000 pounds and having a wingspread of 200 feet. More recently Martin completed designs for a 250,000-pound flying boat able to carry 100 passengers to London in thirteen hours, and he is ready to start a 500,000 pounder! His orders from the United Nations are said to run into billions of dollars. Early in 1942 his plants occupied a total floor space of 5,192,000 square feet, employing tens of thousands of workers and establishing the Glenn L. Martin Company as the largest airplane manufacturing firm in America. In September 1943 Martin announced the discovery of Marvinol, a new rubber substitute expected to revolutionize the production of automobile inner tubes.

Glenn L. Martin is a "tall, stoutish, pursemouthed" man. "With the exception of hunting," writes Alva Johnston, "the pleasures of life, as they are ordinarily known, have no part in his scheme of existence." A bachelor, he seldom goes out, dislikes social functions, and steers clear of parties. His suits always have a narrow ridge on cuff and lapel. He is fond of driving his seven-passenger, sixteen-cylinder Cadillac at breakneck speed. He also likes to joke about the ships of his competitors, and always prefaces his remarks with the words "not to cast any asparagus."

Mrs. Minta (she dropped the name Arminta in her early girlhood) Martin keeps house for her son in Baltimore and used to accompany him on his occasional pleasure jaunts to New York. On June 20, 1942, in tribute to his mother, Glenn Martin established the Minta Martin Aeronautical Endowment Fund valued at $450,000. "As my mother has for so many years been such a firm believer in the possibility of the airplane," he declared, "I hope that her expectation of even greater future developments will result from the uses made of this fund which bears her name."

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MARTIN, HELEN *See* Rood, H. M.

MARTIN, JACKIE Apr. 1, 1903- Photographer; journalist
Address: b. P. O. Box 1907, Washington, D. C.

The first official photographer of the United States Women's Auxiliary Army Corps, now the Women's Army Corps, camera woman Jackie Martin was the first and only woman ever elected to membership in the White House Photographers' Association, the first and only woman to hold the position of art and photographic editor of a metropolitan newspaper, and the first women's sports editor in the country. Before joining the WAAC Miss Martin had been taking photographs in Washington for over seventeen years. At the request of the War Department in 1942 she was sworn in as an expert consultant to the Secretary of War and assigned to photograph the first three months of WAAC activities. Her task completed, Miss Martin returned to private life early in 1943.

Jackie Martin was born Cecilia Martin in East Pittsburgh, Pennsylvania, on April 1, 1903. After having been graduated from Eastern High School in Washington, D. C., she won a scholarship to Syracuse University. She stayed only one year, because she did not have money enough to continue, then entered newspaper work. In 1923 she became the country's first women's sports editor when she accepted a position with the old Washington (D. C.) *Times.* Miss Martin began making photographs when she was society editor of the Underwood and Underwood News Service in 1926. News photography was still in its flash-powder days, according to Mary Hornaday in the *Christian Science Monitor,* when the late Arthur Brisbane advised Miss Martin to accept an offer from Eleanor Patterson '40, editor of the Washington *Times-Herald,* that would mean making photography her career. There would be many women journalists in the country, Brisbane argued, but photography was a field where a woman could earn distinction after ten years. Miss Martin took his advice and rose to become picture editor of the *Times-Herald,* the first woman ever to reach such heights.

When in 1933 Mrs. Ruth Bryan Owen, a Delta Gamma sister and a friend of Miss Martin's, took over the post of Minister to Denmark, the photographer accompanied her, not only out of friendship, but in order to develop her art. She spent three months studying photography in Copenhagen, Paris, and London, "learning foreign methods and ideas and contributing something of her own, as her interest and ability were quickly honored." During her stay in London she was made an associate member of the Royal Photographic Society of Great Britain, one of the few women news photographers admitted to membership.

Steve Kellogg

JACKIE MARTIN

In August 1940 Miss Martin left the Washington *Times-Herald* in order to become picture editor of the Washington Bureau of the Chicago *Sun* as well as associate editor of the *Woman's Home Companion.* She was admitted to the White House Photographers' Association. She had been eligible for fifteen years, but, she says, "it had always been 'just the boys,' and I preferred leaving it that way (as long as I was the only girl photographer in Washington). I only applied for membership when I had to. That was because we were at war and it was impossible to get the shots I wanted unless I had some of the cards which the White House had authorized the Association to give out." Miss Martin considered her admission to the Association on an equal basis with the men a real achievement for one of her sex, since, she says, the problem of how to treat a sister in the craft has troubled many male photographers, even in Washington. At both the Washington *Times-Herald* and the Chicago *Sun* Miss Martin has had staffs of male photographers under her. "The news camera woman," she says, "must have a reporter's nose for news, plus an artist's eye for shade and balance."

In 1942 Miss Martin and another newspaperwoman, Alice Rogers Hager, flew to Brazil at the invitation of the Government in order to gather material for a book on Brazilian aviation. One of the "biggest thrills" of Miss Martin's career came when her pilot was forced by fog to set his plane down abruptly on a tiny football field. The two women flew 15,000 miles over Brazil. Miss Martin was the first person allowed to make aerial photographs in Brazil after war restrictions had been clamped down. Mrs. Hager's book, illustrated with photographs by Miss Martin, subsequently appeared under the title *Frontier by Air: Brazil Takes the Sky Road* (1942). Miss Martin's photographs are supposed to be the finest collection of Latin American pictures ever made. She was

MARTIN, JACKIE—*Continued*

the first woman whom Getulio Vargas['40], President of Brazil, would allow to photograph him. Mrs. Hager writes, incidentally, that one of the young men on Vargas' staff proposed marriage to Miss Martin—using Vargas himself as an intermediary.

In 1942 Miss Martin resigned her positions on the Chicago *Sun* and the *Woman's Home Companion* in order to become official photographer for the Women's Army Auxiliary Corps and expert consultant to the Secretary of War. At least fifty of the nation's camera women were seeking the WAAC position, but Miss Martin was chosen. She was stationed at the WAAC's training center at Des Moines, Iowa.

Miss Martin's collection of portraits of celebrities taken by herself is, writes Mary MacCracken Jones in the New York *Sun*, large and famous. "Her gift for catching action and character is backed by a thorough scientific knowledge of the possibilities of the camera and an instinctive feeling for composition that is rare. Caught and held forever in the unconscious action that reveals true personality are the concert artists, actors, dancers, and statesmen whose portraits make up this surprising gallery created by this surprising artist—Jackie Martin." Miss Martin had reason to feel proud that in the 1938 exhibition of the Royal Photographic Society two of her prints were included in the scant twenty-five chosen for display. One was a candid camera enlargement of the famous pianist Harold Bauer in action; the other was a study of light and shadow called *Footprints in the Sand*.

In addition to being one of the foremost women photographers of the United States, Miss Martin is an able news and feature writer. Youthful-looking, she is slight, dark-haired, and dark-eyed. She was awarded the Arentz Medal by Syracuse University in 1942, and was the first non-graduate to be so honored.

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MARTIN, LILLIEN J(ANE) July 7, 1851—Mar. 26, 1943 Professor emeritus of psychology at Stanford University; pioneer in the work of rehabilitation of the aged; see sketch 1942 Yearbook.

Obituary

N Y Times p25 Mr 28 '43 por

MARVIN, CHARLES F(REDERICK) Oct. 7, 1858—June 5, 1943 Meteorologist; chief of the United States Weather Bureau for twenty-one years; inventor of many meteorological instruments; author of various technical papers on meteorology and the simplification of the calendar.

Obituary

N Y Times p42 Je 6 '43

MASLIANSKY, ZVEI HIRSCH, REV. (mäz-lē-än'skē tsvē hirsh) May 16, 1856—Jan. 11, 1943 Zionist leader, teacher, and lecturer; achieved note as an orator; founder of the first Zionist Society in Russia in 1881.

Obituary

N Y Times p24 Ja 12 '43 por

MATISSE, HENRI (ma-tēs' äɴ-rē') Dec. 31, 1869- French artist

Address: 132 Blvd. Montparnasse, Paris, France; 1 Place Charles Felix, Nice, A. M., France

One of the last "old masters of new painting," the venerable artist Henri Matisse has been considered by many critics the greatest of living painters, although some believe that he is surpassed by Pablo Picasso['43]. Versatile and intellectual, Matisse, although able to look at things through the eyes of other painters, sees them with his own eyes, too, and thus avoids falling into either academism or eclecticism. A brilliant technician, he is noted for his rich color and for his decorative, two-dimensional work. Some critics feel that his preoccupation with the decorative values of painting and the resultant plastic limitations of his art prevent him from achieving the very highest rank as an artist; others feel that painting is logically in two planes, and that three-dimensional representation should be for sculpture alone. Yet his admirers and his disparagers alike hail his unquestioned genius, his skill in design and color, and his undoubted significance as one of the founders of modern art.

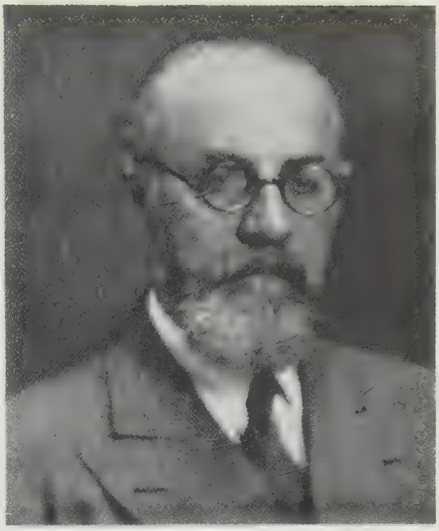
Henri Matisse was born in Le Cateau (Nord), a small town in Picardy near the cities of Cambrai and St. Quentin, on December 31, 1869, the first son of Emile Matisse, a grain merchant. There is a Flemish strain in the family which some biographers find significant in the light of Matisse's interest in genre painting. Originally the young man had been destined for the law by his father, and, after being graduated from the Lycée, he passed a year in the law faculty of the University at Paris. He then secured a position as clerk in the law office of a family friend at St. Quentin. A lengthy illness interrupted his work, however, and he took to art in 1890 in order to while away his long convalescence, enrolling at first in the evening classes of the La Tour Art School organized for textile workers. When his strength returned young Matisse decided that painting was more interesting than the law. Accordingly he went to Paris in 1892, despite parental objections, and entered the École des Beaux-Arts, paying for his tuition and subsisting on a small monthly sum allowed him by his father.

At the advice of one of his friends, who was also a friend of Bouguereau's, he first entered the class of that "arch-conservative" artist. Bouguereau taught from casts only, and, in Matisse's own words, "tired of reproducing faithfully the surfaces of arrangements in plaster," the young artist soon went to study with Gabriel Ferrier, also a conservative, but one who taught from the living model. The first female model Matisse had ever seen had, he said, a pretty hand. "I painted the hand first. The astonishment and indignation of my teacher were inconceivable! Painting the model's hand before painting her body! 'But, my poor friend,' he cried, 'you will not have finished your picture at the end of the week!' Since I had hardly sketched in the body, he figured that, as a result, I would never have time to finish the feet, and the feet had to be finished by Saturday, the day when the teacher was to criticize. I left his studio."

Matisse quit the École des Beaux-Arts entirely and went to Lille, where he spent a short time. At the advice of another friend he then returned to Paris and reentered the École, this time as a free student in Gustave Moreau's class.

In 1893 Matisse exhibited seven pictures at the Exposition of the Societé Nationale des Beaux-Arts. One of his pictures was bought by the French Government, and Matisse was made an associate member of the Society. The same year Gustave Moreau, Matisse's teacher, was favorably impressed by the young man's work and invited him to study with him in his own studio. Matisse accepted and worked with Moreau for the next four years. Moreau's studio, wrote Alexander Romm, a Russian critic, "was a hot house of new ideas in the very stronghold of reactionary academism. Almost all of the outstanding painters of the 'left' came from Moreau's studio. Rouault, Marquet, Manguin, Camoin studied together with Matisse. . . Moreau, distinguished by his breadth of view, did not hinder the experimental works of his students, but, on the contrary, gave them great freedom." "Don't be satisfied with working in the museum," Matisse quotes him as having said to his students. "Work in the street." Despite Moreau's liberal training in the study of the Old Masters, Matisse was, wrote Alfred H. Barr, left completely unaware of the more advanced art of his own time. Moreau, however, prophesied about the young Matisse: "You are going to simplify painting."

In 1897 the young artist married Amélie Noëllie Parayre, a Toulousaine, by whom he had two sons, Jean and Pierre. The latter is now proprietor of the Pierre Matisse Gallery in New York City. Matisse's daughter Marguerite also joined the household. Gertrude Stein described Mme. Matisse, who posed for many of Matisse's pictures, as "a very straight, dark woman with a long face and a firm, large, loosely hung mouth like a horse." During the years that he studied at the Beaux-Arts, Matisse spent his time drawing from the antique and copying Old Masters at the Louvre. He was considered an excellent draftsman, although some twenty years later critics were to accuse him of not being able to draw. For the ten years following his arrival in Paris his copies of Louvre masterpieces, bought by the Government for sale to provincial museums and private buyers, produced the greater part of his meager income. When the family was in the severest financial straits, Mme. Matisse opened a small millinery shop, and Matisse was forced to undertake ordinary plastering and painting. The Petit Palais in Paris still has plaster ceilings executed by Matisse and his fellow artist Marquet.



HENRI MATISSE

Matisse's first pictures were mostly small canvases that clearly showed the influence of the Old Masters—still lifes in the manner of Chardin and gray landscapes and interiors in the manner of Corot. The picture which the Government had bought, *Reader*, was, wrote Albert H. Barnes and Violette de Mazia, "a picture dark in color, and so completely dominated by the Old Masters that Matisse felt that in it he had acted merely as an amanuensis for the painters of the past. He became acutely conscious of the two worlds in which he lived, the museum world in which he had worked, and the living world as yet unreflected in his own painting. He was compelled to meet the problem of producing an expression of his own personal perception, and at the same time of overlooking nothing of value in the traditions." Legend, substantiated by Matisse himself, has it that his revulsion against academism culminated in the destruction of one of his works which would have been salable had he not decided that he would no longer traffic in such art.

Impressionism, Matisse's first step in his search after an individual method of pictorial expression, took him to Brittany together with the Impressionist painter Emile Véry in the summers of 1896 and 1897. In 1896 Matisse had sent four pictures to the Salon de la Nationale, and these works, in his earlier manner, influenced by Chardin and Corot, were well received. In 1898 Gustave Moreau died, and Matisse, forbidden the École because of his defiance of academism, acquired the habit of drawing at the Académie Carrière, a studio where there was no tuition, but always a model, and where artists dropped in as they pleased to draw and paint from the figure. In 1897 Matisse made the acquaintance of a number of artists, Bonnard, Vuillard, Sérusier, and Pissarro. At the last-named's suggestion, the young man went to London the following year to study Turner, MATISSE, HENRI—*Continued*

in whose works were supposed to be seen one of the foundations of Impressionism. Matisse was greatly disappointed by Turner, but, during his week in London, it is said, he heard of Whistler, whose study of Japanese prints interested the young French artist. Matisse returned to Paris, where he studied Japanese and Oriental art, particularly Persian pottery and carpets. Subsequently he went to Corsica and painted there for a year. In 1897 *La Desserte*, a large and finely executed table composition, was shown in the Salon-de-Moss, and proved that "had he wished he could have won success as a derivative performer in the Impressionist tradition."

In 1899 Matisse, in spite of his poverty, bought one of Cézanne's *Bathers* at the price of 1800 francs, which he paid on the installment plan. Today the picture is worth well over a million francs. The massive forms of this picture caused Matisse to turn exclusively to sculpture for a time. He soon returned to his painting, but he always continued to work in the three-dimensional form, and he insists upon his sculpture being taken as seriously as his painting. At that time he also discovered the work of Gauguin, Seurat, and Van Gogh. By the turn of the century Matisse had so far removed himself from academism that his paintings were refused at the annual Beaux-Arts salon. From 1900 until 1904 Matisse worked in Toulouse and Paris, assimilating the Impressionistic and Neo-Impressionistic trends, but still mindful of his training in the classical tradition. During this period of his life Matisse's artistic outlook began to take shape, and he produced still lifes in harmonious rose and blue tones, and studies of models executed in a broad, generalized, and already daring manner. In 1901 he painted *Carmelina* (also known as *Nude*), which combined the realism of Courbet, Manet, and Degas with the architectural art of Cézanne. "As a result," wrote the English critic R. H. Wilenski, "Matisse went beyond those masters. . . In painting *Carmelina* he discovered his personal esthetic. The color, it is true, is still somber—mainly browns and ochers; but the patterning is already personal; and we observe here also a dualism that we shall encounter in much of Matisse's later painting. . . *Carmelina* is a fine, very pure, and very fearless picture."

A show of Asiatic art in Munich in 1903 increased Matisse's interest in the possibilities of utilizing Oriental influences in Western art. That same year he and the group of artists later known as the Fauves exhibited together. The following year Ambroise Vollard, the art dealer who had befriended many of the struggling young moderns, gave Matisse a one-man show in which forty-six of his works were hung. In the work which appeared in this exhibition, the artist had also experimented with the Neo-Impressionist technique of Pointillism, a method which he soon abandoned. Matisse also contributed to all the exhibitions at the Salon des Indépendants. His pictures sold, but as he was still not a recognized artist, he received very little for them. *Phlox*, which he felt to be his first entirely characteristic painting, was sold for a mere 150 francs.

The year 1905 found Matisse working at Collioure with Derain and Signac; on their return they exhibited, in company with Marquet, Manguin, Vlaminck, Rouault, Camoin, Dufy, and Friesz, a number of pictures "with stridently bright colors and simplified, expressive forms." These pictures provoked hostile criticism in academic circles and earned for the group, of which Matisse was the acknowledged leader, the title of "Les Fauves" (Wild Beasts). The young painters, who later included Braque and Van Dongen in their number, were charged with "willful eccentricity, senseless disregard of nature, and a deliberate intent to scandalize the public and advertise themselves." At this time Matisse, heading the school of modern art in Paris, and "gifted with an esthetic, [sense]" wrote Wilenski, "which reacted above all to color, and with a truly miraculous instinct for pattern and scale . . . handled color with daring originality and went farther than his colleagues in liberating it from representational service. He realized, as Gauguin had realized before him, that modern art would lose the double battle against academic pedagogy and the camera, unless line, color, and pattern were used as esthetic agents with the freedom of primitive art on the one hand and the formal science of Near and Far Eastern art on the other; and to acquire this freedom and this science he studied in museums and availed himself of the increased range of art experience which was now being made available by photographic reproductions and facilities for travel."

With the exhibition of fifty-five of his paintings at the Galerie Druet (Paris) in 1906, Matisse began slowly to win recognition. Among his first important patrons were the Steins—Gertrude, Leo, and Michael. (Gertrude Stein gave an account of his personality in *The Autobiography of Alice B. Toklas,* and Matisse objected to what she said about him in the pamphlet entitled *Testimony against Gertrude Stein,* which was composed by a number of the people whom Miss Stein had mentioned in her book.)

The approval of discerning critics soon followed, and, at last, slowly increasing financial success. One firm offered him a contract to take all his work at a good price. In 1907 came what Barr considers the climax of his experiments of the Fauve period, *La Joie de Vivre* (Joy of Living). That same year he was able to open his own art school, the Académie Matisse, in a building that had formerly been a convent. He continued it intermittently for two winters, but although it attracted from sixty to a hundred students he finally discontinued it in 1909. Walter Pach called Matisse's students, with exceptions, "a bad lot, the wild-eyed type—largely non-Frenchmen who apparently looked on Matisse as crazy and who wanted to be the same way." Matisse closed the school because he was unable to make his students believe that good modern art rests upon a background of traditional painting. "It is useless," Matisse told an interviewer, "to tell you how my students felt cheated, in having a teacher, supposedly a revolutionary, repeat to them Courbet's words: 'I have desired to paint only with an entire recognition of tradition and of logical perception and independent of my own individuality.' . . The efforts that I made in order to penetrate the mind of each student tired me. . . I finally understood that it was necessary for me to choose between painting and teaching. I soon closed my school."

From 1907 on Matisse was the chief exponent of what Wilenski calls "Rhythmic Decoration"—that is, the type of abstract art "concerned to create a rhythmic arabesque animated and coordinated in an organic way; its aim is to create an organic pictorial architecture which appears to have grown as a plant grows or to flow as a stream flows—and its esthetic is the esthetic that dominates in Far Eastern art." He painted a number of pictures in which he abjured the use of illusionist chiaroscuro and perspective. It was about this time, many critics believe, that Matisse lost his brief leadership of the School of Paris by settling into his own personal groove, and, complained some of his erstwhile colleagues and disciples, ceasing to grow. "He wanted," they said, "to hold modernism to a single sort of decorativism." Matisse, therefore, "went his way, to become the greatest decorative painter of his time." "He asked no more," wrote Sheldon Cheney, "than an art of lovely sensuous fullness." The leadership of the school of Paris passed to a younger man, Matisse's personal rival, the Spaniard Picasso.

Matisse's first exhibition in America was held in 1908 at the Stieglitz '40 Galleries, and his first retrospective exhibition in 1910 at Paris. In that same year he made a visit to Moscow, where the Russian collector Shchukine commissioned the two famous decorations *La Danse* and *La Musique* for his palace. The following three years, from 1911 to 1913, found him wintering in Morocco and working new Oriental motifs into his painting. His work was included in both the First (1910-11) and the Second (1912) Post-Impressionist Exhibitions in London. The London *Times* called him an artist of great powers. By that time he was using almost exclusively pure color. He justified this method of simplifying his palette by the fact that the colors at the disposal of the painter could not compete in strength with the effects of color and light met with in nature; therefore, he said, it was necessary to take the strongest contrasts and to avoid half-tones. In 1913 he entered the phase in his art where his work was influenced by Cubism and by one of its sources, Negro masks. (Actually it was he who had interested Picasso in Negro sculpture some years before.) The then notorious, now famous, Armory Show occurred in 1913, and Matisse participated. His work excited such comment in the United States that Matisse begged a newspaperman: "Please do tell the American people that I am a normal man; that I am a devoted husband and father; that I have three fine children; that I go to the theatre, ride horseback, have a comfortable home, a fine garden that I love, flowers, etc., just like any man."

During the first years of the First World War Matisse worked in Paris, where he had had a studio on the Quai St. Michel, overlooking Notre Dame, for many years. In the winter months he painted at Nice; and he also worked part of the year at Clamart near Meudon, where he had a country house. During those years he painted with an austerity of style scarcely equalled at any other time in his career, and came closer to abstract design than he ever has before or since. He was influenced by the Cubists, but his own manner was never completely destroyed at this time. The color in his works of 1914 to 1916 is relatively somber. A geometric abstraction titled *Tête Blanche et Rose* is the most essentially Cubist of all his works. "In the second half of 1916 and the first half of 1917 Matisse," wrote Wilenski, "reverted to the freer more calligraphic drawing and the bold flat patterning of his pre-War painting."

In 1917 Matisse established himself permanently at Nice and he has lived there ever since. At Nice he developed a color-shape calligraphy which he combined with linear calligraphy in a very personal and original way. This method appears in *Intérieur à Nice*, *Jeune Femme en Chemise: Tapis Rouge*, and *Le Boudoir*. In 1918 he temporarily stopped painting genre interiors to paint several pictures of a girl in a plumed hat. The one best known in the United States is *Plumes Blanches*, in the Stephen C. Clark collection, New York.

In 1920 Matisse continued "the transformation of his genre manner to more decorative terms and began the long series of pictures titled *Odalisque*." At the same time he designed the curtain scenery and costumes for the ballet *Le Chant du Rossignol*, produced by Diaghilev with music by Stravinsky '40 and choregraphy by Massine '40. His greatest popularity, according to Roger Fry, is based upon his work of the years 1920 to 1925. Honors began to be heaped upon him, although by this time he was no longer in need of any official testimony to his standing. In 1921 the Luxemburg bought an *Odalisque*. In 1927 his *Fruit and Flowers* won first prize at the Carnegie International Exhibition, and the first retrospective exhibition of his work in America was held in New York. The following year the Luxemburg purchased a second picture. Some of his paintings were represented in a 1930 exhibition at the Museum of Modern Art. Matisse visited Tahiti in 1930 and later made three trips to the United States, during one of which he acted as judge in the Carnegie Exhibition. While in America he visited the Barnes foundation in Pennsylvania, and he accepted a commission from Dr. Barnes to paint some mural panels for the Foundation. He returned to Nice in 1931 to work on the panels and then came back to Pennsylvania once more to finish them. In the summer of 1933 he returned to Nice and produced "a series of nudes schematically treated in a manner recalling those decorations; but before 1936 was out he had returned to free calligraphic painting with bold patterning. . . In those years Matisse also produced a number of large outline pen-and-ink drawings and made etchings and drawings in illustration of Joyce's *Ulysses*, published in 1935 by the Limited

MATISSE, HENRI—*Continued*

Editions Club, New York." He has illustrated the works of Mallarmé as well.

Besides his painting Matisse has distinguished himself in sculpture and in graphic art. His output in the latter is large, comprising some 180 etchings and dry points, 120 lithographs, and several thousand drawings. His works are represented in almost all of the important museums and art collections of the world.

The subject matter of most of Matisse's paintings, particularly those of latter years, is very similar: "young women clothed or nude or semi-nude with interiors as background, or interiors with incidental young women clothed or nude or semi-nude; and occasional landscapes and still lifes." His attitude, pictorially, is objective and detached; his paintings are serene; none are records of "psychological changes, of passionate or intellectual crises, or of convulsions of the spirit." The principal objection that many present-day critics have to his work is that "by centering his interest upon decoration he misses the supreme values of painting." They also believe that his effects seem weighed and measured, because "he lacks the impulsiveness that results in untrammeled spontaneous expression." A few have contended that Matisse's recent pictures are fundamentally the same and that Matisse is "complacently repeating . . . his own achievements." Wilenski denies this and states that "thanks to his perpetual exploration . . . his continual originality, his art has retained his variety and life and his latest pictures are as compelling and animated as any painted at any moment in his long career." "Matisse," Barnes and de Mazia have concluded, "is a very great artist, a man of keen sensitiveness, vigorous intelligence, and enormous erudition; he is intensely alive and adventurous; and from his fecund imagination have come a wealth of plastic achievements unequalled by those of any other painter of his generation. . . Matisse is far and away the foremost painter of the day."

Henri Matisse, in the days of his notoriety rather than fame, always disappointed visitors who came to see what a modern artist really looked like. His massive head, high forehead, large features, tawny (now white) hair and beard, and thick-lensed spectacles, added to his quiet and reserved manner, fully justified the nickname of "the German professor" given to him before the First World War. When he paints he usually changes his pictures drastically, after having developed his first idea on the canvas. Sometimes he discards canvas after canvas until the desired shape comes directly into being. For relaxation he used to play the violin and may still do so.

When the Second World War broke out Matisse was in Paris. He left it early in the summer of 1940 for Sibourg, a little Basque seaport. At the approach of the Germans, according to *Newsweek*, Matisse stopped sketching, hired a taxi, and rode until the meter registered 4,000 francs (about $92). By that time he was in St. Gaudens, where he took another cab to Carcassonne. He then traveled by train to Marseilles, where he tried to obtain a visa for his daughter to join her husband, George Duthuit, then lecturing in the United States. Matisse finally returned to his home at Nice. In March 1941 he was reported to be at a private hospital in Lyon, and Pierre Matisse said that his father had just undergone a serious operation. Varian Fry, of the United States Emergency Rescue Committee, tried to persuade Matisse to get out of France, but the old man replied: "If all the talented people left France, the country would be much poorer. I began an artist's life very poor, and I am not afraid to be poor again. I will lock myself up in Nice with my 200 birds and paint." "The War," the white-haired artist had said even before, "will make it possible for me to work as I never worked before. If I had Hitler '42 before me I could make him understand in short order that art has its value—that it is a search after truth and truth is all that counts." It is known that painting materials grew scarce, and that the birds eventually died of starvation, but since the total occupation of France there has been no news of Henri Matisse.

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MATTHEWS, HERBERT L(IONEL)
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For twenty years Herbert L. Matthews, one of the New York *Times*' ablest correspondents, has followed the course of events in Italy largely from an eyewitness vantage point. From the time he first went to that country on a Columbia University Fellowship in 1923—a year that saw the beginnings of Mussolini's '42 career—to the current Allied victories in Italy following the Fascist leader's downfall, Matthews has learned more about modern Italy, its Government, and its people, than any other American journalist. As a war correspondent he covered (on the Italian side) the military occupation of Ethiopia in 1935. In 1936 he went to Spain to cover the war there, being assigned to the Loyalist troops. These experiences were recorded in two books: *Eyewitness in Abyssinia* (1937) and *Two Wars and More to Come* (1938). In the foreword to his *The Fruits of Fascism* (1943) Matthews has written: "I, too, was an enthusiastic admirer of Fascism once, but I saw, in the travail of Spain, under Italian bombs that brought misery and death to a brave and unoffending people, what Fascism meant to me and all of us. Three years in Italy as the New York *Times'* correspondent from 1939 to 1942 completed my lesson."

A "deadly serious, intellectual reporter who lives meticulously on a rigid schedule, looks like a State Department attaché, has a Phi Beta Kappa key, and writes with steadfast accuracy," Herbert Lionel Matthews is a native New Yorker. He was born in that city, January 10, 1900, the son of Samuel and Frances (Lewis) Matthews. From the public schools he entered Columbia University in 1918, but soon left to serve as a private in the Tank Corps of the A. E. F. He returned to be graduated from Columbia with high scholastic standing in 1922. Matthews immediately joined the staff of the New York *Times*, where he became cable editor.

Given a leave of absence to accept an Italian-American fellowship from Columbia, Matthews spent his first year in Rome (1923-24) learning to speak Italian, preparing a thesis on Dante, and observing also those events that were shaping under the rise of Mussolini. In 1925 he went with a group of other newspapermen to Japan and China at the expense of the Japanese Government, under an arrangement designed "to promote international amity." Six years later Matthews joined the Paris bureau of the New York *Times*, and he stayed in Paris until assigned to cover the Ethiopian campaign. It was in Paris (1931) that Matthews was married to a young Englishwoman, Edith Crosse of Massingham, referred to in his books as "Nancie." There are two children: Priscilla (Fifi) and Eric.

Matthews was the only foreign correspondent to serve throughout the Ethiopian campaign on the Italian side, and at the end he was awarded the war cross for "valor in the field" and cited by the Viceroy of Ethiopia. In *Eyewitness in Abyssinia* he told how he accompanied General Mariotti's flying column south from Massaua and up to the plateau of Azbi. Marshal Badoglio's '40 motorized drive from Dessye to Addis Ababa provided the other highlight of the African assignment.

The following year Matthews saw Italian participation in war in a less favorable light, when he covered the conflict in Spain. His book *Two Wars and More to Come* spanned the period from December 1936 to the offensive on the Aragon in 1937. Of it one reviewer wrote: "It must surely be ranked among the most forceful, most honest, and most thought-provoking books that have been written by war correspondents in the last three decades." The Catholic Press Association, however, did not approve of Matthews and his book. It informed the New York *Times* that it had "no confidence" in Matthews as a correspondent "in view of his alleged unfair reporting in Spain." The *Christian Century*, commenting on this, said: "The significant thing about Matthews' dispatches from Spain was that every now and then he indicated that Italy and Germany were participating rather heavily on the side of Franco '42. . . Even the managing editor of the *Times* cabled Matthews: 'Why do you continue to say Italians are fighting in Spain when Carney [the paper's correspondent with Franco] claims there are no Italians in Spain?'" One of Matthews' stories, the whole point of which was the fact of military intervention by Mussolini, ended: "These troops were Italians and nothing but Italians." It came out in the *Times*: "These troops were insurgents and nothing but insurgents."

HERBERT L. MATTHEWS

Early in 1940 Matthews went to Rome to be chief of the New York *Times* bureau. For some time he was busy sharply observing the course of Fascist affairs and cabling some censored reports to his paper. All went well until October 7 of that year, when the Rome bureau chief was privileged to report to the New York *Times*: "An expulsion order was issued against your correspondent by the Italian Government. In addition to the official notification, an announcement was made over the Italian radio, the first time this had ever been done in such a case. The Government's decision was understood to have been taken as a measure of foreign policy in view of the fact that President Roosevelt '42 cited a passage from this correspondent's dispatch of last Tuesday." Matthews had reported that nothing would please the Axis more than the defeat of President Roosevelt in the coming United States elections. The Italian Government indignantly denied having any interest in the forthcoming election, and disowned the idea

MATTHEWS, HERBERT L.—*Continued*

that Axis strategy would turn on the event of Roosevelt's re-election. This order for Matthews' expulsion was rescinded, but after Italy declared war on the United States there were no cables by Matthews from Rome to the New York *Times* for a very good reason: Matthews was "a prisoner of war" in jail in Rome, along with several other correspondents. Jail, however wasn't so bad. The correspondents were well treated, lodged in the best hotel, and allowed to spend their time visiting museums, churches, stores. Herbert Matthews and the A. P.'s Dick Manock sometimes bicycled as far as fifteen miles out of town. "In Italy," observed Matthews, "no laws are obeyed—least of all by Italians." He spent his leisure reading Gibbon's *Decline and Fall of the Roman Empire* and working on his book on Fascism. When, early in 1942, the correspondents were free to leave, their hotel presented them with six bottles of champagne.

Herbert Matthews returned to the United States in a diplomatic exchange of prisoners. He spoke of the "lack of enthusiasm in Italy for the War, especially for war with the United States." But he warned that any invasion of Italy would have to be preceded by the occupation of Libya and Tripoli. He also said that revolution in Italy would come only when Hitler '42 was defeated. Shortly after his return Matthews (for a change of scene) was sent by the *Times* to cover the situation in India, the only stipulation being to "tell Americans about the country." Of the results, after seven months, *Time* Magazine commented: "Matthews has done a body of work that amounts to a major triumph, a job in India that no other reporter has ever done. Reporting only infrequently on Indian politics, as confusing to him as to anyone, he has concentrated on a long series of enlightening feature pieces that amount to the first real United States contribution to understanding of a largely undiscovered nation." Matthews had written: "There is no doubt that the all-India Congress has lost much ground, and that the Moslem League has increased proportionately in strength." In a summary of his impressions after a year's stay in India he said: "I looked at India through Chinese eyes in Chungking and Afghan eyes in Kabul. I talked to peasants in remote villages from the North West Frontier to the Tamil district of Madras. I lived with maharajas, nawabs, British Governors, Indian and British civil servants and businessmen. I interviewed almost every important Indian politician out of jail, many of them quite often, and learned from them what those in jail stood for." Yet the whole political setup was far from clear-cut. "India's tragedy is only too clear. It lies in the inability of the Indians to get together, in the effort of the Congress to get totalitarian control, in communal politics, in the opprobrium cast upon those who walk the middle way. . . It is rare indeed to find an Indian who thinks of his country as we in the West think of ours."

In July 1943, when the Allies invaded Sicily, Herbert Matthews was re-assigned to Allied Headquarters in North Africa to cover the Sicilian campaign for the *Times*. He accompanied the Allied bombers in their precision-bombing raid on Rome. In a broadcast to Italians he said: "It was hard to have to bomb Rome, but war is like that. It is the Duce and the Führer whom you have to blame." A dispatch early in August described the fierce battle for Troina, which Matthews viewed from front-line action. A week later, on August 17, the Sicilian campaign ended when patrols of the American 3rd Division entered Messina. Matthews was with them. "The people were as joyous as ever at the sight of Americans. Many spoke to us in English, telling about their relatives or their own sojourns in the United States. Grapes, figs, nuts, and wine were offered in abundance. Often we were greeted with loud hand clapping. Once an impromptu band of drums and trumpets leading a noisy parade came toward us. . . There is little doubt that these Italians hate the Germans most heartily." Matthews said that fortunately most of the important art treasures of Sicily had escaped the devastation of war.

Remaining at Allied Headquarters in North Africa while the invasion of Italy was in preparation, Matthews appealed by radio to the Italians not to let the Germans fortify their towns on the mainland as they had in Sicily. He cabled reports of the air offensive directed at southern Italy. Writing of the possibility of the collapse of Italy as a whole, he said: "The Italian is an eminently sane, civilized, and intelligent individual. He does not take himself or anybody else seriously. He accepts everything with a philosophical shrug of his shoulders. . . Such a man does not crack even under such a terrific strain as he has been subjected to in the past few years."

Matthews moved with the American 5th Army when it established beachheads near Salerno, cabling firsthand detailed accounts of the action. He described the decisive defeat of the Germans on September 16, and went with the 5th Army along the Italian coast above Salerno. On the spot in front-line action is no safe place for a correspondent, and late in September Matthews witnessed the death of three British war correspondents from tank shellfire. He himself escaped only because, fortuitously, he had walked ahead a little down the road. On October 1 war correspondents were ordered by the Army to stop going ahead of combat troops.

When the 5th Army was about to close in on Naples, Matthews had further adventures. With a few other correspondents, he breezed ahead with advance troops. Italian civilians, he wrote, were eager to show the Americans where the Germans were. But even the danger of getting suddenly into the path of a German tank was scarcely more cause for alarm than the civilians themselves, who were "always getting under our feet, giving advice, tugging at our clothes, and waving their guns dangerously around like so many bothersome flies. Now and then some hysterical woman would weep loudly and some equally hysterical man would rush up and, before an unsuspecting individual knew what was happening, he would get some frantic kisses on both cheeks. I narrowly escaped once and kept a wary eye thereafter." The Italians continued their welcome when Naples fell: "I entered in the first journalistic jeep at 8:50," reported Matthews. "The hatred and the relief of the populace were truly touching." On October 7 he wrote of the heroic participation of Neopolitans, young and old, in the conflict against the Germans. "There can be no happier augury for the future of our campaign in Italy than this *risorgiménto* of the Italian patriotic spirit," he wrote. A few days later he was reporting from Capri a conversation of many hours with the famous philosopher, Benedetto Croce, among whose admirers Matthews is numbered. On October 24 Marshal Badoglio made a revealing remark when, reminded by Matthews that they had last met on the occasion of the Italian conquest of Addis Ababa, he replied: "Those were better times for Italy."

As the campaign in Italy dragged on, month after month, Matthews continued to provide some of the most vivid, yet sober, military reporting of the War. In December 1943, in an article published in the *New York Times Magazine* entitled "Road of Mud, Fatigue—and Glory," he explained why the conquest of Italy had been so difficult. One of the chief factors, apparently, was mud. "Every mountain is being conquered under the same conditions of danger, discomfort, and fatigue," he said, and American soldiers grow increasingly subject to combat fatigue as the War goes on.

In the meanwhile Matthews' book, *The Fruits of Fascism* (October 1943), had been published in America. Of the plan of the book Matthews wrote: "The premise is that Fascism is an impractical and evil way of life; the argument is twenty-three years of Fascist history; the conclusion is that Fascism has failed." It has failed mainly, according to the author, because of the character of the Italian people. "An Italian is a human being before he is a Fascist or even an Italian." Mussolini gave the Italians glamour, which they liked; but he never succeeded in giving them discipline, which was necessary: "he could not have had people less adaptable to discipline than Italians."

The book follows the history of Mussolini and the Corporate State from the war in Ethiopia to the current economic and military collapse. Of it Count Carlo Sforza '42 writes: "This is one of the most honest and complete books that has yet appeared on the Fascist adventure and on present Italy. The main reason for its exceptional merit is that the author has written as a historian—which means synthesis—but not forgetting that he is a journalist—which means direct, living evidence. It is rare that the two qualities go together. What is almost as rare is that the author has never forgotten to distinguish between a Fascism which he loathes and an Italy which he loves. It is only through love that one may understand a nation."

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MATTHEWS, J(OSEPH) B(ROWN)

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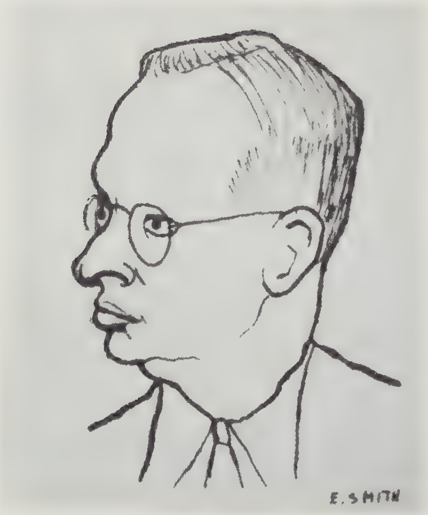
"A demagogue, by whatever political name, who deliberately seeks to prejudice the public mind against business . . . is as dangerous as any Communist to the welfare of America," says J. B. Matthews in his autobiographical *Odyssey of a Fellow Traveler* (1938). Matthews, as research director of the House Committee Investigating Un-American Activities, is looked upon by many in Washington as "the hand and brain" of the Dies '40 Committee, and as the *alter ego* of Dies himself.

Joseph Brown Matthews was born in Hopkinsville, Kentucky on June 28, 1894, the third of seven children of Burrell Jones Matthews, a Singer sewing-machine salesman, and of Fanny Wellborn (Brown) Matthews, a former schoolteacher. Both were Republicans and Methodists. While majoring in Greek and Latin at Asbury College in Wilmore, Kentucky, Matthews embraced what he now calls his "first panacea." "My first real vision . . . was the evangelization of the world in this generation. . . I envisioned the whole world's becoming something very much like a Kentucky Methodist meeting house, with its resounding hallelujahs." When, after receiving his B. A. in 1915, he went to Batavia, Java to teach the Christian liberal gospel, arithmetic, and penmanship at a Chinese school and to do missionary work for the Methodist Church this vision began to grow a little dim, however. The young missionary plunged into a study of Java's culture and languages, and three and a half months after his arrival he made his first public address in the Malay language. By the time he left the country in 1921 he had completed the work of editing a Methodist hymnal in Malay, including 102 of his own translations, and had become the author of twenty-one volumes in the language.

In Java Matthews had married Grace Ison, a Kentucky girl who had gone to the East Indies to join him, and three children had been born there. (A fourth, a daughter, was born after their return to the United States.) In spite of his family responsibilities he continued his studies in America, intending to devote his full time to the study and teaching of antiquities. At Columbia University he took his M. A. degree under A. V. Williams Jackson, the great orientalist. At Drew University, a Methodist school in New Jersey, he received his Bachelor of Divinity Degree, and at Union Theological Seminary in New York he became a Master of Sacred Theology.

It was a time when "the leading theological seminaries had abandoned religion and taken up the social gospel instead." Along with his study of Arabic, Hebrew, Aramaic, Sanskrit, and Persian, Matthews had again, he says, embraced the nearest "panacea." The dominant features of his brand of the social gospel being interracialism and pacifism, his idealism was to prove inconvenient after he was appointed instructor at Scarritt College, a Methodist institution in Nashville, Tennessee, in 1924. Lining up Tennessee



J. B. MATTHEWS

votes for the La Follette-Wheeler ticket that year did not result in his dismissal, but his extensive "interracial activities" finally forced him to resign in 1927. In the meanwhile he had withdrawn as a member of the Methodist Board of Missionaries and had severed his connection with the Church.

Matthews had already served on the faculties of many summer and short-term training schools other than Scarritt, and for two years he continued his teaching career at first one institution, then another. He also continued his work for interracialism and pacifism, and his addresses on these subjects were published under the title *Christianity the Way* in 1929. In June 1929 he received a telegram offering him the post of executive secretary of the Fellowship of Reconciliation, a New York pacifist group, at a salary of $300 a month. He had already accepted the post when he received a second telegram offering him the chair of Hebrew at Drew University. Much later he was to regret the order in which these telegrams were received.

Five months after starting to work for the Fellowship of Reconciliation, on November 6, 1929, Matthews joined the Socialist Party in Manhattan. "I joined the Party for no other reason than that most of my pacifist associates belonged," he says, "and I shared with them the viewpoint which I expressed in [an] article in the *World Tomorrow*": i. e., that war would be ended "only with the establishment of a commonwealth of socialist nations which have organized their economic life around the principle of production for use instead of for profit."

By the winter of 1932 Matthews was not only a Socialist but a self-confessed "Marxist." He was also convinced of the necessity for a united front of all Left-wing parties. "I had friends and set out to make more among all Leftist groups—Socialists, Stalinists, Lovestonites, Musteites, Trotskyists, and even the I. W. W. and the Socialist Labor Party," he says. He wrote for the *New Leader, America for All, World Tomorrow, Fight, Soviet Russia Today* (he had made five trips to Russia before his conversion to Marxism), *Daily Worker, New Masses, Revolutionary Age, Labor Age, Labor Action,* and *Revolt.* Some of his activities got him into trouble with his own Party: for having made a speech under the united front auspices of the Communist Party at its first large anti-Nazi rally in Madison Square Garden, for example, he was reprimanded in April 1933. There was no reprimand, however, when two months later, because of his "impressive united front record," he became chairman of the national organizing committee for the first United States Congress against War. This organization Matthews calls "one of the Communist Party's united fronts," but he had the authorization of the Fellowship of Reconciliation for his participation in it, and Norman Thomas was also participating in the Congress at the time. In the fall of that same year, when the Congress founded the American League against War and Fascism, Matthews was elected national chairman of the new organization.

In December Matthews lost his position with the Fellowship of Reconciliation because he took the position that in the event of a hypothetical "class war" pacifists should support the working class, and at about the same time the Socialist Party suspended him for a year. He had been charged, among other things, with speaking at a dinner of the Lovestonites (a splinter group expelled from the Communist Party) and with allowing his name to be used as a sponsor for a conference of the Friends of the Soviet Union. For some time Matthews remained on good terms with Thomas, however. The day after his suspension Thomas invited him to become a special lecturer for the League for Industrial Democracy, and although after his suspension Matthews also accepted the chairmanship of the newly-formed Revolutionary Policy Committee within the Socialist Party, he publicly denounced the Committee in 1934 when he decided it was working for an outright split in the Party.

In 1934 Matthews became a member of the board of directors and vice-president of Consumers' Research at a salary of approximately $4,000 a year. Early that same year he resigned the chairmanship of the American League against War and Fascism—in protest against the behavior of certain Communists at a Madison Square Garden meeting, he says. But his faith in the necessity for a united front did not waver until many months later. In an article published in June 1934, "Must America Go Fascist?," Matthews was accusing "American imitators of Hitler '42 and Mussolini '42 like William Dudley Pelley" of using "the word communist in a rather inclusive sense, taking in not only the Communist Party but also the Socialist Party, the League for Industrial Democracy, the American Civil Liberties Union, and even the pacifist organizations, which in its eyes are nothing more than 'the innocent fronts of Moscow.'" By 1938 he himself was writing that "conservatives who would oppose successfully the Left-wing illusions of our time must drop their divisive interpretations of what lies back of the Communist and Socialist movement." In 1934 he was criticizing Rexford Tugwell '41 for rejecting the Marxian concept of the class struggle; in 1938 Tugwell was still a target of criticism, but now as a dangerous reformer who wanted to "make America over." In 1934 Matthews listed among Fascist tactics the use of such slogans as "economic self-sufficiency" and organizing "to preserve the faith that was vibrant in the days of the frontier. It may hark back to the political philosophies of former times, even of former revolutions if there are any in the national tradition." By 1938 his own tactic was to talk in terms of "Americanism," to warn of "the stark tragedy for America" that "lurked in any crusade to salvage civilization in other parts of the world," and to pound away at "the imperative necessity for conserving on the economic side the gains of the industrial revolution and on the political side the achievements of the American Revolution."

In *Partners in Plunder* (1935), "another Consumers' Research book," written with Ruth E. Shallcross, Matthews was still belligerently "Marxian." According to the *Saturday Review of Literature*: "It is not the author's purpose merely to expose the shortcomings of modern business by giving illustrations of the ballyhoo of high-pressure salesmen, of the inanity and trickery of some forms of advertising, and of various other methods of exploiting the consumer. They maintain that these evils are only by-products of a greater evil—namely, the profit system." The *Christian Century* called this "a candid and convincing consumers' guide," but even *The Nation* and *New Republic* found the authors' voices over-shrill, and Benjamin Stolberg criticized their mixture of "undigested Marx, Veblen, and silly oversimplifications of the nature of communism, fascism, and other social theories, of which the authors are obviously innocent." He called them "a couple of liberals who consider themselves a couple of Bolsheviks."

In April 1935 Matthews had accepted an invitation to become again a member of the National Bureau of the American League Against War and Fascism. In the summer of that same year a strike which Matthews calls a "Communist conspiracy to capture effective control of Consumers' Research" began. Matthews, as vice-president of the organization, fought the strikers, but he says that in September 1935, when he resigned from the League's National Bureau, it was only in order not to embarrass the League. It is therefore difficult to say at exactly which point Matthews completely reversed his social and political views: possibly after the strike sympathy meeting, held at Town Hall and presided over by Heywood Broun, in which the vice-president of Consumers' Research was convicted at a mock trial. Consumers' Union was started by the dissidents as a rival organization.

By the time of the appearance of *Guinea Pigs No More* (1936), the "consumer" had completely taken the place of the "working class" in Matthews' affections. In this book, which contained further examples of the ways in which the public is cheated by sellers, advertisers, and manufacturers of foods, drugs, etc., he advocated a "consumers' society," proclaiming himself equally opposed to Big Business and to organized labor as fellow enemies of the "consumer." Liberals and radicals were "demi-reactionaries." The New Deal, too, came in for a raking, and Matthews called for the creation of a Department of the Consumer, headed by a Cabinet official—a proposal he had advanced as early as August 1935, in opposing the Copeland Food and Drugs Bill.

But this new and lonely position Matthews apparently found as untenable as did most of the reviewers of his book. At any rate, in December 1936, in an article on consumer cooperatives in the *Atlantic Monthly*, he showed that he had finally made his peace with Big Business. "On the record to date, private competitive enterprise, with all of its faults, appears to be the best available servant of consumers' interests," his article concluded. And by May 1937, in an article on the same subject in the *Rotarian*, the vice-president of Consumers' Research was speaking darkly of consumer cooperatives as "priceless adjuncts" to the revolutionary movement. (In the *Atlantic Monthly* article he had called a similar statement by the head of an American cooperative a "case of wishful thinking to be attributed to this individual cooperator's own bias toward the Left.")

The summer of 1938 found Matthews fully convinced of the falsity of his 1935 credo: "The 'Red network' of revolution in the United States is purely mythical, as everyone acquainted with the squabbles of the 'revolutionary' groups well knows; but the black network of reaction is the prime force in a threatened business society." On June 30, 1938 he severed his staff connections with Consumers' Research and in August went to Washington to testify before the Dies Committee. In his testimony he named a total of ninety-four Left-wing groups with which he had been associated over a period of seven years—something of a record. He announced that the American League for Peace and Democracy, the successor of the League against War and Fascism, was directly linked with Moscow, and named around twenty different "Communist front" organizations with which he said he had been associated in one way or another between 1932 and 1935. His revelations created a sensation. Congress upped its $25,000 appropriation for the Dies Committee to $100,000, and John Cecil, "who as head of the National Immigration Board," according to Richard Rovere, "spends his time trying to keep out anti-Nazi refugees on the grounds that they are all Jewish Communists," promptly published Matthews' autobiography.

Dedicated to Congressmen Dies, Thomas (New Jersey), Starnes, Mason, and Mosier, this "little brochure in which [Matthews] apologizes for his casual passion to change the world" received the official approval of George Sokolsky '41, who philosophized: "Matthews was apparently in a hurry—but the world was not. He had that to learn, and I think he has learned it." Since the fall of 1939 its author has been on the Dies Committee's payroll at a salary of $7,200 a year.

(Continued next page)

MATTHEWS, J. B.—*Continued*

For this sum, however, even his enemies admit that he "does more work than all the regular Committee members put together." He also occasionally bolsters his income by doing translations for the State Department.

"No one should entertain the slightest fear that Communism will ever triumph in the United States," Matthews wrote in his book. "If the time ever comes when we are confronted with the alternatives of Communism and Fascism, there can be no doubt of America's choice. He who would defend America from the emergence of a Fascist regime will do well to begin his work now by disseminating an understanding of the theory and practice of Communism." By his own definition Matthews' contributions toward defending America "from the emergence of a Fascist regime" have not been slight. Opponents of the Dies Committee have a different definition, however, as do, apparently, many of Matthews' admirers. Matthews has been billed as the principal speaker at a "Pro-American Forum" sponsored by the American Patriots, Inc., headed by Allen Zoll, Coughlin '40 sympathizer; articles by him have been featured in *Social Justice* and in *Anti-Komintern*, organ of the German Foreign Office; he has been quoted by William Dudley Pelley in *Liberation* as "an authority" on Communism; his *Odyssey of a Fellow Traveler* has been advertised by William Kullgren (now under indictment as a seditionist) as "Among the books you should read on Communism, the Jewish question, etc."; and his writings have been widely distributed at Christian Front and Bund meetings. Few of the men and women now under indictment for conspiracy to impair the morale of the armed forces have ever been questioned by Matthews.

In September 1942 Attorney General Biddle '41 informed Congress that only two of the 1,121 government employees branded by Dies as subversive had been found by the Federal Bureau of Investigation to deserve dismissal. Matthews, however, is of the opinion that a belief in "central planning by the state, of whatever form," makes one a dangerous character. Hostility to the course of Dies and his Committee is also enough to cast doubts on one's Americanism. "If the American people had spent ten times $25,000, they would still have learned inexpensively something that is of utmost importance about their present government," he wrote in 1938, referring to the "self-exposure of the Roosevelt '42 Administration in its unprecedented hostility to the work of the Committee." (In 1935 he had been condemning Roosevelt for another reason—because "his policies and those of the business world which he serves effectuate a poorer one for all but the small group of property owners at the top.")

Matthews has been described by unfriendly writers as a "tall, rangy man, domineering and endlessly argumentative." Children of his first marriage are Joseph Brown, Roy Earl, Margaret (Mrs. John Burd), and Grace Matthews. His second marriage, to Ruth Shallcross, took place on December 15, 1936. Her radicalism is apparently as much a thing of the past as his.

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MAXON, LOU R(USSELL) July 28, 1900-

Industrialist

Address: b. 2761 E. Jefferson Ave, Detroit, Mich; h. 379 Lakeland Ave, Grosse Pointe, Mich.

As public relations director of the OPA, chief assistant to Food Administrator Prentiss M. Brown '43, Lou R. Maxon made many friends—and enemies, too. Business, in general, liked him, but New Dealers hated him, accusing him and his friends of trying to make America safe for "oppressed pickle packers, long-suffering landlords, and kept Congressmen," and of ignoring the hard pressed consumer. Maxon showed that he believed in attack as the best defense when on July 14, 1943 he resigned from the government agency, leaving behind a five-page statement in which he charged that the OPA was full of "confusion, indecision, compromise, miles of legalistic red tape, and the presence of theorists in policy-making positions." These "Left Wingers or New Thinkers or Tugwellists," according to the Detroit advertising man, were "using the War as a means of furthering their reform ideas," attempting to "force radical and dangerous concepts on the public under the excuse of wartime needs"; and what OPA needed was "a drastic reorganization, strong, clear, direction, and a liberal transfusion of common horse sense."

Born in Marietta, Ohio on July 28, 1900, Lou Russell Maxon is the son of Frank L. and Laura (Gilpin) Maxon. If today he is hostile toward "professors and theorists" it may be partly because of his own precocity as a businessman. At the age of fifteen he was publisher and editor of a weekly newspaper; at sixteen, advertising manager of R. H. Fyfe & Company, a shoe store in Detroit which bills itself as the world's largest. At some time inbetween he had been proprietor of a lunch wagon outside the Ford plant at Highland Park (where Henry Ford himself was one of his best pint-of-milk customers), and had even made a try at professional football with a pickup team of former Carlisle Indians.

After a year with R. H. Fyfe & Company, Maxon became assistant city editor of the old Detroit *Journal*. He was fired in 1918 for palming off a phony story on the city editor, but he promptly found a job in the advertising department of the J. L. Hudson Company. There he stayed two years, and then the twenty-year-old lad became publisher and editor of a community weekly newspaper. He had already had an enviably varied career for one of his age, and perhaps he thought it was finally time to settle down. In any case, he edited his newspaper for a full six years. His marriage in 1922 to Marjorie Dau probably exerted a stabilizing influence, too. There are two children: Lou Alin and Marjorie Beth.

Maxon's next position was in 1926, as salesman for the Localized Advertising Corporation, a small Detroit advertising agency. There he learned the tricks of direct-mail copy, and by 1927 he felt ready to start his own agency. Maxon, Incorporated began by soliciting direct mail advertising from important firms, but gradually acquired the rest of the advertising of many of its clients. Maxon's approach was rather refreshing. Once asked by a Pittsburgh Plate Glass executive what he would do first if he got the firm's account, he replied: "First thing I'd do would be to thank you profusely. Then I'd rush outside, throw my hat in the air, and yell. Beyond that I haven't any idea." The executive, apparently intrigued by such frankness, gave him the account.

In 1935 Maxon hired Theodore Kinget Quinn from General Electric and made him president of Maxon, Incorporated. Maxon himself, as chairman of the board, kept fifty-three per cent of the firm's stock, sold five per cent, and gave the rest to his old employees. By 1939 Maxon's agency was the biggest in the Middle West. It had a dozen accounts whose billing was about $9,000,000, among them General Electric, Heinz "57 varieties," Pittsburgh Plate Glass, and Gillette Safety Razor. The next year Maxon, Incorporated, which had done a direct-mail job for Henry Ford in 1935, took the $500,000-or-more-a-year Lincoln-Zephyr account away from Philadelphia's N. W. Ayer & Son. By the end of 1941 the assets of the firm totaled $1,051,000. Maxon, who wrote the institutional copy for his firm, making his executives write the advertising copy, drew a salary of $98,000 in 1939, and was fifty-third on the list of personal income-tax figures for the United States in that year.

Maxon met Prentiss Brown the day before Brown came to Washington to be price chief early in 1943. They got on so well that day that it was not long before Maxon was given the Office of Price Administration job of deputy administrator in charge of information—a job which made him OPA's No. 2 executive, charged with selling the price-and-rationing setup to Congress, business, and the public. Businessmen welcomed the appointment, for Maxon's entrance into the OPA marked a definite change in policy. Maxon and Brown promptly began firing New Dealers and replacing them with dollar-a-year men. Furthermore, according to *Business Week*, "Brown's whole relationship to government and the public [took] on the tone of ingratiating politeness." The Brown-Maxon program apparently meant "a milder, much smaller OPA in Washington, the end of the Phi Beta Kappa era, probably the end of price-control in the field of luxuries, and a definite bid for public support." There was more "good news," too. On March 8 Brown invited officials of the gasoline rationing section to attend a press conference he had scheduled, and there he read a release handed him by Maxon announcing that OPA would stop enforcing the ban on pleasure driving—would stop "harassing" motorists. Since this was two weeks before the then-current gas coupons were due to expire, the total increase in gas consumption for those two weeks was tremendous.

LOU R. MAXON

None of this made Maxon popular with New Dealers. But it was his antipathy to grade labeling—mandatory labels on stockings, canned goods, meat, etc., which would give information about the quality of the goods—which stirred up the greatest opposition to his policies on their part. In an off-the-record discussion Maxon has been quoted as having called grade labeling the "greatest current threat to democracy and business." "They'll label everything A, B, and C and so forth," he is supposed to have said. "Then they'll say brand names aren't necessary because a grade is a grade regardless of who puts it out. Then they'll settle grade prices once and for all, and that'll be the end of competition." These might have been Maxon's sentiments even if his advertising agency had not handled the business of H. J. Heinz, the mammoth food processor, but on March 31 the OPA Labor Policy Committee voted formally to demand his dismissal on the grounds that he was using his OPA position to further his "private interests and private views."

If members of the Committee hoped to bring about Maxon's resignation at that time, they were disappointed, however. When Maxon first went to Washington to work for OPA, according to Leonard Lyons, William M. Jeffers '42 had told him: "I'm going to propose you for membership in our club. There are only five members, and we have only one by-law." "Okay. What's the by-law?" Maxon had asked. "It's that you must agree not to quit here until you're fired."

Furthermore, Brown stood by his assistant, even increasing his authority in the OPA by the issuance of a memorandum stating: "Effective today all plans, orders, field instructions, questionnaires, enforcement regulations, and similar materials originating in the National Office which can in any way affect public opinion should be cleared through Lou R. Maxon. If Mr. Maxon feels that public relations will be endangered by the content or that

MAXON, LOU R.—*Continued*

the policy is contrary to the best interests of the public or to the future of the Office of Price Administration, he has authority to call for a discussion of the matter and the right to represent me in final policy decisions. I also am asking Mr. Maxon to review present regulations and procedures from the public relations viewpoint to eliminate points which have been, or might prove to be, the source of public resentment." And when in May 1943 OPA's Labor Policy Committee formally demanded Maxon's dismissal for the second time, a reorganization of OPA followed which resulted in the resignation not of Maxon, but of the rest of Maxon's chief opponents. At the same time Maxon hinted that he would be appointed general manager of OPA.

Although backing Brown on the subject of subsidies for farmers, Maxon was not only opposed to grade labeling but was on record as having suggested that price control be concentrated on those items "which affect the general cost of living" rather than on "dozens of non-essential commodities." Labor protests at his appointment as general manager of OPA were, therefore, violent. The C. I. O.'s Philip Murray '41 announced: "It is our opinion that Mr. Maxon's policies run counter to rollbacks and the proper stabilization of prices." The members of OPA's Labor Policy Committee predicted that if the advertising man were given the power to do so he would allow the farm lobby and Chester Davis '40, then Food Administrator, to dictate increases in food price ceilings, would yield to the "landlord lobby" and let rents increase, and would end all attempts to tie prices to quality in an attempt to prevent hidden price increases. And there were even suggestions that Brown's support of Maxon was due to the fact that Brown was building his political fences in Michigan in an attempt to win back his Senate seat.

To these charges were added the allegations of R. J. Thomas '42 that all was not well with the application which officials of Maxon, Incorporated had filed for food for Maxon's summer home, which, according to Maxon himself was used "almost exclusively" by his employees, but which, others reported, was mainly used to entertain his personal friends and officials of Maxon clients. This summer home, "The Cabin," is an estate of eleven buildings in Onaway, Michigan, with two tennis courts, stables, a large playhouse complete with a full-size soda fountain, a baseball diamond, a putting green, and a private beach with speed boats and sailboats. Here Maxon can bed and board as many as seventy-two guests at one time, and he has often fed more than 300 on a Sunday. A Detroit rationing board had not only given the lodge enough ration points to feed 100 persons three meals a day for the rest of the summer, but had failed to make deductions for the large amount of processed and canned goods already on hand, Thomas pointed out. After these charges were made the advertising company returned more than 7,000 points and filed an application in Sheboygan; and the Sheboygan board, with which the company's application should have been filed in the first place, made the proper deductions and allowed the lodge only enough points to feed fifty persons a day. Maxon, who was upheld by Brown, maintained that "two of the three members of the ration board who caused the trouble turned out to be C. I. O. officials and the whole matter was obviously a smear."

During all this controversy Maxon continued to be quoted in the newspapers as threatening to resign his OPA job unless he were given more power. Privately, however, he was said to have insisted that "what he really wanted to do was to clean out the reds and pinks and go back home and make some money." His resignation the next month apparently came in spite of his having been offered more power, for in his statement he announced: "I have decided that I cannot accept the position of general manager of OPA. . . There is nothing more I can do in OPA." Even away from OPA, however, his attacks on grade labeling and price control continued. In November 1943 he warned industry that unless all its branches joined the food trade's fight against grade labeling industrialists would run the risk of having their post-War products standardized by "the present crop of bright young men in Washington." At the same time he supported a "meat management plan" which would remove all wholesale and retail meat price ceilings and turn over control of distribution to a meat war board mainly composed of big packers.

Maxon has been described as a "big, genial, moonfaced, pug-nosed, tireless ball of fire." He is "stocky and sandy-haired," and "looks like a shortstop." (Actually he finances a six-team softball league in Onaway, of which he is the leading slugger.) "His bright blue bow tie goes excellently with his bright red face." His clubs include the Detroit Athletic, the Cloud, the Advertising Club of New York, the Lochmoor, and the Grosse Pointe Yacht Club, and in June 1943 he was elected a director of the Advertising Federation of America.

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Who's Who in Commerce and Industry 1940-41

MAXWELL, ELSA May 24, 1883- Author; actress; lecturer

Address: b. Press Alliance, Inc, 235 E. 45th St, New York City; h. c/o Waldorf-Astoria Hotel, 50th St. and Park Ave, New York City

Are your parties dull affairs? Why not have someone enter the room suddenly while the dinner, dancing, or bridge is in progress, and address the hostess in a clear, cold voice: "Pardon, Mrs. Smith, but a dreadful thing has happened. Somebody has been murdered in the front bedroom upstairs."

"The hostess invites her guests upstairs to investigate. The victim, man or woman, lies across the bed. Perhaps the room is in disorder. A red-inked dagger or a pistol lies on the floor. In this room the hostess has placed every clue necessary to the solution of the mystery. There may be cigaret stubs of different brands, theatre seat checks, telegrams, letters, a will. When the guests crowd into the room, the hostess announces that she is the district attorney investigating the crime. The guests are deputized detectives. They may have fifteen minutes or half an hour to inspect the room, but nothing must be moved. The object is to solve the murder mystery. When the time is up, the hostess leads the detectives downstairs. Each is provided with a pencil and pad. Then the hostess, as district attorney, asks the assembly twenty-five questions, the answers to which each detective writes upon his pad. . . A prize should be given to the detective who solves the mystery." A real corpse is not specifically required.

This game is guaranteed to be a sure-fire hit. Yet, if your guests are not the "cerebral" type, perhaps they would prefer the Scavenger Hunt. "Each guest is given a list of twelve to twenty-four objects, each list alike, and requested to procure as many of the objects possible in an hour and a half. The one who brings back the most items wins the prize. All of the items must be difficult to obtain. One of our lists included such items as three red hairs, three needles threaded with blue, green, and yellow silk, a mauve comb, any live animal except a dog or a cat, and a complete stranger to all the guests. In the average town, the list might include a red lantern, three hairs from a black cat, a duck's egg, and what have you? It is inadvisable to include objects which can be procured only by violating the law."

These are some of the party rejuvenators concocted by world-famous professional party-thrower Elsa Maxwell. Miss Maxwell has written songs, organized a golf course, built night clubs, produced a review, acted on the screen and on the radio, written books and articles, and is the author of a daily column, yet her fame rests upon her reputation as (she says) "a party gal." "Now, the odd thing," declares Miss Maxwell, "is that parties—even though I enjoy them, and who does not?—have never meant anything to me." What she really wanted to be was a musician. "Yet my parties earned me that dreaded 'specialization' tag, while my music was never taken seriously at all."

"Ample, alert" Elsa Maxwell was born in an opera box in Keokuk, Iowa, on May 24, 1883, the daughter of James David Maxwell and of the former Laura Wyman, who was attending a performance of *Mignon* at the time. Elsa was reared in California, won a medal as California's most beautiful baby, and was sent to Miss West's private school in San Francisco. "I was a child prodigy," Miss Maxwell told an *Etude* interviewer, "and ruined what might have been a worthy artistic career. . . It was discovered, unfortunately, that I could play anything by ear on any instrument that came within my reach—I still can—and when I had nothing else to play I made up songs, sonatinas, operas, and even symphonies of my own—I still do. . . I was exhibited, exploited, told how too, too marvelous I was—and never once taken seriously. . . I never had a music lesson in my life, of any kind; yet I could always play, accompany, compose. If you play by instinct you can't go wrong. Only those who depend on rules can make mistakes. I once played *La Tosca* for Puccini. I had no idea what the score looks like, but I knew how it sounds. So I played it as it sounds; not just melody and accompaniment, but with strings, clarinets, oboes—orchestrally. Puccini asked me how I did it. I wish I knew!"

ELSA MAXWELL

"When, in my early teens," continued Miss Maxwell, "I had to make my own living, I turned naturally to music." She began by playing the piano in a motion-picture theatre. "For years I was a professional musician—at least, I made my living from music. As accompanist, I have played for Caruso, Melba, Alda. I wrote music, too. Kreisler, Melchior '41, Tibbett, Alda, and many more distinguished artists have included my compositions on their programs. I wrote scores for revues and musical comedies, and I have at least one major symphonic work to my credit."

Miss Maxwell continued her education at the University of California and at the Sorbonne in Paris. Subsequently she trouped with a Shakespeare company, composed risqué lyrics, played in South African music halls, and wrote operas for debutantes. Her song-writing career began in 1907; about eighty of her songs were published. She also began meeting people and giving her tremendously successful parties—in Venice, Cannes, Paris, London—everywhere the "smart set" congregated. By the beginning of the First World War she had established herself as the mistress of fashionable revels in Europe. Once she saved a party from death with a little game of her own devising, called "Corks." "In every conventional appearance it was a party," Miss Maxwell wrote. "Invitations had been sent, food, drink, and music provided, and the house decorated. But it wasn't a party. Ten corks, ten pieces of twine a foot and a

MAXWELL, ELSA—*Continued*

half long, and a saucepan made that party a party. The pieces of string were tied to the corks. The corks were placed in a pool in the center of a table, the guests sitting around it, each holding the end of the string attached to his cork. The banker, whose finances consisted of paper chips in lieu of anything else, held the saucepan by the handle. Suddenly, without warning, he brought the saucepan down with a bang to trap the ten corks. Ten players yanked their strings. Those who did not withdraw their corks in time were captive. They were required to pay the banker a sum in chips agreed upon before the game. Those who escaped with their corks were paid by him —doubly. A trifling game? Certainly. But it was new, exciting, original. The guests played it for hours." With such gay devices Miss Maxwell soon became the *"Führer* of cafe society." An *"entrepreneur extraordinaire,"* she had an enormous effect upon Europe. She postponed the continental dinner hour from eight until ten, because the moon was nicer then, launched night clubs in England (and America), and organized the golf course at the Lido, Venice. She also ran a night club on a barge in the Grand Canal, Venice. After having made the French Riviera a "joy for the smart set," in 1926 she was engaged by the Prince of Monaco to put a little life into Monte Carlo, and she organized and built the Monte Carlo Beach Club, the Casino Hotel, and the Piscine Restaurants. Once in Paris Miss Maxwell, dressed as Lloyd George, rode down the Champs Elysées in a barouche with Prince Murat, dressed as Clemenceau, while thousands cheered. She drew up a list for publication in the press of the "world's ten greatest gentlemen," the first qualification of a gentleman being that "he cannot support a family, because that is hard work, leaving no time for politeness."

"It is my job," said Miss Maxwell, "to entertain the rich." She was selective, however, inviting only those who had something besides their wealth to recommend them as guests. The "Great" flocked to her parties to "play, recite, act, appear, and theorize for nothing. . . At one of her soirées in London, for instance, Nijinsky danced *The Afternoon of a Faun* on the top of her piano. Of course the other nine-tenths of the world who are, to her way of thinking, born mentally half-dead" were carefully excluded.

After producing a revue, *Who's Who*, Miss Maxwell moved into Hollywood in 1938. There she stayed at the luxurious Beverly Hills house of Constance Bennett, and augmented her income by lecturing. She gave no parties in Hollywood for other people, only one for herself, in honor of her visiting friend, the Duchess of Westminster. "Hollywood was satisfied when, at a preliminary dinner for thirty intimate friends, Hostess Maxwell put at each lady's plate a live duckling, harnessed in blue and white ribbon." Miss Maxwell appeared in several motion pictures, principally shorts: *Elsa Maxwell's Hotel for Women* (1939); *Elsa Maxwell's Public Deb Number One* (1940); *Riding into Society* (1940); and *The Lady and the Lug* (1940). In December 1943 she also acted as technical adviser and consultant on *Week-End at the Waldorf*, a musical version of *Grand Hotel*.

Time Magazine commented on *Elsa Maxwell's Hotel for Women*: "Miss Maxwell plays herself, popping out brisk remarks, decanting an occasional drop of the Maxwellian philosophy, which undoubtedly seems headier after 2 a. m." It was suggested that Miss Maxwell might replace the late Marie Dressler in the *Tugboat Annie* series, but nothing came of the idea. In the pictures that she did make, Miss Maxwell turned "her past social exploits into profitable slapstick comedy." She will, she says, "do anything for a laugh—with me or at me." "Once," *Time* Magazine relates, "hard-pressed for a laugh, Elsa threw a banana peel on the stairs, laughed and laughed as she bounced black and blue to the bottom."

Miss Maxwell has written two books: *I Live by My Wits* (published serially in *Harper's Bazaar* in 1936) and *The Life of Barbara Hutton* (published serially in *Cosmopolitan* in 1938). She is writing her autobiography which will be called *My Last Fifty Years*.

In the beginning of 1942 Miss Maxwell inaugurated a radio program called *Elsa Maxwell's Party Line*, in which she tells the radio audiences weekly about her intimate friends, America's celebrities. In the beginning of the next year she was signed for personal appearances at a New York night club, where her stint consisted of "a song, a game, and a few jokes in the floor show." She herself admitted that her singing was terrible and that people came to see her because she was a Personality, and because she was not afraid of making herself ridiculous. Miss Maxwell also writes a syndicated gossip column, because, she says, of a laughter shortage in national defense. "It is a matter of morale," she asserts, "to be as happy as you can through it all." "In print, unfortunately," remarked *Time* Magazine, "Elsa is not so entertaining as when bubbling in her energetic flesh." Her column is syndicated in twenty papers with a circulation of three million—and pays her well. In many of her columns she casts aside her "play girl" characterization and writes seriously of world events. Her enthusiasms range rather wildly from Herbert Hoover '43 to Joseph Stalin '42, from a designer of concrete boats to a doctor of "metaphysics." On the political side Miss Maxwell is confessedly a liberal, and doesn't mind taking digs at some of her reactionary ex-friends of the international set; but when she does so she is still careful to call them by their pet names.

Miss Maxwell is unmarried. She has green eyes and brown hair. Uncompromisingly stout (she is five feet tall and weighs 196 pounds), she makes no effort to diet or, according to *PM*, to conceal the fact that she is not pretty. "She wears plain, dark-colored, boxlike garments and does her hair in a short, mannish cut." The New York *Post*, however, maintains that "she is fairly careful about her diet, eating only two meals a day." She likes to eat around with her friends. "You have to eat anyway," she says, "so you might as well eat with the great, the gracious, and the charming." Her favorite game is eight-pack bezique, which Winston Churchill '42 taught her in 1913.

She does not drink or smoke because she finds drinking and smoking "boring." Her own parties are her favorites because "frankly, they're the best." Miss Maxwell has given up parties for the time being, however. She feels that she will have no heart for them until the War is over, and that only such parties should be given as would benefit war causes.

Orson Welles '41 will be associated with Miss Maxwell in a repertory theatre which they plan to found in 1944. "We also plan to establish a school in connection with the company, and will offer prizes for new plays which we will produce."

"A lady of thoughtful temper and searching intellect," Miss Maxwell has, according to *Étude,* "a keen wit, and an instinct for reaching down to the root-causes of things and bringing up startling truth." She is, she says, actually a split personality. "One side of me is a gargantuan moth settling heavily on the earth with a twinkle in his eye, if a dinosaur can have a twinkle. . . The other side of me is interested in profound philosophy." She has "devoured" the works of Rousseau, Voltaire, Montaigne, Thoreau, Dostoevsky, Andreyev, Tolstoi, and has personally "been very much influenced by the sayings of the Fathers of Tao-ism and Lao-Tse.

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MAYER, LOUIS B(URT) (mā'ĕr) July 4, 1885- Film producer

Address: b. Metro-Goldwyn-Mayer Studios, Culver City, Calif; h. 625 Ocean Front, Santa Monica, Calif.

Each time Louis B. Mayer files his Federal income tax Uncle Sam can afford to buy an additional Flying Fortress plus a couple of pursuit planes. For the past five years in succession the "cinemagnate" has retained top ranking as the highest-paid American, according to the Securities and Exchange Commission. In 1940 he earned $697,048, which was an increase of $8,677 over his 1939 total; and his income tax return for 1941, *PM* reported, was $949,765—"which will be pared down to $132,800 when the tax man gets through."

LOUIS B. MAYER

However, it is neither his impressive income nor his imposing title as executive in charge of production of the Metro-Goldwyn-Mayer Studios that indicates Mayer's actual powers. His spiritual prerogatives exceed even his material influence. He is generally recognized by both friends and enemies as the uncrowned and unchallenged "King of Hollywood," the outstanding figure in the motion-picture industry and its prime spokesman. *Fortune* calls him "perhaps the most feared man in Hollywood." All other "cine-moguls" bow to him in judgment. In dealings with the United States and with foreign governments, Mayer acts as ambassador plenipotentiary of the industry. For six years, from 1931 to 1936, he was the president of the Association of Motion Picture Producers. He still dictates to his fellow motion-picture barons their policies on such issues as wages, the length of dresses, and national politics. He also owns stock in other film companies.

If George Bernard Shaw or Albert Einstein '41 visits Hollywood it is Mayer who will entertain him, engage him in intellectual discussion, and introduce him to Mae West. It is reputedly within his power to make or break careers. When a new face smiles from the screen in an MGM film the chances are ten to one that Mayer put both the face and the smile there. Many of the top-notch box-office glamour girls owe their rise from obscurity to film fame to the talent-discerning abilities of MGM's vice-president. It was he who discovered Greta Garbo. While traveling in Europe he happened to see some photographs of her. Within the hour he signed a contract. Her face, he has since explained, "had something." Even Leo, the lion, which roars an introduction to every MGM film, is a Mayer "find." Some twenty years ago the producer took his daughters to the Los Angeles zoo. The children were attracted by the lion. Mayer, too, was impressed by its vocal powers and the photogenic qualities of its face. Years later he remembered the incident and decided to adopt the lion as the MGM trade-mark.

No screen epic ever produced by Mayer is as incredible as his own success story. Louis Burt Mayer was born in Minsk, Russia on July 4, 1885, the son of Jewish parents, Jacob and Sarah (Meltzer) Mayer. His parents emigrated to St. John, New Brunswick when he was three years old. The boy received a modest education in the public schools of St. John—the exact extent is unrecorded. A

MAYER, LOUIS B.—*Continued*

couple of generations later, in 1939, he was awarded an honorary LL. D. by the University of New Brunswick for his "cultural advancement of the motion pictures."

At the age of fourteen he was already at work. He began his colorful career, literally, from the bottom of the sea. His father was in the ship-salvaging business, and while still in his teens young Louis became the junior partner of J. Mayer & Son. It never became a prosperous enterprise because of the high costs involved in raising sunken vessels off the Canadian coast, but it offered a comfortable livelihood and was by no means a mere "junk business." The Mayer saga is filled with romantic tales of the youthful Mayer in a diving suit salvaging iron from old hulks at the bottom of the cold Atlantic. There are probably elements of truth in this version, for his father could not afford to employ too many divers.

As the lad grew older his father sent him on frequent trips to the United States to sell the salvaged scrap iron. He visited Boston and its environs and there became interested in the show business. Films were still in their pie-throwing infancy, but young Mayer already foresaw great financial possibilities in their development. By this time he had met Margaret Shenberg and married her on June 14, 1904. Three years later he came to the United States and settled in Massachusetts. For a down payment of $600 he acquired a superannuated theatre in Haverhill near Boston which had been used for burlesque shows. To remove the unsavory stigma of its predecessor, the playhouse was opened with the showing of a religious film, *From the Manger to the Cross,* which won for Mayer the support of the best families in town. He built up patronage by alternating films with stage attractions, which included the Boston Opera Company, Maude Adams in *Peter Pan,* and William Farnum in *The Littlest Rebel.* Soon thereafter he bought all the other five theatres in Haverhill.

A few years later Mayer went into partnership with Nat Gordon, another theatre-owner, and formed the Gordon-Mayer circuit which ultimately acquired control of the largest chain of theatres in New England. To insure a steady supply of films for his growing string of theatres, he organized his own distributing agency in Boston in 1914. At the time he heard from one of his scouts that D. W. Griffith had just completed a sure-fire hit, a picture to be called *The Birth of a Nation.* Without seeing it, Louis Mayer wired an offer of $25,000 to Griffith for exclusive New England rights. This was then the highest bid ever made for the exhibition of a single film. Griffith accepted, and Louis B. Mayer suddenly came into big money. The deal eventually netted him over $100,000.

Having tried his hand successfully in the exhibition and distribution of pictures, he next decided to venture into the production field. In 1918 he moved to Los Angeles and founded the Louis B. Mayer Pictures Corp. Although the public taste in those days was not highly developed and every kind of picture made some profit, his achievements as a producer were at first unspectacular. He had not entirely forsaken distribution, and he simultaneously operated his own booking agency, the Metro Pictures Corp. His fortunes improved somewhat when he succeeded in enlisting the services of the "boy genius," the late Irving Thalberg, as his production head. But his big break came in 1924 when the present Metro-Goldwyn-Mayer Corp. was organized. The new concern, fathered by Marcus Loew, theatre magnate and owner of Loew's, Inc., merged Mayer's two firms and the Goldwyn Pictures Corp., which had been founded by Samuel Goldwyn and the Selwyn brothers, into one corporate entity. The new setup controlled world-wide production, distribution, and exhibition interests. Thus Mayer's aspiration to coalesce the three activities of the motion-picture industry was at last realized. Today Loew's, Inc., which consists of well over a hundred subsidiary organizations in the amusement business, is unquestionably king of the Big Eight and of the motion-picture industry of America. In May 1943 Mayer was reportedly dickering for stock and stock rights in Loew's, Inc., as part of remuneration for his services in preference to continuing as America's No. 1 wage earner under his current straight salary and profits-percentage arrangement.

Under the terms of the consolidation in 1924 Louis B. Mayer became vice-president in charge of production, which office he still holds today. In this capacity he pioneered in the introduction of new techniques and was also instrumental in attracting a galaxy of new screen stars to his studio. His first big production under the aegis of MGM was *Ben Hur,* at the time the most expensive picture ever made. Later came *The Student Prince, The Big Parade, Trader Horn, Anna Christie,* and in more recent years *The Great Ziegfeld, The Thin Man, Mutiny on the Bounty, Fury, Boys' Town, Goodbye, Mr. Chips, Gone with the Wind, Mrs. Miniver, Random Harvest,* and *The Human Comedy.* Norma Shearer appeared in the first talking picture produced by him, *The Trial of Mary Dugan.*

According to *Fortune,* "Metro has created most of its own stars and has even recreated a few (William Powell, Wallace Beery) whom other studios had virtually given up." Among Metro luminaries are Myrna Loy, Hedy Lamarr, James Stewart [’41], Robert Taylor, Robert Montgomery, Katharine Hepburn [42], Jeanette MacDonald, Nelson Eddy [’43], Spencer Tracy [’43], Judy Garland [’41], Mickey Rooney [’42], Joan Crawford, Clark Gable, Lionel Barrymore, Melvyn Douglas [’42], Rosalind Russell [’43], Robert Young, Lana Turner [’43], Irene Dunne, Walter Pidgeon [’42], and Greer Garson [’42]. The box-office value of the Metro roster is greater than that of any other studio. (Sixty-four stars and featured players were shown in one photograph from an unprecedented sixteen pages in *Life* Magazine devoted, with lavish praise to MGM. This did not include seven stars in service and eight absent on camp tours.) Yet few of MGM's stars are ever invited to Mayer's home. He is said to prefer, for his friends, bankers, industrialists, politicians—any one, in fact, except people related to the cinema world. He is primarily a businessman.

As directing head of MGM, Mayer (known to his associates as "L. B.") is the absolute ruler of a vast, make-believe empire. His weekly payroll is considerably above $250,000. MGM is believed to be the largest motion-picture company in the world. Its lot covers more than seven acres, has twenty-five sound stages, and turns out on an average more than fifty full-length features a year, in addition to numerous shorts, comedies, newsreels, and cartoons. It is said that only Nicholas Schenck himself is able to gainsay Mayer in the MGM studio, although production is nominally under the control of an eight-man executive board.

Yet Mayer is said to have but a slight interest in motion pictures as an art. The general lines along which Metro pictures are constructed have not, according to *Fortune*, changed since the days when Mayer was a White House guest—in other words, since Hoover's '43 day. "He likes vast, glittering sets," says Henry F. Pringle, writing in the *New Yorker*. "He approves of gorgeous gowns, pretty girls, lingerie sequences, and expensive assignations. In brief, it is Mayer's influence which sends shop girls crowding into the theatre where MGM pictures are shown. He has his dislikes, too, and at the top of them is what he calls sophistication." In Leo C. Rosten's '42 words, Mayer "made the entire MGM organization revolve about the hub of Personalities. The stories and production of MGM's pictures are geared to the studio's stars and, more than in any other studio in Hollywood, are subordinated to the final goal of star-appeal." Controversial or newsy themes are regarded as sure poison in the Metro front office, says *Fortune*, and a producer seldom manages to slip a "hot topic," such as *Fury*, through. Sinclair Lewis' *It Can't Happen Here* was scheduled but never made. *The Forty Days of Musa Dagh* was abandoned out of deference to the present Turkish Government. "Mayer and his associates make no bones about the fact that they are conservative in their choice of subject matter. . . If Metro prefers one story to another, Cinderella is it."

A man with an overabundance of vitality, Mayer throws all his energy into his work. His day begins at 8:00 in the morning with telephone calls to his New York associates. Then he plays golf for an hour or more and leaves for his office about 11:00 a. m. He usually drives himself from his Santa Monica home to the studios in Culver City, a distance of more than ten miles. Not even the most obsequious yes-man ever volunteers to ride with him because of his erratic driving. Yet he seldom gets a ticket. Most of the California traffic cops are either movie aspirants themselves or fans.

At his office Mayer works until 9:30 every evening. The office itself is described to be as improbable-looking as a motion-picture set. It was designed by the MGM art director, Cedric Gibbons. The walls are said to be of rare Australian rosewood and all the furniture and lighting devices are streamlined and ultra-modernistic. The only homey things in the room are the exquisite miniatures of Mayer's grandchildren. Essentially, Mayer is very sentimental, particularly about family matters. He is a most devoted husband, father, and grandfather.

From the moment he arrives at his office Mayer works at a terrific pace, attending personally to a mass of details. He is constantly consulted on most trivial matters. The daily routine consists of an endless cycle of business conferences with producers, directors, and executives. Pressed as he is for time, he insists, nevertheless, on opening all his mail himself, even routine circulars. He seldom goes on a set but spends two hours a day viewing new films in his private projection room. Sometimes he even does a little informal acting: in an effort to induce Jeannette MacDonald to unfreeze for her songs in *Maytime*, for example, he called her to his office and sang *Eli Eli* to her without the slightest trace of self-consciousness. His histrionic abilities have earned him the nickname "Lionel Barrymore Mayer."

Despite reports to the contrary, Mayer is not given to efficiency hounding—or to excessive economizing. His production budgets are liberal, and he rarely upbraids his producers for extravagance. Although he frequently battles about salaries for performers with the Screen Actors Guild, to which the producers finally capitulated in June 1941 after five years of negotiations and acrimony, he is reported to be paying the highest wages in Hollywood for technicians and manual workers.

Mayer has many hobbies. He is a track enthusiast who owns one of the largest racing stables in America. He is a tireless pinochle player, and he indulges in rumba dancing as a cure for his insomnia. His chief hobby is politics, however. He has been an intimate friend of Herbert Hoover '43 and of William Randolph Hearst, and is credited with having effected a political reconciliation between the two. He was a delegate to the Republican National Convention in 1928 and again in 1932. He has also served as vice-chairman of the California Republican State Central Committee. In 1929 President Hoover offered the Ambassadorship to Turkey to him, but he declined it. His political prognostications occasionally misfire. In 1932, after Roosevelt's '42 nomination, Mayer predicted "a smashing victory for the Republicans." He is still believed to be a staunch Hoover Republican.

In August 1934, when Upton Sinclair won the Democratic Gubernatorial nomination in California with his EPIC (End Poverty in California) program, Mayer was summoned back from his travels in Europe by his alarmed fellow producers who feared the imposition of "socialistic" taxes if Governor Merriam were defeated. Mayer is credited by politicians with having helped swing the election against Sinclair, through the filming and distribution of supposed "newsreels" (actually all the roles were taken by actors) which depicted the Merriam supporters as home-loving, respectable citizens while the pro-Sinclairites were portrayed in a much less favorable light. An amusing epilogue to the campaign was that the amiable Merriam, once elected, proposed his own special taxes on the motion-picture industry. Again Mayer went to work and by threatening to move the entire

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industry to Florida succeeded in having an income tax substituted for the projected special levy on the film companies.

Mayer's friendship with Hearst has weathered at least two severe crises. Once Miss Marion Davies, "in whose pictures Mr. Hearst is interested financially," broke with MGM and moved her luxurious bungalow dressing-room from Culver City to the Warner Brothers' lot at Burbank. Miss Davies charged the studio with favoring Norma Shearer at her expense. The incident occurred, however, during Mayer's absence. The second crisis took place in 1941 when Orson Welles '41 produced for RKO *Citizen Kane,* a film allegedly based on Hearst's life. Friends of the publisher approached Mayer to use his good offices in having the picture throttled. His efforts proved unavailing: RKO was determined to exhibit the picture. There were even rumors at the time that the producer offered to compensate the company for the $800,000 it had spent on the filming of *Citizen Kane*. That did not help either.

Mayer has been the center of several front-page stories in recent years. In 1941 he figured in the trial of Willie Bioff, labor racketeer, testifying in the Federal Court in New York that for two years Loew's, Inc., had paid tribute of $50,000 to him. About a year later two men were arrested, charged with a conspiracy to extort $250,000 from Mayer under threats of death. In August 1943 Mayer was awarded the Aztec Eagle decoration by Mexican President Avila Comacho for his work in promoting harmony between Mexico and the United States. This is Mexico's highest award for service to the Republic.

The Mayers have two daughters, Irene (Mrs. David O. Selznick) and Edith (Mrs. William Goetz). Selznick '41 has his own motion-picture company, and Goetz helped organize and later became vice-president of Twentieth Century-Fox. Louis B. Mayer is described by H. F. Pringle as "dark haired, conservatively dressed, and as commonplace in appearance as any other executive." Pringle goes on to say that Mayer is easily aroused to anger. "His language has more than a trace of his waterfront days."

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MAYNARD, JOHN A(LBERT) F(ONSEGRIVE), REV.

Feb. 7, 1884- Theologian; educator

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The French Church of the Holy Spirit in New York City is now the only one left of some fifteen Huguenot congregations in the United States which conducts its services in French, the others having become English-speaking through natural evolution. "Historically a witness to a great past, L'Église Française du Saint-Esprit is happy to have its heart in three tolerant democracies—France, Switzerland, and the United States—and to remember its historical connection with other royal democracies in England and The Netherlands, happily ruled by descendants of the great Coligny, who, beyond the sea, directed Jean Ribault, first founder in the United States." So writes the Reverend John A. F. Maynard, the eleventh pastor of the church since its founding in 1685.

John Albert Fonsegrive Maynard was born in Bergerac, in the Dordogne Valley, France, February 7, 1884, the son of Pierre Maynard, a non-commissioned Army officer, and Jeanne Fonsegrive (Giraudel) Maynard. At the age of ten he went with his parents to Paris, where he studied at the Collège Chaptal. Always a serious lad, he became deeply interested in the French Wesleyan Church of Les Ternes, Paris. When he was graduated from the Institut Colonial Agronomique in 1903, he volunteered to serve as a teacher in the mission school at Porto Novo, Dahomey, West Africa.

In 1905 Maynard returned to Paris with the idea of becoming a clergyman and studied for three years at the Maison d'Études at Neuilly, an institution for training the French Methodist ministry. In addition to his studies at the divinity school, he also took work at the Sorbonne and at the École des Langues Orientales Vivantes, specializing in Hebrew and classical Arabic. During this period his missionary activities were not neglected. He was affiliated with the MacAll Mission for two years. In 1906 he received the degree of Bachelier en Philosophie, and the next year went to his first pastoral charge, a small church in Le Havre, Seine-Inférieure. In those days it was necessary for the minister to serve several parishes, and Maynard had to preach in rotation at half-a-dozen outlying congregations. But his duties were not heavy enough to prevent him from continuing his studies. He registered at the Faculty of Theology in Paris, which gave him the degree of Bachelier en Théologie in 1909. His thesis, the first of many published works, was entitled *Les Tendances Apocalyptiques chez le Prophète Ézéchiel.*

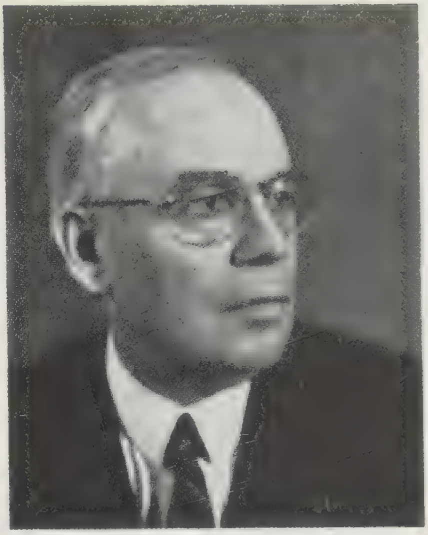
Soon after this Maynard was asked by the British and Foreign Bible Society to undertake missionary work in the vast region of the hinterland of West Africa where Islam was making so many converts. Although by this time he had become an able scholar, it was thought best for Maynard to spend a year in Algiers to acquire the colloquial Arabic necessary to carry out his duties and to learn the methods of the Society. When his year of preparation was over Maynard went to Senegal, the starting point for activities that were to take him to ten or more African countries. He had the distinction of being the first Protestant missionary to visit Djenné and Timbuctu, and in some districts of being the first white man to enter that particular part of Africa. At this time he began to work out the system of phonetics which he applied to various African dialects and which was to be so useful later in every language he wished to learn.

While in the Sudan Dr. Maynard had occasion to make a canoe trip with his native "boy" down the Niger River. There are many legends about this beautiful river, one being that "he who drinks water from the Niger will long to drink it again." If that is true Maynard is certainly yearning to return to Africa, for when the hundred loaves of bread which he had provided for the journey became dry, he dipped them into the river to soften them before eating. This is not so risky as it sounds, for, according to Dr. Maynard, the center of any stream is always pure, and, too, the hot African sunshine sterilizes the water.

In 1912 Maynard was received into the Church of England and was ordained a deacon. Toward the end of that year he made another African journey, this time from the north, traveling by camel with his native servant and two drivers. When the party reached the Sokoto River the camels refused to continue. It is a well known fact that camels do not like water: they are ill-tempered beasts and can be very stubborn. When Dr. Maynard urged his camel to go forward, it advanced a few feet into the water, and then, with a scream of rage, sank down into the river. Luckily it was not very deep, and Maynard was able to wade across to the other side. Since the camels could not be induced to follow him, he sent them back with their attendants and continued into Sokoto on foot. Thus it happened that he and his servant walked into the city, which is in the British territory of Nigeria, and did not come into contact with the authorities at once. It was not until later that Maynard discovered that the district was closed to mission work. When the British officials received a negative reply to the appeal sent to London on Maynard's behalf, they courteously requested him to leave the country. Discouraged, he returned to England and asked to be relieved of his duties.

Always interested in Oriental languages, Dr. Maynard now decided to concentrate on philology. He had accumulated the sum of $2,000 and was considering how and where he could pursue his research with so small a sum. It seemed providential that just at this time he should meet in London a young American who had acquired an education by working his way through college. When Maynard realized that this young man, who had tended the furnaces of faculty members for four years to help with his tuition, had not lost any prestige by these activities, he became very enthusiastic about America and its democratic institutions. He decided to go to the University of Chicago, noted as a center for Semitic studies.

In Chicago Maynard worked for his Ph. D. at the University and also lectured in Hebrew at the Western Theological Seminary. While there he was ordained to the priesthood of the Protestant Episcopal Church. Coming to New York in 1915 as a fellow of the General Theological Seminary (1915-16), he served at the same time as assistant rector at various churches, including Holy Trinity in the Parish of St. James (1918-21). "At the end of his fellowship he continued at Holy Trinity, where he spent four happy years in a large American parish with many activities."


Frank Elmer
REV. JOHN A. F. MAYNARD

Dr. Maynard's intensive research in philology, especially in the Assyro-Babylonian languages, had brought him considerable prestige, so it was not surprising that he should have been asked in 1919 to be the secretary of the project for making a complete Akkadian dictionary, sponsored by John D. Rockefeller, Jr. '41. Returning to Chicago, Maynard worked on the dictionary, and in addition served as associate professor of Old Testament literature at the Western Theological Seminary (1922-23). The study and teaching of Biblical literature has been one of Dr. Maynard's most rewarding experiences. His flair for languages has enabled him to read the Bible in many translations, each time extracting some new meaning from the text.

When the Seminary closed temporarily Dr. Maynard was invited in 1923 to take the chair of history of religion and of Semitic languages at Bryn Mawr College. The next three years were busy ones for him. Maynard lectured at the college, spent two or three months of the year on the Akkadian dictionary, and wrote several books and a large number of magazine articles. He was also editor of the *Oriental Research Series* and the associate editor of the Society of Oriental Research and of the *Anglican Theological Review.*

In *A Survey of Hebrew Education* (1924) Maynard stated that the quality of early Hebrew education had been equal to that of the ancient Grecian. He also maintained that a better knowledge of the Old Testament would have prevented the evolution of the doctrine of original sin, lessened the inhuman and false asceticism of the Middle Ages, and reduced the misunderstandings and hatreds aroused against the Church. "Our psychology would thereby have been spared much waste of time and would not perhaps have been led astray into verbal disquisitions." The next year appeared *The Living Religions of the World,* a study of comparative religion;

MAYNARD, JOHN A. F., REV.—*Cont.* and in 1926 *Russellism*, an exposé of the leader of a system of popular eschatological theology which flourished during the first quarter of the twentieth century.

Near the end of his third year at Bryn Mawr, Dr. Maynard was invited to preach at L'Église Française du Saint-Esprit in New York. Shortly afterward he became the pastor of the church (1925), taking care of the parish on week ends until he finished his contract with the college. At Saint-Esprit Maynard had a very difficult task. The congregation had fallen off, the church was in debt, and the location had become unsuitable. Under his direction the church moved to the auditorium of the French Institute, where it remained for over four years. But although the geographical situation was excellent, from the spiritual point of view it was felt that the Institute left something to be desired. Not only were ecclesiastical furnishings lacking, but the atmosphere was decidedly mundane, and "there were certain pictures there that had nothing to do with religion." In fact, as the rector said, "Saint-Esprit was a church without a church." This condition was remedied when, after trying several locations, the congregation moved in 1934 to a building in the East 60's. Here the surroundings had a devotional aspect, and there was a pipe organ which greatly improved the musical portion of the service. Dr. Maynard has adapted many of the Huguenot psalms to a metrical version to be sung with the ancient Huguenot melodies.

A man of great energy, Dr. Maynard has been able, in spite of the many demands of his parish, to find time to continue his writing. *Seven Years of Old Testament Study*, a critical bibliography of Old Testament research, was brought out in London in 1927; this was followed in 1928 by *The Birth of Judaism*, a study of Hebrew religion during the Exile. *The Huguenot Church of New York*, a history of Saint-Esprit from the time when New York was New Amsterdam and the French Church functioned under the auspices of the Dutch Reformed Church, appeared in 1938.

One week after the Germans invaded Poland, Dr. Maynard organized a war relief committee to give medical aid to the French wounded, in cooperation with the American Red Cross. Workrooms were opened in the parish house of Saint-Esprit, and soon rows of white-veiled heads were bent over long tables where surgical dressings were being prepared. Lovers of France from all walks of life—titled Frenchwomen, *vendeuses* from the exclusive dressmaking establishments, salesgirls from the Maison Coty, as well as many Americans and some women of Polish birth—came to the *ouvroir*. Dr. Maynard, as founder and director of the project, resigned his teaching post at the Biblical Institute in order to give all his spare time to relief work.

The fall of France was a great blow to Dr. Maynard, who blamed the selfishness and greed and cowardice of the *haute bourgeoisie* for much that happened. In a sermon soon afterward he said: "We have had more spinelessness than was good for us in religion, in education, in morals, and in social relationships." On the French national holiday following the defeat he conducted a funeral service at Saint-Esprit during which he referred to the occasion as "the saddest fourteenth of July in the history of France." The French flag, hung on the back wall of the church, was draped in black crape, and many in the congregation wore both tricolor and black armbands. In his sermon Dr. Maynard predicted that France would rise again, saying that "one blow cannot destroy all Frenchmen in whose minds liberty, equality, and fraternity are still strongly engraved."

In the controversy over whether food should or should not be sent to France after the occupation, Maynard took the affirmative, making a plea to Americans to help save European peoples from starvation. "I could never believe," he said, "that the time would come when Christian people could treat as folly the words of Christ, 'If thine enemy hunger, give him to eat,' and still less that they would also approve of erasing from the gospel of common kindness the less paradoxical version, 'If thy friend hunger, give him to eat.'"

The American-French War Relief Society, Incorporated, which had expanded very rapidly, moved to larger quarters in the spring of 1941, and Dr. Maynard ceased to be an active member of the committee. It was at that time that a crisis arose in the affairs of the church. The building which had seemed so promising in the beginning began to assume more and more the proportions of a white elephant. The size of the structure not only made adequate heating difficult, but it also made a small congregation seem minute.

Just as these trials crystallized the decision to find a more suitable building, the structure was sold and Dr. Maynard was faced with the task of quickly providing another place of worship for his flock. In the late summer of 1941 on the last Sunday before the demolition of the old sanctuary he celebrated a service for the dead, "declaring that the destruction of a church could be compared to the interment of a person." The next week he established his congregation in the present edifice on East 60th Street, which in addition to the chapel on the ground floor also houses the offices of the rector, the École Française du Saint-Esprit, and the Huguenot Museum. The Museum is a favorite project of the rector.

Once settled in the new building, Dr. Maynard again turned his attention to war work. Besides making occasional broadcasts to France for the OWI he is very active in the affairs of the Fighting French and is a member of the French section of the Russian War Relief Committee and a delegate of the Club Republican Français. He is also much interested in the École Libre of the New School for Social Research, especially the section on international affairs, and he belongs to the group which meets to study the history of the French Revolution. Currently occupied in the fall of 1943 with a book on anti-Semitism, Dr. Maynard still finds time to contribute to *La Bible du*

Centenaire, a translation of the Bible which is being brought out serially.

Dr. Maynard believes that the Church should be above politics, but nonetheless he has been very bitter in his denunciation of Vichy. "Never in the history of the French people has there been such a betrayal of the French sense of humanity which Victor Hugo so well depicts in *Les Misérables*," he declared on September 14, 1942, urging that the United States "warn the men of Vichy that they would be held responsible for their acts." An ardent supporter of de Gaulle '40 and the French National Committee, Maynard has compared General de Gaulle to General MacArthur '41, calling both of them Christian heroes.

Dr. Maynard is very liberal in his views. He has often "opened the pulpit" to noted Frenchmen who do not belong to the clergy. His congregation has thus had an opportunity to hear André Philip '43, the Fighting French political economist whose advice has been sought by Roosevelt '42, Maître Henry Torrès, celebrated lawyer who is a leader in the organization called France Forever, and many others. Maynard himself frequently participates in civic and clerical functions, both French and American.

Of medium height and weight, the white-haired rector of Saint-Esprit may often be seen taking an early morning stroll in Central Park. His favorite sport is fencing, not much indulged in by him since the War. He has always been interested in art, and he knows the great galleries here and abroad. Recently, at the sale of art objects belonging to William Randolph Hearst, Dr. Maynard was very much astonished to see the painting of *Christ on the Mountain*, by Debat-Ponsan, a photograph of which is in the possession of every French Protestant minister. Maynard bought the painting and plans to restore it, after the War, to the Huguenot Museum in Paris where, as an impressionable young lad, he first saw it and became inspired with the Christian ideal.

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MEARS, HELEN Nov. 1, 1900- Author; lecturer

Address: h. 26 Locust St, Towanda, Pa.

The Year of the Wild Boar (1942), a personal record of Helen Mears' stay in Japan in 1935, is the first of a number of books on the Far East which the author has planned.

Miss Mears originally intended to spend a short time in Japan visiting an English friend. Fascinated by the unusual mores of the Japanese people, she remained to investigate them more closely and to supplement her information with firsthand experiences. Published after the War between the United States and Japan broke out, her description of the Japanese way of life, the critics pointed out, would help Americans to understand the civilization of their enemy.

Leja Gorska

HELEN MEARS

Helen Mears was born in New York City on November 1, 1900, the daughter of Henry and Elizabeth Salisbury (Owen) Mears. She was educated at Goucher College in Baltimore, Maryland, from which she was graduated in 1922 with a B. A. degree. While at school she worked on a weekly newspaper, writing a column in verse called "All the News Fit to Print."

"All my activities since my college days have been focused around the two jobs of earning my living and learning how to write," Miss Mears says. After a few editorial and reporting jobs in New York, she went to China with two college friends. "No pleasure trip this," her publisher writes. "She arrived at Peking with only $50, but fortunately she got a position as executive secretary to the Union Medical College. She remained in China for a year, keeping house with friends in a Chinese section of the city and spending her week ends traveling. She returned to the United States by way of Europe, taking several months for the journey. On the first leg of this homeward trek she traveled third class on the Trans-Siberian Railroad, a trip that was considered very daring then." In describing this adventure, Miss Mears writes: "I slept on a wooden bench, in an open car full of men, women, and children—Chinese, Russians, and Poles—buying food at stops, and making tea from hot water furnished in great tanks at the station." Miss Mears has also spent a month in Northern Africa and has "cruised through the Caribbean with brief stops at Curaçao and Venezuela." In 1927 she made a second visit to the Continent, and spent a month in England.

From 1929 to 1934 Miss Mears was with Survey Associates, publishers of the *Survey* and *Survey Graphic*, as assistant editor. In

MEARS, HELEN—*Continued*

1935 she left her position to concentrate on writing and to go back to the Far East. Her original plan was to visit a friend in Japan for a few months and then go on to India by way of China. "Japan, however," her publisher writes, "proved so unexpected and amazing that she stayed on. Her opportunities for meeting the Japanese informally and finding out how they live and how their minds work were unusual. Miss Mears traveled with a Japanese girl as companion in city and country. She talked to everyone on trains and farms, and in fishing villages and small shops. She attended lectures at two colleges of culture sponsored by such people as Prince Konoye '40, the Mitsuis, and the Government, and sat with the English conversation groups of university students." In all she spent eight months in Japan.

Miss Mears spent three months on the trip home from Japan. She traveled on slow freighters and made long stops in Javanese and Malayan ports and in the Philippines. In the summer of 1936 she was retained by *Fortune* Magazine as reader and commentator for its special Japan issue. She wrote articles for *Survey Graphic*, the *New Yorker*, *Nation's Business*, and the *Saturday Evening Post* and spent considerable time writing and rewriting her book about Japan which appeared in 1942 as *The Year of the Wild Boar.*

In *The Year of the Wild Boar* (which was the year 1935 according to Japanese chronology) Helen Mears describes Japanese life as "a vast complex bent on evading material facts and realities and substituting for them literary, mythological, symbolical, and customary responses, reactions, and habit." The first two Japanese words she learned were *mada mada* (later, some other time, or never) and *shukan* (customary procedure). Everything in Japan was regulated by centuries-old etiquette, and the Westernization which outsiders connect with Japan she found to be superficial as well as incongruous, like the Japanese men who wore kimonas and fedoras.

W. H. Chamberlin was refreshed by finding a book about Japan that had not been influenced by the bombing of Pearl Harbor and that gave, "without malice and without sentimentality, an excellent portrait of Japan and the Japanese." Nym Wales, however, felt that the book "underestimates the depth and extent of modern thinking in Japan, as do so many other recent books. . . Miss Mears is at her best dealing with women and their problems, and this has special significance in Japan." Most reviewers found *The Year of the Wild Boar* worthwhile and delightful reading and "a profitable guide to the mind of the average Japanese," although the reviewer of *Commonweal* magazine decided that Miss Mears was either ignorant of Christian mysticism or did not understand it or she would not have felt the mythmaking capacity of the Japanese so strange. She "frankly considers science the be-all and the end-all of our civilization," he pointed out, and although her point of view may have made her see clearly, it "makes the book a little naïve." Clifton Fadiman '41 commented that Miss Mears style was a "happy marriage of charm and intelligence."

The Year of the Wild Boar is being used as a text and as required reading in courses in a steadily growing number of colleges—among them Princeton, Dartmouth, Smith, and a number in the Midwest and West. An article by Miss Mears, "Japanese Riddle," appeared in the September 1943 issue of the *Atlantic Monthly.*

Medium in height and slim (she is five feet three and one-half inches tall and weighs 104 pounds), Miss Mears has dark hair and eyes. She is fond of travel, swimming, and walking. Besides her notes she keeps an extensive newspaper clipping file, and lists newspaper clipping as one of her hobbies. "I can make an excellent salad," she writes us, "and I have invented a superior breakfast dish of scrambled eggs on moistened and steamed shredded wheat. I am an expert at handling old-fashioned coal stoves and am at present custodian of three." Miss Mears was married in 1932 to Burton LeDoux, from whom she has been separated since 1935.

References

Mears, H. Year of the Wild Boar 1942

MEI LAN-FANG (mā lon-fon) 1893—Aug. 8, 1943 Chinese actor; "China's theatrical idol"; descended from famous acting family; elected "Great King of Actors" by 270,000 admirers; played only female parts; death reported by Japanese radio which announced that he was poisoned.

Obituary

N Y Times p9 Ag 11 '43 por

MELLO FRANCO, AFRANIO DE Feb. 25, 1870—Jan. 1, 1943 Former Foreign Minister of Brazil; leading advocate of hemisphere solidarity; president of the Inter-American Juridical Committee.

Obituary

N Y Times p11 Ja 2 '43 por

MELONEY, MRS. WILLIAM BROWN Died June 23, 1943 One of the leading women journalists of the United States; for many years editor of the Sunday magazine of the New York *Herald Tribune* and later of *This Week,* which took the place of the *Herald Tribune* Sunday Magazine and has attained a national weekly circulation of 6,000,000; trained to become a concert pianist but changed to journalism after a horseback accident.

Obituary

N Y Times p21 Je 24 '43 por

MELZER, ROMAN F. 1860(?)—Apr. 28, 1943 Architect to the late Nicholas II, Czar of Russia; architect of many notable residences in St. Petersburg (Leningrad); in New York since 1921.

Obituary

N Y Times p15 My 1 '43

MERLE-SMITH, VAN SANTVOORD (vän sänt'vürd) June 22, 1889 Nov. 9, 1943 United States Army officer; hero in both World Wars; former banker and attorney; member of General MacArthur's '41 staff.

Obituary

N Y Times p23 N 10 '43

MIDDLETON, DREW Oct. 14, 1913- Journalist

Address: c/o New York Times, Savoy Hotel, London, England

The personal history of Drew Middleton, the husky, "raucous, sophomoric young New Yorker" of "cherubic countenance" who covered the North African theatre of action for the New York *Times* and who is now the *Times'* London correspondent, makes him the envy of many an older correspondent. In 1937, two years out of college, he bounced into the Associated Press office as a sports writer. Four months before the Second World War started he got a chance to try his hand at foreign correspondence in London, and by his twenty-sixth birthday he was "somewhere behind the Maginot Line" in France. In September 1942, after having covered the Allied commando raid on Dieppe for the Associated Press, he joined the staff of the venerable *Times*.

This "brisk, courageous" correspondent was born in New York City on October 14, 1913, and is of English-Irish and Scotch-Welsh descent. His father was the late E. Thomas Middleton, former American director of William Ewart and Son, Limited, of Belfast, Ireland; his mother, Jean (Drew) Middleton. After having attended elementary schools in New York and having been graduated from Columbia High School in South Orange, New Jersey in June 1931, he went on to Syracuse University's School of Journalism. At Syracuse he became sports editor of the *Daily Orange*, the college newspaper, and contributing editor of *The Syracusan*, and during his last two years he served as campus correspondent for the Syracuse *Herald*. Graduated *cum laude* in June 1935, he promptly joined the staff of the Poughkeepsie (New York) *Evening News*, where he served six months as sports editor. He had also served eight months as general news and sports editor of the Poughkeepsie *Evening Star* before marching into that Associated Press office on March 15, 1937.

It was Middleton's Associated Press sports colleagues who gave him the nickname "Junior," a nickname traditionally pinned on the newest man in the department. With Middleton the title stuck, but no slur on his reportorial abilities was intended. Three months after Middleton started work with the bureau Alan Gould, then general sports editor, wrote of him: "He is developing fast. . . He shows real talent as a writer." And in November 1938 the executive news editor, Byron Price '42, observed: "He shows steady progress and great promise. He has developed into an exceptionally good writer and should be encouraged."

N. Y. Times

DREW MIDDLETON

Middleton let it be known that he was interested in getting into the foreign service, writing that he had "set foreign correspondence as my goal." In April 1939 his goal was achieved—he joined the Associated Press London Bureau. At first he covered European sports for the most part, but soon his assignments were taking him to training camps, arms factories, flying fields, and proving grounds. The declaration of war by Neville Chamberlain on September 3, 1939 caught him in a South Kensington bathtub. He dressed and rushed to the office, determined to follow the action. He helped cover the declaration of war and "wrote some amusing man-in-the-pub stories," but there was little action to cover in London at that time. Finally, in October 1939, newsmen in London were allowed to join the Armies on the Western Front, and after much pleading, cajoling, and the use of a little pressure he got himself assigned to the British Expeditionary Forces. He was among the first correspondents to cross the Channel, attired in British officers' uniforms and scarlet and white press armbands. At first the newsmen had wondered if they should also carry swagger sticks, as bona fide British officers did. "I'll be damned if *I* will," Middleton had announced—and that had settled the matter.

In France during the first winter of the War, Middleton grew bored and went back to London. He did not return until the German Blitzkreig started in May 1940, but his dispatches on the fall of France earned him high praise, as did his coverage of the Battle of Britain that followed. "In London," writes *Newsweek*, "Middleton's college-boy ebullience sometimes approached a problem in British-American relations (especially his penchant for pretending to light cigars with £5 notes in front of awe-eyed R. A. F. pilots)." He was not permanently sobered even by his own frequent narrow escapes from death, although he admits—with refreshing frankness—that he finds it impossible to get used to bombing, or to find it ever anything but terrifying. One of his most startling experiences occurred on September 25, 1940, when he was stretched

MIDDLETON, DREW—*Continued*

out on a cot in the basement of the Associated Press London office building. Suddenly the whiz-z-z of a bomb falling and the heavy "wham" of an explosion were heard. "Fire flared in the street next to us," he wrote. "Flames were leaping and lighting up a crater eighteen feet across in one direction and thirty feet the other. The three-story tenement across the street was gone. . . I stumbled through streets littered with broken glass to another office. . . I went back to the office, dodging from building to building when anti-aircraft shells exploded overhead. . . A Cockney taxi driver who is an old friend of the A. P. staff said: 'They don't like you fellows either!' "

In September 1941 Middleton went to Iceland to report the activities of American troops there, returning to London in February 1942. It was shortly afterward that he wrote his unfortunate post-Singapore "think piece" predicting the downfall of the Churchill '42 regime midway in 1942. He redeemed himself, however, by winning the International News Service medal of honor for his coverage of the Dieppe commando raid in August 1942. At that time he was one of twenty-two war correspondents in London, seventeen Englishmen, and five Americans, chosen by lot to accompany the forces raiding the French Channel coast. No single engagement had been witnessed by so many war writers. He and Gault MacGowan of the New York *Sun*, both in British battle dress, got within a few hundred feet of the Dieppe shore. The motor launch they were aboard was filled with reserves and was continually bombed and strafed, and Middleton observed later: "It's no fun shooting back with a pencil when you look like any other Commando to the Germans." "The next time I go back to France," he added, "it's not going to be aboard any motor launch but on the battleship *Nelson* itself."

Raymond Daniell, chief of the *Times'* London Bureau, liked Middleton's Dieppe dispatch. Facing a shortage of hands, he invited the roly-poly correspondent to join the *Times*, and the invitation was cordially accepted in September 1942. On October 24, 1942 Middleton, along with other war correspondents, boarded a United States Navy transport at a British port. The first night out the colonel commanding the combat team aboard called the officers together and announced: "Gentlemen, the Allies are going to open a Second Front in Africa." Middleton will never forget the first day ashore after the invasion: "the long march in the half light toward the airfield at Maison Blanche, the feeble French resistance, the Spitfires circling the field, our troops cheering like madmen as a blond, youthful British pilot stepped out and said in a fair imitation of Brooklynese, 'Say, Buddy, you gotta cigaret?' "

Writing part of the time from the Front, part of the time from Algiers, the *Times'* North African correspondent soon acquired a reputation both as a coolheaded military strategist and as an acute political observer. One of his early pieces was particularly praised as being the first dispatch coming out of North Africa to "make sense" of the Giraud '42-de Gaulle '40 conflict. Much of his political reportage was critical. In January 1943, for example, just back in Algiers after a trip to Morocco, he wrote: "Profiteering, political apathy . . . distrust of the Americans and lack of faith in an ultimate United Nations victory are rife in French Morocco, where the political and economic situation parallels that of Algeria, but is intensified by the dictatorial character of Resident General Auguste Noguès' '43 regime. . . French Morocco is a confused, dizzy country where the American flag flies near concentration camps and French collaborationists form an inter-Allied club and mix freely with American officers. . . As in Algeria, a thorough shake-up of the Government appears necessary."

For a long time Middleton took a generally neutral stand on the Giraud-de Gaulle controversy. In a surprise move, however, early in July 1943, Middleton sent a dispatch openly favoring the Free French forces to the New York *Times*. He wrote: "This correspondent believes that, except in the highest ranks of the State Department's representation here, General de Gaulle—or rather the movement for which he stands—is far more popular than General Giraud and his followers."

Middleton's reports on the military situation were usually cautious. According to *Time* Magazine, he is an "expert in not writing up American patrol skirmishes as the 'biggest battle' of the War." In February 1943 he discounted prophecies of a crack-up in German morale and a German evacuation without a real fight. "There is very little cause for optimism," he wrote. "The end of the Germans in Africa is inevitable but it will be accompanied by a full measure of bloody, bitter fighting." At about the same time he pointed out that the Nazi offensive against the Americans represented, on the whole, an Allied setback. In March 1943 he warned: "There is a tendency, now that Allied patrols have pushed forward to their old line, to treat this operation as either an Allied victory or an affair of minor importance. It was not a victory; it was a severe tactical check involving heavy American casualties." When Axis resistance in North Africa collapsed completely in May 1943, however, Middleton was as jubilant as anyone else.

In the summer of 1943 Middleton was sent back to London. From there he has continued to concentrate on the political and military aspects of the War—from Russian military strategy, the Allied aerial offensive over Germany, and the battle of Italy to the Teheran Conference.

In contrast to Middleton's prankish personality is the soberness of some of his best reporting. Occasionally he grows poetic, as when he described the Tunisian battleground: "You can follow the path of those soldiers through the wheat as you could follow the path of Pickett's charge through the summer wheat at Gettysburg. . . History was made here only yesterday, but today only the wind blows over the rich grass and ruffles the wheat. . . And there is silence in the graveyards so far from home." More often he grows philosophical. "The average American soldier in the European and African theatres," he writes, in deep concern, "has a simple peace aim: to get home and to his job and his family and forget about the rest of the world and the War. The possibility that, in twenty years or so, some part of the rest of the world may follow him home has occurred to very few . . . only among our own people . . . does this reporter encounter the idea that the War is a tremendous football game, and that, somehow, after it is over and won, the soldiers can forget the War and the conditions which caused it. They want to go back to 'the same kind of world' they knew in 1939. Very few of them realize that it can never be the same kind of world again." Middleton himself, like Henry Luce '41, believes that America should "play the leading role in the post-War world."

When late in May 1943 the youthful *Times* correspondent was the recipient of an award by the National Headliners Club for the best exclusive foreign reporting from the North African theatre, most of his colleagues were pleased. And there was someone else who agreed that he deserved it. On March 31, 1942 Middleton was married to Winifred Estelle Mansel-Edwards, during a leave in London from the Tunisian battlefront. Mrs. Middleton, who is known to everyone as "Stevie," is the daughter of Captain and Mrs. Herbert Mansel-Edwards of Cardiff, Wales. Her father is chief of the Welsh Home Guard. Since the War she has been employed in the foreign affairs section of the British Ministry of Information, as private secretary to William Ridsdale, chief of the Foreign Office news division.

References

N Y Times p20 Ap 1 '43
Newsweek 21:86-7 My 17 '43 por
Time 41:92+ Ap 12 '43

MILLE, AGNES GEORGE DE *See* De Mille, A. G.

MILLERAND, ALEXANDRE (mēl-rän′) 1859—Apr. 6, 1943 French statesman and lawyer; journalist; former Premier and President of the French Republic; Minister of War during the First World War; responsible for many labor reforms.

Obituary

N Y Times p25 Ap 7 '43 por

MITTELL, PHILIP Mar. 26, 1865—Jan. 27, 1943 Violinist and widely known teacher; as a youth played the Brahms Fourth Symphony under the personal direction of its composer; studied under Tchaikovsky, Rubinstein, and Strauss.

Obituary

N Y Times p19 Ja 28 '43

MOATS, ALICE-LEONE Mar. 12, 1911(?)- Foreign correspondent; author

Address: Hotel Lombardy, Park Ave. at 56th St, New York City

Alice-Leone Moats, foreign correspondent for *Collier's* Magazine, has been called (among many stronger terms) "snobbish, sophisticated, bad-tempered, saucy, brash, sublimely self-confident." In her book, *Blind Date with Mars* (1943), she describes "l'affaire Moats"—a bitter and long drawn-out quarrel with former American Ambassador Laurence A. Steinhardt '41 in Moscow. The climax of this historic quarrel found her shouting at him: "Oh, Laurence, don't give me that! Remember I was brought up in a household where an Ambassador is something you invite when you need a fourteenth for dinner."

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ALICE-LEONE MOATS

If that was not precisely the type of household in which Miss Moats was brought up, it was near enough. She was born in Mexico City, the daughter of an American industrialist, Wallace Payne Moats, who was an important member of the American colony in Mexico, and of Leone (Blakemore) Moats, member of a wealthy and socially prominent American family. The Moats maintained three homes—one in Mexico City, one in New York City, and a 400,000-acre estate in the Mexican state of Michoacán.

Alice-Leone comes by her literary career naturally enough. Her mother's *Thunder in Their Veins; a Memoir of Mexico* was published in 1932. She begins it by saying: "Nineteen, the bride of a few days, I found myself on the threshold of Mexico, strangely alone with Wallace, my husband. All his inheritance money was invested in Mexico, so we had come here to live. At the time we placed five years as the limit of a sojourn which has lasted more than twenty years. . . . I offer it only as a coincidence, but the fact is, I have never on any of my journeys out of Mexico missed a revolution, and never have recrossed the border without being rewarded shortly after by another spectacle of civil disruption."

Mrs. Moats, a woman of great beauty and vivacity, was the toast of Mexico City's diplomatic and social sets. Alice-Leone led an exciting and travel-filled life. At one time when she was about five (and, according to a photograph, a very handsome blond child) mother and daughter, though laden with nu-

MOATS, ALICE-LEONE—*Continued*

merous trunks, were advised to flee to Vera Cruz. The United States Marines were landing, and Mexico was in a state of chaos. Mrs. Moats deposited her daughter with friends in Vera Cruz and went to send a cable home. She tried to return to her daughter but was stopped by gunfire in the street. Told that she must board one of the ships in the harbor, she quite naturally refused to leave without Alice-Leone. "I had a feeling," said Mrs. Moats, "that although she was only five years old, she, too, would refuse to leave until she knew that I was safe." Later a United States Army Colonel brought the child safely to her mother. She had been quite alone in the house with the servants after having refused to leave with the others. Bullets had rained in the patio, and one or two had crashed through the windows of the room in which she slept. The child described the dead men piled as high as a house in the Plaza. "Vera Cruz," Alice-Leone said, "was a river of blood."

Such training in courage and endurance was a good thing for the child who was later to make an eighteen months' journey around the world during wartime. She was educated by tutors and at the Convent of the Sacred Heart in Mexico City; later at the Brearley School in New York City; at the Convent of the Assumption in Rome, Italy; at the Convent of the Assumption in Paris; and at the Fermata School for Girls in Aiken, South Carolina. Having an ear for languages and residing, as she did, in so many countries, she became a fluent conversationalist in German, Spanish, French, and Italian, and has, she says, "a good working knowledge of Russian." In *Only the Stars are Neutral* Quentin Reynolds '41 refers to Miss Moats as "this smart-looking girl in the lovely fur coat who seemed to be able to drag any known language out of her throat at a given moment."

Neither Alice-Leone nor her mother was content to lead a completely idle life in social and diplomatic circles. They both wrote books. Of Mrs. Moats' *Thunder in Their Veins* (1932) one critic said: "We have, for the better part of the book, the crisp, well informed, and now and then pleasantly malicious gossip and reminiscence of a lady who evidently knew 'all the best people,' and chats of society, politics and affairs as these things are discussed at Embassy teas." Alice-Leone's *No Nice Girl Swears* (1933) is a volume on practical etiquette for the debutante, written in a "flippant and humor-flecked style." It was said that Miss Moats herself had forsaken Emily Post '41 at the age of ten. The book caused considerable eye-brow lifting in the conservative-manner school. "Miss Moats is a realist," remarked F. H. Britten. "No submerged hankering for the gracious gesture that used to be or that the usual practitioner of the art of etiquettry thinks ought to, divert Miss Moats for a moment from her shrewd and uniformly witty examination of things as they are." "It is complete though limited, very worldly and tolerant, and a little sad," commented the New York *Times'* critic. Nevertheless, it turned out to be a best seller, printed on pale yellow pages and bound in silver covers.

In 1935 both mother and daughter published a guide book called *Off to Mexico.* Most reviewers praised the book, the critic for the *Spectator* saying: "The prospective visitor to Mexico could not place himself in better hands." The Springfield *Republican* found "the text smartly written . . . not without touches of smart sophistication (a few of which might have been spared), but the information appears sensible and sound."

During the next few years Miss Moats wrote sporadic articles for the *Saturday Evening Post, Ladies' Home Journal,* and other magazines with such impudent titles as "If He Were the Last Man on Earth" and "I Like Men with Money." The last-named article, anonymously written, but later admitted, raised a storm of protest. "Who does she think she is, anyway—Queen Marie?" inquired one disgruntled gentleman in the *Saturday Evening Post's* letter column. She also wrote profiles of Lunt '41 and Fontanne '41 and other celebrities.

Blind Date with Mars records Miss Moats' efforts to get to Moscow and her efforts to stay there. *"Collier's,"* said Rose Feld in the New York *Herald Tribune,* "sowed its wild Moats in Russia by a fluke. The magazine apparently had difficulty in getting a writer into that country, and when Steinhardt amiably agreed in July 1940 to take Miss Moats to Russia as the guest of his wife and himself, she shrewdly capitalized on the situation."

"Looking back, I wonder who was crazier—[*Collier's*] for giving me the assignment or I for taking it," Miss Moats candidly admits. "A combination of the gambling spirit and ignorance made me a foreign correspondent. The gambling spirit belonged to the editors of *Collier's Weekly;* the ignorance was mine. There probably never was a reporter who set forth knowing less than I did when I started for the Soviet Union. I had never worked on a newspaper; my writing had consisted of one light, satirical book, many articles in the same vein, and five 'profiles' of well known personalities."

Obtaining a visa for Russia was a major job that took the indefatigable Miss Moats eight months. Although she was on a "first-name" basis with many influential government figures, she still had to move heaven and earth to achieve the visa. In the book she tells of the long wait for the visa while she stayed in Japan and China. She did not like Japan and came to the conclusion that the "famous glamour of the Orient" consisted largely of cheap servants. Japan's New Structure she labeled Strength *Without* Joy. From Tokyo she wrote her mother: "I am the belle of Tokyo, but honesty compels me to add that I am the only unattached woman in the town." She found much antagonism between American and Japanese and says she told one prominent Japanese: "We make you nervous because we are so big and white; you annoy us because you are so little and yellow." This, she records, was received in good faith.

From Tokyo, where she observed the night life, such as it was, she made her way to French Indo-China and then to Singapore.

The tragedy of Indo-China, as she saw it, was that Frenchmen went to the Colonies because they were failures or had disgraced themselves at home; in Singapore she quickly saw the reasons for its ultimate collapse. Everywhere she went she hastened to look up the members of the press and the diplomatic set; she gave parties for them and they, in turn, gave parties for her. When there were no hotels available she was always invited to share dwellings with newly-made friends. This she calls "the Moats' luck." So successful was she in brightening up foreign capitals that the Shanghai United Press correspondent wired his colleagues in Hanoï to watch for the girl who "had done more for Shanghai than Voronoff '41 could have done even if he had used mirrors."

In Singapore, which she reached on December 18, 1940, *Collier's* began sending the first of many cables: "As you don't seem to be getting to Russia return home immediately or send in final expense account." Nothing daunted, "Moatsie" or "Moats," as her friends called her, continued to placate the irate weekly and to move on to her goal. From Singapore she joined a convoy of trucks that finally reached China by way of the Burma Road after incredible hardships and inconveniences to the luxury-loving girl. Shanghai she "loved." In Chungking she had a happy time keeping house for three American men with the aid of ten Chinese servants, and says she devoted herself to "making fudge, chasing coolies from room to room, and arranging flowers." Chungking gave her her first taste of being bombed. It was there that in May 1941 the Soviet visa finally reached her "and she flew westward, skirting the great Gobi Desert of Mongolia, following the ancient route of silk and tea."

Most of *Blind Date with Mars* details her six months in Moscow during which she and Steinhardt struggled—he to get her out of the country and she to remain. She says that the Ambassador's verdict was that she had been "rotten spoiled by her parents." With him, taking his part, was practically the entire Russian Government. Her second war was with the Russian censor, who called her "the little woman who stamped her foot at me," and who refused to let her send out magazine stories to *Collier's* as she wrote them. She warred also with the head of the Russian Press Bureau, who, she says, refused to let her interview any Russians, get to the Front, or to continue her work, and she fought, too, with the Russian State Department, which kept up a losing battle to make her leave the country, and which for a time suspected her of being a spy. Additional troubles came with the German invasion, blackouts, and air raids. But through it all the Moats' brand of humor never left her.

Moscow appeared to Miss Moat's " a city entirely populated by people who look like panhandlers." She watched the long queues of hungry people waiting patiently in line for limited supplies of food; she described the incredible numbers of people who lived packed together in single rooms; she recorded the six weeks before the German invasion and the air raids after it; she expressed her unbounded admiration for the stoic Russians moving on to war. The Russian women she found amazing, but she disliked the country, its lack of sanitation, and its government. Once, upon being asked to get an Iranian visa by a Russian official in the Foreign Office, she told him the Iranian consul "hadn't the right to give visas." "That is perfectly ridiculous. Why can't he?" asked the Russian. "Monsieur," she replied, "you can scarcely expect me, an American, to explain bureaucracy to you, a Russian."

Food was very scarce but the diplomatic set and the press managed to eat well, and Miss Moats continued to give dinner parties which began with "vodka and martinis, pounds of fresh caviar, mushrooms cooked in sour cream, chicken cutlets, or a beef dish, salad, and ended with fresh strawberries and cream or a most delicious meringue cake." Such a dinner cost her more than $200 in the illegal black market exchange.

She was on a first-name basis with such distinguished visitors as Harry L. Hopkins '41 and W. Averell Harriman '41. When she heard that Harriman was coming to Moscow to discuss lend-lease, she cabled him: "Could you possibly bring me some stockings and a lipstick stop Would not ask such a favor except that am barefoot and whitelipped." The book is filled with amazingly candid observations about people (mainly women) whom she did not like. They include Margaret Bourke-White '40, Erskine Caldwell '40, Mrs. Haldane, wife of the British scientist, Alexander Werth '43, British correspondent, Mrs. Laurence Steinhardt, and Cyrus Sulzberger, correspondent of the New York *Times*, who retaliated, she says, by calling her "a biased woman with a nasty tongue."

When the Germans advanced Miss Moats and the other correspondents were evacuated to Kuibyshev on October 15, 1941. Living was very difficult. The long months of fighting with the Ambassador and with Russian officialdom and red tape wore down even her highly aggressive spirit. Finally she told the chief of the Russian Press Bureau: "Do you think I am crazy enough to stay on in a place where there isn't a bathtub, where bedbugs have bitten me . . . where everything smells awful!" She left by plane for Teheran, then stopped at Cairo, Iraq, and Nigeria before returning to New York.

Blind Date with Mars infuriated almost all the New York critics. Rose Feld in the New York *Herald Tribune* says that Miss Moats writes "with a breezy 'girlish' humor that is deeply accented by the erotic and functional. . . Miss Moats sees all, hears all, and tells all, and quotes herself with the fondness of a mother repeating the pert remarks of a precocious child." "A long book that seems twice as long as it is" was the verdict of Orville Prescott in the New York *Times*, who went on to say that "all her social life and witty repartee make about as good reading as the letters of a debutante you don't know gushing about her debut in a city you have never visited. . . Yet in spite of all that, the book does contain a lot of diligent reporting. . . Unfortunately, lack of judgment and lack of taste are pretty heavy handicaps." Emil Lengyel '42 in the *Saturday Review of*

MOATS, ALICE-LEONE—*Continued*

Literature was the only critic to compliment the book wholeheartedly.

Interviewed in New York, Miss Moats told Douglas Gilbert of the New York *World-Telegram* that "when and if she can get transportation" she would be off to Iraq and India, again for *Collier's*. "She had all her credentials and displayed them with obvious, and perhaps justified, pride. It took a battle royal to get them from the State Department." "I gave 'em a swell workout," Miss Moats admitted.

These plans apparently did not work out, but the spring of 1943 found Miss Moats in Madrid, sending back reports to the New York *Herald Tribune*. According to *Time* Magazine, her readers soon began "to wonder if she had not encountered charm in pushover doses." (I am a pushover for charm," she had confided in *Blind Date with Mars*.) She announced that food was plentiful, that the children in Andalusia looked "remarkably plump and healthy," and that even during her wanderings through the lower quarters and the suburbs of Madrid she saw "none of the horrible sights of starving children for which I had been prepared." Madrid was, at least outwardly, "active, prosperous, and well groomed." Later in June she wrote that in Spain fear of Communism "tips the scales of public opinion in favor of the Axis," although most Spaniards wanted the War over soon and cared little which side wins. "The frivolous want to get back to Maxim's in Paris and the golf club in Biarritz," she finished, making it clear that "public opinion" was to her synonymous with the very wealthy; "the serious minded want to get on with the reconstruction of Spain." In August, however, Miss Moats was permitted to communicate with CBS and to broadcast that the Spanish people believed that Italy's day was done and that Germany would fall after an intense fight. This was the first transmission from Madrid since the end of the Spanish Civil War.

Alice-Leone Moats is a very personable young lady, five feet six inches tall, and weighing 130 pounds. She is not married, and was probably speaking of herself in an article in which she wrote: "At eighteen or nineteen, before it has become an integral part of her life, [a girl] may be able to give up the admiration of armies of beaux, but, year by year, as she grows to depend on it, it becomes increasingly difficult [to marry] and forego all the flattery and flirtation that feed her vanity." She has, she says, "cold gray eyes" and "a bad temper," and she is admittedly "arrogant." She also has a strong sense of humor and much skill in repartee. While she is slightly built, her figure, she says, is not at its best in trousers, and consequently she is "the only female war correspondent who does not wear slacks." Her recreations are reading, theatres, movies, riding, swimming, and aquaplaning, and she admits that she "loves clothes, jewels, bath salts, furs, and perfumes." At Nikko in Japan the Buddhist priests followed her around their temples, stroking her blond hair and saying, "Beyooteful!"

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Moats, A.-L. Blind Date with Mars 1943
Moats, L. B. Thunder in Their Veins 1932

MOFFAT, J(AY) PIERREPONT July 18, 1896—Jan. 24, 1943 American diplomat for twenty-five years; United States Minister to Canada from June 1940 until his death; son-in-law of Joseph Clark Grew '41.

Obituary

N Y Times p13 Ja 25 '43 por

MOISSEIFF, LEON S(OLOMON) (mō'sēf) Nov. 10, 1872—Sept. 3, 1943 Consulting engineer and authority on bridge construction; developed the deflection theory of suspension bridges; received many engineering awards and published technical books and articles.

Obituary

N Y Times p13 S 4 '43 por

MONAGHAN, FRANCIS JOSEPH, BISHOP Oct. 30, 1890—Nov. 13, 1942 Bishop of the Roman Catholic Diocese of Ogdensburg, New York since 1939 and president of Seton Hall College from 1933 to 1936.

Obituary

N Y Times p15 N 14 '42 por

MONAGHAN, FRANK Nov. 4, 1904- Historian; educator; United States Army officer

Address: b. Bureau of Public Relations, War Department, Washington, D. C.; h. 2844 Wisconsin Ave, N. W., Washington, D. C.

Historian, author, and former professor at Yale, Major Frank Monaghan knows how to wear his academic honors lightly. Nor are his scholarly accomplishments few in number or trivial in substance. A recent work, for example, a book entitled *This Was New York; the Nation's Capital in 1789* (1943), has met with uniformly commendatory reviews from scholars and critics alike. Charles A. Beard '41, the dean of American historians, pronounced it "unique," and added: "It measures up to all the canons of 'scientific' history and is a piece of literature that ought to be widely read and to endure for a long time." Howard Fast '43 called it "gossipy, charming, and malicious," including "all the many things histories usually omit."

The Major, who spells his name the "real" Irish way, was born in Uniontown, Pennsylvania, November 4, 1904, the son of Frank Charles and Anna May (Ryan) Monaghan. Too young to get into the First World War, while still attending grammar school he sold Liberty Bonds and raised food (by himself he cultivated a quarter of an acre of vegetables), and later he received two medals for his services. In 1919 he entered the senior high school in Uniontown, but during his freshman year his mother became ill and he was taken with her to Tucson, Arizona. There he saw a new part of life and of America, and "enjoyed it immensely."

Young Monaghan was graduated from the Uniontown High School in 1923, the second in his class rather than the first only because there had been some difficulty in exchanging the proper credits between schools. The principal of the school described him at this time as a boy with "explosive energy, omnivorous curiosity, and the ability to get the most difficult things done—plus an ability to inspire the ordinary person to do things of which he never thought himself capable." In 1923 he entered Cornell University, and two years later he was awarded one of the first of the Junior Year Abroad Fellowships. When he arrived at Manchester University in England he was thought to be a graduate student and so was placed in graduate courses, with which he tried to cope and eventually did to general satisfaction. It was, in fact, in one of these graduate courses that he wrote the basis of what later became his M. A. thesis at Cornell.

In 1926 Monaghan returned to Cornell to take his B. A. the following year, with election to Phi Beta Kappa and Phi Kappa Phi. In 1928 he received his M. A. from Cornell. "By this time," he says, "an old school friend of mine and I had written a new kind of mystery novel, *The Kindest Use a Knife.* It was too unusual and new for any publisher to accept, but I did introduce my old friend to Harper & Brothers and launched him on a writing career. He was John Dickson Carr, now one of the most successful of all mystery story writers. Some time, when I have two weeks of free time, I shall revise the script and send it to a publisher."

When he had completed his M. A., Monaghan was invited to take a job in Washington as an assistant editor of the *Dictionary of American Biography* (1928-29). There he formed a lasting friendship with the late Ernest Sutherland Bates '40. After the writing of some eighty sketches for the *Dictionary* and the revision of scores of manuscripts written by others he accepted the offer of a fellowship in history at the University of Paris.

He was married to Sylvia Harris before going to Paris for a "most exciting" year and a half. He studied at the Sorbonne and spent many hundreds of hours in the Bibliothèque Nationale working on a pioneer project he had conceived, the *Bibliography of French Travelers in the United States From 1765 On.* Before he returned to the United States to accept a teaching position he was also invited to conduct a tour of American educators around Europe—thirteen countries in five weeks.

From 1931 to 1933 Monaghan taught European history at New York University in the Washington Square College. In the summer of 1933 he eagerly accepted an invitation to go to Yale University as an instructor, and from 1933 until 1943 (when he entered upon active service with the chief of staff of the Army) he taught at Yale, first as an instructor and later as an assistant professor. In 1936 Yale awarded him a Ph. D. degree on the basis of *John Jay, Defender of Liberty* (1935), a book which he had done purely as a commercial publication and had never submitted as a thesis, but which was deemed so outstanding that the University, for the first time in its history, took this unusual action. Of the book H. S. Commager wrote, in the *Yale Review*: "Mr. Monaghan's biography of Jay is so good that it confounds criticism. It is based upon a scrupulous examination of a large body of manuscript material, much of it heretofore unavailable. Its scholarship is not only impressive but intelligent and discriminating. It is clear, well balanced, and well organized, it is judicious and impartial, except to poor Mr. Jefferson, for whom Mr. Monaghan has an inexplicable antipathy. . . It is a thoughtful, an urbane book, and the style is a constant delight."

George A. Douglas

MAJ. FRANK MONAGHAN

In 1936, while continuing to discharge full duties at Yale, Monaghan received the permission of Charles Seymour '41 (now president of the University; then the chairman of the History Department) to spend his free time with the New York World's Fair. He went to the Fair to establish a bureau of research and to gather the materials for an elaborate history of the Fair (to be published in four volumes) which was designed to be "a history of American progress in all of many significant fields as illustrated by the exhibits at the Fair." During the Fair itself he was director of research for the whole organization. He then was assigned to the writing and production of all the media which were designed "to lure the support of people who were really literate." He devised the various types of "the higher publicity," wrote the speeches that were delivered on "the higher purpose" of the Fair, and served as "the voice of the Fair" in educational and literary circles. He was also a member of the Promotional Council of the Fair—and all of this without neglecting any of his duties at Yale.

There was yet a third job that he had. He had already organized and become managing

MONAGHAN, FRANK—*Continued*

editor of the *Franco-American Review*, a scholarly bilingual quarterly publication issued by the Yale University Press which started publication in 1936 and ended in 1938 (the end of the trial period), when, he says, it became apparent to him that "France was, for various reasons, on the verge of collapse." It was his careful supervision of the finances of this publication which enabled him to return large sums to some of the sponsors, who were properly astonished.

"By summer," Monaghan says, "it was evident that the creative aspects of the Fair had vanished. There were only the operational aspects—the most dull and painfully unprofitable. . . I felt that my constructive services to the Fair were nearing an end. But before I submitted my resignation I was called upon for one last emergency duty. The Fair decided to send seven or eight of its most persuasive officials on a tour of the eastern United States and Canada to counteract adverse publicity and to announce the repudiation of policies that had long been ill-advised. I went on the Southern circuit. . . When this tour was over I cleaned up matters in my office and then resigned. . . By this time I was the chairman of the *Bibliography of American Travel* of the American Historical Association—pledged to write a four-volume definitive biography of Alexander Hamilton and to complete a two-volume edition of the unpublished letters of John Jay.

"I left the Fair in early September; I thought of really retiring to teaching and writing and little else. So I closed my apartment in New York and moved my furniture and my papers and books back to my apartment in New Haven. And then I settled down to that lovely existence of quiet days and actionless issues; and to the joy of research in a truly fine library among unpublished manuscripts—and to writing. That was splendid. But in November, Batten, Barton, Durstine and Osborn (of New York City) came to me with a proposition that was too intriguing and profitable to decline. They offered me the position as historical consultant on the *Cavalcade of America*, the coast-to-coast radio program based on American history and sponsored by the Du Pont Company. . . I hesitated about accepting the offer until they explained that I would have wide powers over the programs and that I would also appear on the broadcasts. As the historian of the *Cavalcade of America* . . . I presented ideas, checked scripts, helped revise scripts, wrote educational promotional materials, and lectured before many groups in various parts of the country. . .

"In the fall of 1941 I requested and obtained a leave of absence from my teaching duties in order to spend all my time in research writing. . . I had contracted with Random House (Bennett A. Cerf '41) to write a one-volume history of the United States for the Modern Library. I was doing well on this and on several other literary projects when, in April 1942, Mayor La Guardia '40 and Grover Whalen sought me out and drafted me to assist with the Mayor's Committee for Mobilization. This was the Committee which produced the 'New York at War' parade demonstration on June 13, 1942—which was unanimously declared to have been the most effective affair in the history of New York. I was the director of the plan, scope, and research and also one of the two administrative assistants to Mr. Whalen.

"Shortly thereafter there came an invitation from a Chicago publisher to write a popular history of the War. Here I saw the opportunity of telling the civilian public what the War was about and how it had developed since the time of Versailles. I was on full duty at Yale, but I established an office in New York and assembled a small editorial staff and went to work. The first volume of *World War II: an Illustrated History* contains almost two hundred thousand words of text and hundreds of illustrations; it covers the War up through December 1942. I planned it in a somewhat new fashion that ought to make it the best popular history that we have of a war in progress.

"In January 1943 the Army invited me to accept a commission as a major to execute an important and intriguing job. Regulations prevent my saying much, if anything, about it. After miles of red tape I was finally commissioned and reported for active duty with the chief of staff in April. I was assigned to the Bureau of Public Relations. I am still in the Bureau.

"*This Was New York* was published the day after I reported for active duty. It was written in collaboration with Marvin Lowenthal. . . Several other literary and historical projects were completed before I came to Washington. These include the publication of the hitherto unpublished letters exchanged between John Jay and the Lafayettes; the unpublished diary of John Jay as first Chief Justice of the United States; a supplement to *French Travellers in the United States, 1765-1932* (1932); and a long essay entitled 'George Washington Borrows a Book,' a study of the reading habits of New Yorkers in 1789."

Major Monaghan is five feet eleven and one-half inches tall, weighs 190 pounds, has blond hair and a fair complexion. He is a member of many learned and honorary societies, among which are the French Légion d'Honneur, the Society of American Historians, the New York Historical Society, and the American Historical Association. Politically, the Major describes himself as a liberal without formal affiliations. An earnest bibliophile, he likes to collect rare books and manuscripts and to design print; he also enjoys good conversation and chopping trees.

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MOORE, EDWARD CALDWELL, REV.
Sept. 1, 1857—Mar. 26, 1943 Doctor of Divinity and professor emeritus of theology at Harvard; Presbyterian minister; author of

several books on Christianity, including *The Nature of Religion,* published in 1936.

Obituary

N Y Times p24 Mr 28 '43

MOORE, SIR HENRY R(UTHVEN) Aug. 29, 1886- British Naval officer

Address: b. c/o British Admiralty, London, England; h. Almer Manor, near Blandford, Dorset, England

Early in 1943 high-ranking officers of the American, British, and Canadian fighting forces began a series of conferences on means of combatting the Axis submarine menace. Prominent among the participants in these discussions was Vice-Admiral Sir Henry R. Moore, who until March 23, 1943 was Lord Commissioner of the British Admiralty and Vice-Chief of the British Naval Staff.

With nearly a lifetime of service in the Royal Navy behind him, Sir Henry R. Moore was well equipped to map out an anti-U-boat campaign. He gained valuable combat experience during the First World War and he was honored by the D. S. O. in 1916. Long actively interested in international cooperation in times of peace and of war, Sir Henry's visit to Washington, in March 1943, to attend the anti-submarine conferences, was but one of many trips he had made as a delegate to such meetings.

Sir Henry Ruthven Moore, eldest son of the late Colonel Henry Moore of the King's Own Royal Regiment, was born on August 29, 1886. He received his early education at Sherborne and in 1902, when only sixteen, he entered the Royal Navy as a cadet, getting his training on the H. M. S. *Britannia.* One of his fellow students on the *Britannia* was Sir Bruce Fraser '43, now admiral in the Royal Navy and commander in chief of the Home Fleet. Promoted to the rank of lieutenant in 1908, Moore was married in the same year to Katherine Henley Joan Gillespie. They have two children, a son and a daughter. Moore was on duty throughout the First World War, in which he won the Distinguished Service Order. He was made a commander in 1919, and for the next two years was a staff member of the Royal Staff College.

Various government posts followed for Sir Henry. He served on the Committee of Imperial Defence as naval assistant secretary from 1921 to 1924. During this period he was sent, as assistant secretary to the British delegation, to the Washington Conference for Limitation of Armaments. This conference, in session from November 12, 1921 to February 6, 1922, resulted in the writing of the famous "five power" treaty by which the signers, Great Britain, the United States, Japan, France, and Italy, agreed to scrap a large percentage of their capital ships and to limit their future production of naval craft to a specified ratio.

When questions left unsettled by the Washington conference called for another meeting at Geneva in 1927, Sir Henry Moore was again present. Meanwhile his advance in the Navy was steady. In 1926 he was promoted to captain and worked directly for the Admiralty as deputy director of the Plans Division. He was made full director in 1932. Captain Moore then went to sea on the H. M. S. *Neptune,* serving aboard her for two years, from 1933 to 1935.

Returning to the Admiralty, Sir Henry was appointed commodore first class and chief of staff to the commander in chief of the Home Fleet. It was while he held this position, in 1937, that King George VI '42 made him Commander of the Victorian Order. This honor was followed in quick succession by his appointment as Companion of the Bath in 1939 and by his knighthood in 1942.

Just before the outbreak of the Second World War, Sir Henry Moore held executive positions as aide de camp to the King (1937 to 1938) and as chief of staff to the commander in chief in Portsmouth (1938 to 1939). With England's entry into the Second World War, Sir Henry was advanced to the rank of rear admiral and put in command of the 3rd Cruiser Squadron.

Many commentators on naval affairs have admitted that when this War began the Royal Navy was ready, but not very powerful as a striking force. Within a few weeks after the declaration of war, however, a huge program of expansion was launched. In 1940 Sir Henry R. Moore was appointed to one of the chief administrative positions in this program. He was named assistant chief of the Naval Staff. In the following year he was appointed a Lord Commissioner of the Admiralty and vice-chief of the Naval Staff. One of the major problems with which he had to cope was the German submarine menace. It has been estimated that during the first two years of the War German U-boats accounted for several million tons of British, Allied, and neutral shipping. To combat this menace, the Allied High Command instituted the widespread use of convoys, complete fleet and air coordination, and the delicate and secret listening apparatus which the British call "asdic" (Anti-Submarine Detection Investigation Committee).

On March 23, 1943 Sir Henry was appointed vice-admiral, 2nd Battle Squadron, and second-in-command, Home Fleet. In the same month he attended conferences in Washington between United States, British, and Canadian officers. Complete agreement was reached at these meetings "on the policy to be pursued in the protection of Allied shipping in the Atlantic." Since that time the U-boat menace has been considerably reduced.

Although he holds one of the major positions in the British fleet, Sir Henry receives very little publicity. Quiet and hard-working, when he is on land he spends most of his time in London, occasionally visiting his country home in Dorset.

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N Y Times p1 Mr 17 '43
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MOORE, ROBERT WEBBER Dec. 14, 1862—Nov. 21, 1942 Professor emeritus of German at Colgate University, on the faculty for forty-four years; well known as an author and lecturer.

Obituary

N Y Times p23 N 23 '42

MORELL, PARKER June 14, 1906—Mar. 17, 1943 Magazine and screen writer; author of *Diamond Jim Brady* (1934) and *Lillian Russell* (1940); wrote for the *Saturday Evening Post, Ladies' Home Journal, Cosmopolitan,* and for other magazines; full name Alfred Parker Morell.

Obituary

N Y Times p19 Mr 19 '43

MORGAN, J(OHN) PIERPONT Sept. 7, 1867—Mar. 13, 1943 Banker; personal fortune at one time estimated at five hundred million dollars, but later reduced by heavy gifts to charity and a division of assets among his children; business leaders paid tribute "to the memory of a man whose influence for financial stability had helped his country over more than one trying period"; last Morgan to head the great banking House of Morgan.

Obituary

N Y Times p1+ Mr 14 '43

MORROW, MRS. DWIGHT WHITNEY *See* Morrow, E. C.

MORROW, ELIZABETH CUTTER Author; educator

Address: b. Greater New York Service Organizations, New York City; h. Next Day Hill, Englewood, N. J.

Few among American women are better qualified to advise on new responsibilities for women than Mrs. Dwight W. Morrow. Able, attractive, liberal in viewpoint, courageously outspoken, Mrs. Morrow has successfully combined the role of marriage and motherhood with a career as writer and teacher, and as a leader in national organizations. Now chairman of Foods for Freedom, she was appointed chairman of the women's division of the Greater New York Service Organizations Joint War Appeal in April 1942. A year before this, however, Mrs. Morrow made headline news when she urged, in a significant radio address, immediate enactment of the aid-to-Britain bill. In doing this she took a stand directly opposed to that of her famous son-in-law, Charles A. Lindbergh ['41], who had just spoken before Congress against the Lend-Lease Bill, saying it was a mistake to aid the British, and urging a negotiated peace. Mrs. Morrow said that she was no political or military expert, but "for the sake of our national honor" she was for an "all-out" war if necessary.

The wife of the late Dwight Whitney Morrow, United States Senator and diplomat, Mrs. Morrow was born Elizabeth Reeve Cutter in Cleveland, Ohio. Her parents were Charles Long and Annie E. (Spencer) Cutter. She attended Smith College, Northampton, Massachusetts, and she was graduated in 1896 with a B. L. degree. It was during her Smith College days that she started writing. Two years of study followed her graduation: at the Sorbonne in Paris (1896-97), and in Florence, Italy (1897-98). On her return to the United States she taught English, French, and history for one year in a private school until her marriage on June 16, 1903 to Dwight W. Morrow, lawyer, and partner in the House of Morgan.

At their home in Englewood, New Jersey, Mrs. Morrow was busy for the next two decades rearing her family of four children. There were three daughters: Anne Spencer ['40], who became the wife of Charles A. Lindbergh and who has made her own career as a writer; the late Elisabeth Reeve, first wife of Aubrey Niel Morgan of Wales; Constance Cutter, now Mrs. Aubrey Niel Morgan; and a son, Dwight W. Morrow, Jr.

When her husband ran for United States Senator from New Jersey (1930), Mrs. Morrow took an active part in the campaign, addressing women's groups several times daily. In September 1927, when he was appointed by the late President Coolidge Ambassador Extraordinary to Mexico, she accompanied him. They made their home in Cuernavaca. Mrs. Morrow, who was charmed with Mexico and Mexican life, wrote a good many articles about their home and about the Mexican scene in general. Her friendly spirit and liking for the people doubtless did much to aid her husband's mission of establishing better relations between the two countries at the time, when controversies over oil properties had led to dispute and antagonism.

After Dwight Morrow's death in 1931 Mrs. Morrow devoted the next few years to her writing. She had begun with *The Painted Pig,* a story with a Mexican background for children, in 1930. A year later a book of verse, *Quatrains for My Daughter,* appeared. This was followed by *Beast, Bird and Fish* (1933), an animal alphabet in rhyme for children. Mrs. Morrow has written four other books for children: *A Pint of Judgment* (1939), a Christmas story of a little girl with a mistaken idea of a present; *The Rabbit's Nest* (1940), praised for its "humor and gaiety and fine relationship between children and grownups." *Shannon* (1941); and *My Favorite Age* (1943). In the spring of 1941 she was one of the judges of books for young children in the annual New York *Herald Tribune Books* contest. Several poems for adults by Mrs. Morrow, most of them descriptive nature lyrics, have appeared in various periodicals, but have not been collected in book form. She also wrote the preface to a series of letters from occupied France, *All Gaul Is Divided* (1941).

Mrs. Morrow was awarded an LL. D. degree by the New Jersey College for Women in 1935. She won additional honorary literary degrees from Amherst College in 1933, from Smith College in 1937, from Princeton University in 1940, from Lafayette College in 1940, from New York University in 1940, and from Colby College in 1942. In the fall of 1939 she was made acting president of Smith College after the retirement of Dr. William Allan Neilson, becoming the first woman to head that institution since it was founded in 1875. She has been a trustee of the college since 1920. (Mrs. Morrow has also been a trustee of the Union Theological Seminary of New York City, and a director of two private schools for children at Englewood, New Jersey.) Her year as acting president of Smith was recorded as a successful one; it was said of her that "she loves and understands girls . . . and seems to have the gift of establishing with girls something of the intimate, friendly mother and daughter comradeship one instinctively knows she must have maintained with her daughters."

Mrs. Morrow's chairmanship of the Greater New York Service Organizations is not her first acceptance of the responsibilities which fall upon women during war emergency. In the First World War she helped organize the first United States Women's Relief unit to go to France, and she went to France later to investigate its work. Other public activities include her membership on the Metropolitan Board of the YWCA for many years, and membership in the Association for Improving the Condition of the Poor. In 1933 she helped organize the Community Chest of Englewood, and she served as its chairman during 1933 and 1934 and thereafter for nine years upon its Board of Directors. For four years, also, she was a member of the Englewood, New Jersey, City Planning Commission. In 1939 she joined the Non-Partisan Committee for Peace through Revision of the Neutrality Law. In 1940 she was appointed a member of the advisory board of the Associated Willkie '40 Clubs of America.

As early as June 1940 Mrs. Morrow made her first public statement on behalf of immediate aid to the Allies. "I urge," she said, "the sending of munitions and supplies, food, money, airplanes, ships, and everything that could help them in this struggle against Germany. There are some things worse than war. There are some things supreme and noble that are worth fighting for." When the Lend-Lease Bill came up for adoption, she urged in a nationwide broadcast on March 8, 1941 its immediate passage "without weakening amendments or strangling clauses." She answered outspokenly the isolationist views of her famous son-in-law without, however, mentioning his name. "As I have listened to the arguments against this bill," she said, "I have said to myself, 'Is Hitler '42 hypnotizing this country?' " Her broadcast address was put in the *Congressional Record* by Senator Smathers of New Jersey, who called her one of that state's "most distinguished citizens." When Fight for Freedom, Inc. was organized Mrs. Morrow was named chairman of the women's division. At that organization's luncheon in New York in November 1941 she declared herself pleased that the Neutrality Act had been repealed, grateful that "its hypocrisy has been removed from our statute book." She said that we must frankly meet the risk of war, must face the "deepening danger to all that we believe in," for an all-out war might be necessary in order to prevent a Hitler victory. The address was broadcasted over the NBC network.

In April 1942 Mrs. Morrow accepted the chairmanship of the women's division of the Greater New York Service Organization's Joint War Appeal. The Greater New York War Fund drive was immediately launched under her direction. At a luncheon civilians were urged by Mrs. Morrow to make generous contributions for recreational units for four million men. Appealing to women, she characterized the U. S. O. clubhouse as "the last outpost of home," and said that "homemaking always has been a woman's job." In an interview she declared that there should be no encroachment upon the needs of other war service organizations in the U. S. O. campaign. "We must work side by side with cooperation and charity," she said, "if we hope to win a war."

ELIZABETH CUTTER MORROW

At the third session of the New York *Herald Tribune* Forum Mrs. Morrow spoke (November 21, 1942) on "Lasting Effects of Women's War Activities." She remarked that the potentialities of women are being recognized as never before in our history. She pointed out the services being rendered by women in the various auxiliary corps, calling attention to the qualifications being sought in candidates: training in such subjects as chemistry, economics, engineering, geology, metallurgy, higher mathematics—subjects that have not been stressed in women's colleges until recently. "As the clamor rises for more engineers, let us hope that women will be admitted freely to technical schools. Their national service is bound to bring about the removal of all restrictions in their education."

"The new place in industry for women today ought to bring about a wider acceptance of women's counsel in the future," Mrs. Morrow said. "Since the post-War period will be one of convalescence, and since it is the mother who takes care of the convalescent, women should have a full share in the spiritual reconstruction of the new world. A woman should sit at the peace table. . . Let us share the blame with you this time, brothers!" In other words, Mrs. Morrow concluded, "I plead for a wider distribution of responsibility . . . the great check upon theory, the final test of ideals."

Mrs. Morrow has been described as "a precious type, fragile and vivacious, like a character out of an Edith Wharton novel." "One of the dominant things about her is her

MORROW, ELIZABETH CUTTER—*Continued*

strength and vigor," a close friend comments, however, taking exception to the use of the word "fragile" in relation to Mrs. Morrow. She is short, with grayish-blue eyes and fluffy hair, once light brown, now gray.

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MORTON, SIR JAMES Mar. 24, 1867—Aug. 22, 1943 Dye expert and authority on fabric manufacture; chairman of Morton Sundour Fabrics, Limited; winner of the Faraday Medal and the Medal of the Royal Society of Arts.

Obituary

N Y Times p17 Ag 26 '43 por

MOSTEL, ZERO (mos-tel' zē'rō) Feb. 28, 1915- Actor

Address: b. c/o Ivan Black, 128 E. 58th St, New York City

From neighborhood cutup to entertainer of national fame has been the success story of Zero Mostel, comedian. A struggling New York painter in 1941, Mostel was discovered at a private party, made his professional debut as a "night club funny man," and was an overnight sensation. Since then he has gone on to conquer new fields—the stage, the screen, and the radio.

Zero was born Sam Mostel in the Brownsville section of Brooklyn, "a poor and crime-ridden neighborhood," on February 28, 1915. The following year his large family—which included five brothers and two sisters—moved to a farm in Moodus, Connecticut, where his parents, Israel and Celia (Druchs) Mostel, "tilled the soil" for almost ten years. Little Zero was continually getting lost in this rustic New England spot. Once, his agents report, the whole village was out looking for him, but he had been home safe all during the search. When, according to Mostel, an unyielding bank president with fierce mustache and long whip foreclosed the mortgage on the farm, the ten Mostels trekked back to New York and settled down on the Lower East Side of Manhattan, where the boy attended public school. The problem of Zero's future had to be settled. His father wanted him to be a rabbi, but his mother sympathized with his ambition to be an artist. According to Roger Butterfield, she made a practice of dressing the boy in a velvet suit and sending him to the Metropolitan Museum to copy masterpieces. "Zero had a favorite painting (John W. Alexander's *Study in Black and Green*) which he copied every day, to the delight of the gallery crowds. One afternoon, while a crowd was watching over his velvet-clad shoulder, he solemnly copied the whole painting upside down. This made people laugh—and they have been laughing at Zero ever since."

In junior high school young Mostel proved to be a bright student and was skipped to the rapid advancement class. At Seward Park High School, however, he slumped, and he was graduated near the bottom of his class in 1931. He maintains that no one there remembers him except the boys with whom he used to "shoot craps" on the fourth floor. In the fall of 1931 he entered the College of the City of New York, where he majored in fine arts and in English. There is a story, no doubt apocryphal, that since there was a limited number of art courses in the curriculum, he took the same ones over and over and received credit for all of them, thus enabling him to be graduated with little effort. He passed freshman art eight times. Mostel says that he was a good student; other sources say he was an unusual one. At City College he was on the swimming team and he also belonged to the R. O. T. C. The story goes that at the College's Charter Day exercises, the R. O. T. C. unit held a review in honor of the occasion. When he was commanded by the captain to stand at attention, the future comedian "started to crumple like an airless accordion." "Attention!" barked the officer, "not at ease." *"Mon capitaine,"* Zero replied, "it's not me at ease, it's my uniform." Legend also has it that the R. O. T. C. situation became so critical that on inspection days the staff officers tried to get the youth out of sight. They attempted to detail him on special duty.

"Private Mostel, would you be so good as to go to the gymnasium with a message for Corporal S.?" they would demand uneasily.

"I gotta drill," Zero, professing not to understand, is supposed to have said.

"But we excuse you from drill," pleaded the staff.

"I gotta drill," persisted Zero. "I gotta get hard. I gotta get strong. I gotta get ready to die for dear old City College."

Mostel was graduated from City College in 1935. For a while he studied at New York University toward an M. A. degree, but he finally quit his studies in 1936 and wandered off to Louisiana and Mexico, painting as he went. Upon his return there were good days and bad days. During the bad ones he took jobs all over: he worked in factories and as a longshoreman. (While taking part in a movement to reform the longshoremen's union, he was twice "knocked cold" by gangsters.) During the good ones he worked for the WPA. "Twenty-three dollars and eighty-six cents a week," remarked Mostel, "a very odd sum, but acceptable." For three years he taught children to paint and further developed his social conscience. Mostel has belonged to the Amalgamated Clothing Workers of America, the International Longshoremen's Association, the United Mine Workers of America, and the American Artists' Union. Later he said, in all seriousness, that he was the first radio comedian to demand a Second Front. On the WPA he lectured on art at various museums, including the Museum of Modern Art, the Frick Museum, and the Museum of Science and Industry. His chalk talks "became so popular that the supervisors looked into the matter. No such interest in the history of painting had ever before been discovered. They arrived at the lecture hall to find half the audience on the floor, rolling around in pain. They were laughing themselves to extinction." "If this," explains Crichton, "seems like the usual press-agent yarn, remember that the same stuff that convulsed the WPA audience is now being paid for in gold, running freely like molten lava."

All this time Mostel was still a painter, "with the easel, with the thumb—a painter," he says. His parents had moved to The Bronx, and he shared a bathless, heatless studio on West 28th Street with two other painters and a sculptor. In five years, the comedian calculated, he must have painted more than 500 pictures, but today he does not know where more than five or six of them are. Most of them he gave away to friends. "The few authentic Mostels that can be located today show that Zero, as a painter, preferred lusty human types—such as a fish peddler, his hands slithering with blood and fish scales; a thick-necked Negro coal miner; or a big-bellied bartender." "In those days," Roger Butterfield writes, "he used to stage a ritual called 'Chasing Pigeons' in the square behind The New York Public Library on 42nd Street, one of the most conspicuous places on Manhattan Island. He would rush in from Sixth Avenue and charge madly into a flock of complacent pigeons, shouting and waving his arms. The pigeons would take to the air, but always come wheeling back, for no pigeon can resist his curiosity about an erratic human being. Zero . . . would strike a pose and harangue them in double-talk for as long as fifteen minutes, until a crowd of perhaps a hundred persons gathered. Then he would suddenly turn up his collar and stalk off in pretended dudgeon, leaving his audience, including the pigeons, in a state of happy bewilderment. This broke up the day's monotony for everybody, and it also helped keep Zero warm when the stove in his studio was short of coal."

Meanwhile Zero entertained at neighborhood parties, sometimes for "$5 and sandwiches," more often for nothing. He was very popular as a means of raising money for "causes." It was at a function for China Relief that he was "discovered"—by whom it is not clear. Both the proprietor and the press agent of the night club, Cafe Society, lay claim to the achievement. Another story is that a radio producer brought him to the press agent to be auditioned. At any rate he was hired at $50 a week, and the press agent renamed him Zero, hoping that it would inspire the comment: "Here's a man who's made something of nothing." Mostel objected to the change, feeling that the name Sam was good enough for anybody. On February 16, 1942 the young comedian made his debut at Cafe Society Downtown. His impressions—such as the one of Charles Boyer '43 ("Let me run through your hair, Hedy—barefoot") and of the Honorable Polltax T. Pellagra, the Isolationist Senator, who ends his post-Pearl Harbor speech with the celebrated question: "What the hell was Hawaii doing in the Pacific Ocean anyway?"—brought him an unqualified success. Isolationist Hamilton Fish '41, it is said, watched Mostel do the latter and motioned the young man to his table afterward. "You were very good tonight," he told him. "Thanks," replied Zero, "I wish I could say the same of you."

Harold Stein

ZERO MOSTEL

Mostel writes all his own material. His technique in front of an audience "combines singing, dancing, acting, pantomime, straight monologue with gestures, gagging, double-talk performances on any handy musical instrument, plus many violent and double-jointed physical exertions that are peculiar to him alone. Although he sometimes looks like 'an elephant in pants,' he is an extremely agile and graceful dancer. His pantomime impression of 'a jitterbug in Roseland' has been called by professionals one of the finest interpretative dances of modern times." Music critics have not, however, commented on his impersonation of a percolator.

Within three weeks of his first night club appearance, Mostel was signed up for the radio program *The Chamber Music Society of Lower Basin Street.* Soon after, he was on Broadway with the *Keep 'Em Laughing* vaudeville show. The editor of *Variety* wrote that first nighters "rose nobly and generously to the occasion as they witnessed another new star being born." The comedian stopped the show at every performance. The Paramount Theatre subsequently hired him for two weeks at $1,250 each week. All this time he continued to work at Cafe Society, but he had been promoted to the uptown branch. In the summer of 1942 he went to Hollywood to play the dual role of Taliostro and Rami, the Swami, in MGM's *DuBarry Was a Lady.* Leonard Lyons remarked in the New York *Post* in March 1943 that

MOSTEL, ZERO—*Continued*

Mostel would see little of himself in that film. "Many of the scenes in which the talented comic appeared have been cut. For while he was making that movie, and while MGM was deciding on the renewal of its option on his services, Mostel signed a petition protesting against the release of *Tennessee Johnson*—an MGM movie." When the picture was released *Time* Magazine commented that "Cabaret Comedian Zero Mostel in his screen debut seems to need an intimate audience."

In the short time in which Mostel had been a professional actor, he had earned huge sums. "Here on the head, hit me," he sighed, when his money started coming in. "All the time I am with dreaming." When, however, he entered the Army as a private in March 1943, "after these mad months of quick fame and riches, with national publicity," reported Leonard Lyons in the New York *Post,* Mostel was left with but $4,000 in the bank—and owing twice that much for the year's income taxes. He was discharged from the Army late in 1943.

Before his induction into the Army, some of Mostel's friends were writing a stage dramatization for him of *The Good Soldier Schweik,* "the famous First World War story of a simple-minded Czech soldier who almost wrecked the Imperial Austrian Army by his stubborn innocence of all things military." Mostel himself has written a life of the famous French caricaturist, Honoré Daumier, and he hopes to see it published. He would also like to appear on Broadway "in the relatively sober role of Sir John Falstaff."

In appearance Mostel has been described as resembling "a boneless shad, a balloon, a whale, and Mayor La Guardia '40 of New York." It is almost impossible, however, one of his biographers feels, "to describe him definitively." A big man, Mostel is six feet tall. "He is not big," Crichton comments, "in an obscene and senile way; he is not even youthfully fat; he seems merely to be something loosely in burlap. His face is not only mobile but it has a faint trace of beauty." He is moonfaced, with lugubrious brown eyes, "which he can control with incredible precision, rolling them back into his head in opposite directions when he chooses." He also has a way of running his arms in and out of the sleeve of his coat to express fear, modesty, or chagrin, but he insists heatedly that he is not double-jointed, "just relaxed." In his own words, he is "perfectly abnormal." His clothes are baggy—when he began his career he owned one good suit, "a blue serge job that fitted him somewhat haphazardly like a tent." His enthusiastic followers considered this genius and warned him not to vary the pattern. However, there came a time when he had to get something else, the original triumph having turned a slaty-gray tinge from usage. He went to a tailor, and his friends trembled. One sight of the new brown model reassured them but made Zero unhappy. "I got it figured out now," he said morosely. "They can't fit me."

Mostel does not reserve his talents for the paying public, but gives generously of them to their less fortunate brethren. It is his custom to put on a show wherever he is—on the street, in the subway, in a department store or restaurant. Servility, it is said, is his worst obsession. Crichton tells of the occasion when Mostel dressed two of his adult friends as boys and led them into an elegant New York haberdashery.

"I want two dozen imported English shirts for these kids!" he announced loudly upon entering.

A clerk stepped forward, rubbing his hands obsequiously. "What size, please?" he asked.

"Eighteen in the neck and forty-eight in the sleeves," was Mostel's prompt reply.

Too polite to mention that no such sizes existed in children's wear, the clerk tried tact. "Would you mind if I measured the little fellows?" he requested.

"Measure them!" repeated Zero flourishing his cane. "I've *told* you what size they wanted!"

"Certainly, certainly," replied the clerk in hasty apology, "but if I could just measure them. . ."

"Take off your jackets, lads," ordered Zero, whereupon his friends jerked off their coats, and revealed that they had nothing on underneath. Carrying their jackets jauntily over their arms they stalked out of the shop.

"Am I in high dudgeon!" cried Mostel as he passed the manager on the way out. That worthy gentleman cowered behind the shirt counter, holding his breath until they were well away.

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Obituary

N Y Times p19 O 1 '43

MURPHY, ROBERT D(ANIEL) Oct. 28, 1894- American diplomat

Address: b. c/o Department of State, Washington, D. C.

Termed a "Lawrence of North Africa" by the New York *Sun,* since November 1942 career diplomat Robert D. Murphy, one of the least known members of the United States Foreign Service before the Second World War, has earned fame—and a good deal of abuse—by his handling of the explosive North African situation. Many months before the Allied invasion Murphy had been hand-picked by Secretary of State Cordell Hull '40 as one of the cleverest, yet most inconspicuous, of his overseas men, one whose tours throughout North Africa, ostensibly to "inspect our consulates" and feed the hungry French, would arouse the least suspicion of his real purpose: to gather vital information and lay the political groundwork for the invasion. At the time he was often called an "appeaser" and a friend of Vichy France. And although honor after honor has been heaped on him since his true mission has been revealed, as American Minister to North Africa he remained a target for the attacks of those who found the American State Department's role there something less than admirable. As the United States member of the Advisory Council to the Allied Control Commission for Italy since November 1943 he has been subject to similar criticism.

Robert Daniel Murphy was born in Milwaukee, Wisconsin on October 28, 1894, the son of an Irish-American section hand, Francis Patrick Murphy, and Catherine Louise (Schmitz) Murphy, both devout Catholics. Young Murphy grew up in Milwaukee and attended the schools there, but was forced to leave school while still in his teens in order to go to work in the roundhouse of the Chicago, Milwaukee, and St. Paul Railroad. There, and in other jobs, however, he earned enough money to put himself through Marquette University, a Jesuit College in Milwaukee. In 1917 he entered the United States diplomatic service and became a clerk at Berne, Switzerland (1917-19). Later, while working as a government clerk in the Treasury Department, Washington, he studied evenings at George Washington University and received his LL. B. in 1920. (Eight years later he received his LL. M. degree from the same University. Marquette University also granted him an honorary LL. D. *in absentia* early in 1943.) He passed the "severely competitive examinations for our [the United States'] foreign service," which he entered in the year of his graduation. The following year he married Mildred Claire Taylor, of Kansas City, Missouri.

Appointed a vice-consul in 1920, Murphy was not sent abroad until April 1921, when he was assigned to Zurich, Switzerland. In the fall of the same year he was transferred to Munich, Germany, where he had an unfortunate experience. During the period that Murphy was in Munich the National Socialist Party was beginning to develop, and more than once "he personally witnessed its riotous demonstrations and had occasion to make reports concerning what he had observed." The Nazis were already suspicious that the young American vice-consul was learning altogether too much about their organization when, one morning in 1924, Mrs. Murphy happened to become involved in an altercation with a German shopkeeper.

As Demaree Bess '43 tells the story in a *Saturday Evening Post* article, a German woman had entered the shop and told the shopkeeper in German that she was in a hurry and that "this stupid American woman" wouldn't know the difference if he waited on her first. Mrs. Murphy protested, the shopkeeper became impertinent, and a dispute developed. The Nazis seized upon this incident, made Mrs. Murphy the butt of an anti-foreign political campaign, and, in short, raised such a clamor that the Foreign Office in Berlin finally requested the United States Government to remove Murphy from Germany. The United States promoted Murphy to the rank of foreign service officer and made him full consul at Seville, Spain, where he remained for several years.

ROBERT D. MURPHY

In the spring of 1930 Murphy became United States consul at Paris, France, and served in that capacity for many years. Demaree Bess says that "everyone in Paris loved Bob Murphy"; Varian Fry says that "his relations with the extreme right in French politics were warm and those he had with republicans correspondingly cool," and charges him with sympathies for "Laval '40 and the counterrevolutionaries" long before the Second World War. According to Edgar Ansel Mowrer '41, fear of Communism led Murphy to approve "the Munich surrender and the destruction of Czechoslovakia (accused of furthering Bolshevism)" and Murphy often inveighed in Mowrer's presence against the French Popular Front.

Murphy's duties, during all his years in the various consulates, had been of a routine nature: "issuing passports and marriage certificates for Americans; recording the births of their infants; granting visas to tourists and immigrants; making out trade licenses; filling out forms in triplicate; answering correspondence." Long known as a "quiet, cagey political explorer with a camera eye and a nose for inside news," Murphy himself did not seem to have been satisfied with this minor role, which required no "great skill in diplomacy or any deep knowledge of international politics," especially in view of the fact that he had, since the inception of his career in 1917, already performed many delicate scouting operations. He appealed many times to be transferred, but Ambassador Bullitt '40 (who arrived in France in 1939), as well as the two Ambassadors preceding him, apparently found Murphy's services much too valuable to be lost. Deciding finally, however, that Murphy's

MURPHY, ROBERT D.—*Continued*

talents were too great for them to be wasted in a minor position, Bullitt persuaded the State Department to relieve Murphy of his consular tasks and to appoint him counselor of embassy, a post second only to that of the Ambassador himself.

When France fell Murphy became chargé d'affaires at Vichy during the establishment of the Pétain Government. According to the New York *Herald Tribune*, he consulted with Marshal Pétain '40 and other Vichy officials both during the establishment of this Government and during their protracted negotiations with the Nazis over the question of "collaboration," and with Generalissimo Franco '42 after the Spanish dictator's conference with Mussolini '42. There seems to be little question that his relations with Vichy were friendly. A friend of Henry-Haye '40, Murphy insisted that Vichy's Ambassador to the United States was opposed to Hitler '42 and all he stood for.

According to *Newsweek*, in November 1940 a memorandum submitted to Secretary of State Hull by his advisers suggested among other things that "the United States should strengthen its position in North Africa against the day when it might be drawn into war. Then, should war come, this country would not only be in a position to exert a powerful influence in the Mediterranean zone, but might some day be able to use North Africa as a base for attacking the Axis from the south." Hull agreed, convinced President Roosevelt '42 and Secretaries Stimson '40 and Knox '40, and chose Robert Murphy, then visiting Washington, for the job of cultivating French and native good will in North Africa.

Murphy returned to Vichy in December 1940. In the spring of 1941 he was recalled to Washington in order to give the Secretary of State a first-person report on: "his estimate of reports that Spain would cooperate with the Axis powers in Morocco, Tangier, and Gibraltar in an attempt to bottle up the Mediterranean; the present attitude of Marshal Pétain, French Chief of State, and the Vichy Government toward Adolf Hitler's demand for closer 'collaboration' with Germany; Murphy's recent survey of political, economic, and military conditions in France's African possessions, especially the degree of Vichy's influence on General Maxime Weygand '40, who commands the French Army there."

Murphy had visited Weygand in Morocco just a short time before, but what he revealed at that time is not known. Weygand is, however, said to have once remarked to Murphy in discussing a possible American move on French Africa: "If you come with one division I'll fire on you. If you come with twenty, I'll embrace you." And Murphy once boasted, it is reported, that he accompanied Weygand to Mass every morning and "had him in his pocket." On the other hand, according to General Mast, the American mission headed by Murphy was virtually quarantined by Weygand, who ordered all the officers under his command to refrain from having any dealings whatever with American diplomatic or consular personnel, and those French officers who took the lead in conversations with Murphy and his associates were thrown into Vichy prisons at Weygand's orders.

Eventually the United States State Department worked out a North African agreement with Vichy. That agreement, according to Demaree Bess, not only permitted the distribution of American food and clothing supplies in North Africa but also "permitted us to send a group of twenty observers to North Africa as a counterbalance to the group of Germans who were stationed there as members of the armistice commission." As chief of this rival armistice commission, the State Department appointed Vichy Chargé d'Affaires Robert Murphy. Murphy first proceeded to Vichy, where he assembled his staff of technical experts, who had been "quietly selected from a large field of applicants," and, accompanied by this group, went to North Africa. "When he arrived in Algiers, Murphy began the sharpest and hardest diplomatic struggle of his career." Leaving his wife and three daughters, Catherine Claire, Rosemary, and Mildred Margaret, in Washington for the duration, he established his headquarters with Felix Cole, the regular American consul, in a Moorish house "just off one of the main palm-fringed squares of Algiers." "The trim, tanned American with the quick smile" made himself well known and a popular figure in the modern French section of Algiers, says Bess. He made it his business to mix with French officials and military and naval leaders. Himself an ardent Catholic, he continued to attend Mass with important French functionaries. He was, however, equally well known and respected in the Casbah, the native quarter, where he was bowed to as director of made-in-America supplies, says the same writer. Occasionally he left Algiers on "quiet, unexplained expeditions, shuttling to and fro in French commercial planes over the cork forests and olive orchards of North Africa from Casablanca to Tunis."

The group of experts who accompanied Murphy to North Africa had the rank of vice-consul, although most of them were wholly inexperienced in diplomacy. It is reported that one of these "amateur agents" believed in "direct diplomacy." Soon after his arrival, without consulting Murphy, he went to call upon a certain tribal chieftain. "I have unlimited funds for propaganda," he is supposed to have announced, "and I want you to tell me where I can hand out money to the best advantage." This particular native ruler happened to be in the pay of the Germans; but the incident "may have unconsciously contributed to our success, because they gave our German antagonists the impression that we were too clumsy to succeed in this game of intrigue."

From the first Murphy's activities aroused speculation. In May 1941, for example, Ben Robertson '42 wrote from London: "Murphy here in some quarters is believed pro-Vichy and is described as the kind of a man who is apt to say what he thinks people about him would like to hear." He said that Germans were constantly moving into Morocco and that Tangier was teeming with Germans, and suggested that Murphy had "fully misinterpreted or failed himself to understand the true picture and that he did not tell the French in Morocco about the extent of American aid to Britain." America's feeding of North Africa was also being called appeasement in the United States at about the same time that a violent denunciation of Murphy as a conspirator who had been working up a secret deal with the De Gaulle '40 forces appeared in the German-controlled Paris newspaper *Aujourd'hui.*

"By the exercise of infinite patience and tact," writes Bess, "Murphy finally created one of the ablest groups of intelligence agents ever assembled by Americans. The task of these men was not only to learn and report everything of importance which happened in North Africa but also to make those contacts which enabled them to swing to our side almost all the tribal headmen and a large proportion of French officers before our expeditionary forces under General Eisenhower '42 arrived." In Algiers, according to the London weekly *Tribune,* Murphy started talks with General Noguès '43, Governor General of Morocco, and with many other military and civil representatives of Vichy in North Africa. Germany heard of this, and a fierce campaign developed demanding Noguès' recall. Then Admiral Darlan '41 went on a tour to West Africa and made speeches emphasizing Vichy's determination to resist attack. Suddenly the Germans declared themselves satisfied with Noguès, and Darlan returned to Vichy. By this time the arrival of a vast convoy of warships in Gibraltar was public knowledge, as was its departure eastward, the *Tribune* goes on to say, implying that the Allied invasion of North Africa that followed in November 1942 was far from a surprise to Darlan or other men of Vichy.

Whatever the truth of the matter, the American Expeditionary Force apparently caught the Germans by surprise: their whole armistice commission in Algeria was captured. At the moment Murphy was in jail, placed there by the French commander, General Alphonse Juin '43, but all armistice negotiations were postponed until he was freed. Then he took his place beside Lieutenant General Dwight D. Eisenhower '42, commander in chief of the Allied forces in North Africa, in the conferences with French leaders. Murphy's was the primary responsibility in the negotiations that followed. Even earlier he had arranged the escape of General Giraud '42 from France to North Africa, and he probably had much to do with placing Darlan '41 in power after that gentleman, in Algiers by accident or design and taken prisoner by the Allies, ordered resistance to cease in the name of Marshal Pétain. This move, according to Varian Fry, made it inevitable that Murphy "should have earned the undying hatred of French democrats, who . . . felt that they had been shamelessly betrayed." According to General Mast, the groups of resistance he had organized in Algiers were the ones who took over the city and saw to it that the Anglo-American forces were able to organize the place almost without firing a shot—and these groups of resistance were made up of civilians who were almost all partisans of General de Gaulle '40. Murphy's dealings with Darlan and other men of Vichy were, however, explained by the fact that de Gaulle had few followers in North Africa.

But not everyone was so critical of Murphy's strategy. In December 1942, as President Roosevelt's '42 personal representative in North Africa, he was awarded the Distinguished Service Medal "for his negotiations with the French authorities before the occupation and for ending hostilities with the French." The medal was presented to him by General Eisenhower, and the citation was for "distinguished service to the United States," and "outstanding qualities of leadership and sound judgment." Several days later Murphy received the official rank of Minister to North Africa from President Roosevelt, but he continued to serve on General Eisenhower's staff, advising on political problems.

Soon after the assassination of Admiral Darlan, a communiqué issued by the office of the high commissioner announced that twelve prominent Frenchmen had been placed under preventive arrest. The commissioner, General Giraud, said that "the arrests had been made to forestall any attempts to assassinate him and Robert D. Murphy," the American Minister. The names of the persons who were arrested were not revealed, but Giraud did admit that they included "some of my best friends," and that at least two were United Nations sympathizers who had helped make possible the Allied landings in Africa.

At the same time liberals were beginning to ask what was going on in North Africa. Ernie Pyle '41 wrote in the New York *World-Telegram* on January 4, 1943: "We have left in office most of the small-fry officials put there by the Germans before we came. We are permitting Fascist societies to continue to exist. Actual sniping has been stopped, but there is still sabotage. The loyal French see this and wonder what manner of people we are. . . Our enemies see it, laugh, and call us soft." Few political prisoners had been released at this time, nor had the anti-Jewish laws yet been repealed, and there were many demands that Murphy be replaced by someone interested in the Four Freedoms. Varian Fry wrote that in an incipient civil war the United States had "spurned republicanism and chosen authoritarianism. . . It is difficult to avoid the conclusion that it has been dictated by officials who are consciously or unconsciously in sympathy with the thinking of Vichy. Chief among them is of course Robert Murphy."

Walter Lippmann '40 in the New York *Herald Tribune* charged that the deliberate "policy of totalitarian suppression . . . adopted by the State Department concerning political issues which cannot possibly come under the head of military secrecy and about which the Axis must certainly know everything by this time," led to the conclusion that "on the record, as it has so far been vouchsafed, Mr. Murphy appears to have bungled a delicate and difficult responsibility; that the political preparation for the North African expedition proved to be almost as bad as the military preparation was good; and that there has since been a misguided attempt to escape the consequences by a disastrous combination of censorship and inspired propaganda, which has only resulted in worsening the situation all around. . . Mr. Murphy may be a paragon among diplomats; but the effect of the course adopted has been to destroy American confidence in his activities, to create alarming doubts in Great Britain of American intentions, to throw the French into confusion and to spread distrust and dismay much farther through the ranks of the other victim peoples and their leaders." The *Herald Tribune* felt that "Mr. Murphy's usefulness is over; that he should be replaced by a diplomat on the scene of much greater authority and standing, and that the timorous attempt to conceal mistakes by the manipulation of the news should be promptly replaced by a policy of full and courageous frankness."

In reply to these criticisms, Secretary Cordell Hull said at a press conference that Murphy was well able to take care of himself and that this would prove true also of his record when it was made known. Officials and friends in Washington, according to the New York *Times*, regarded Murphy as "the man who sold the idea of cooperating with the United States to the French at a most critical time. In prevailing Administration opinion, he prepared the way for the American force of occupation and he did it by convincing all concerned of our sincerity and genuineness. It was not that the French people needed to have this sold to them; but he reminded them of the true attitude of the United States and he did it so convincingly that he produced the results."

This controversy was to continue for a long time. In January 1943 Murphy was blamed for the appointment of Marcel Peyrouton '43 (who had introduced concentration camps into France while a member of the Vichy Government) as Governor-General of Algeria. He was attacked for supporting Giraud in the struggle for power with de Gaulle, and criticized for helping to delay American recognition of the French Committee of National Liberation, of which the de Gaullists finally gained control. When in the fall of 1943 the French "purge" of ex-Vichyites began, he was even accused of attempting to prevent the punishment of such men as Peyrouton and General Boisson '43, who by this time were in jail on charges of treason.

That the State Department continued to have every confidence in Murphy's abilities was, however, obvious. He was a conspicuous member of the Presidential party during the Casablanca conference for "unconditional surrender" in January 1943, and he was to attend the Cairo and Teheran conferences later in the year. On November 22, 1943 he was appointed the United States member of the Advisory Council to the Allied Control Commission for Italy with the personal rank of Ambassador, also continuing on Eisenhower's staff as chief civil affairs adviser for Italian affairs. When in December he returned to Washington for consultations with officials and a leave of absence, it was his first real rest in nearly two years.

"A lanky, humorous man, with an erect carriage, and scarcely a gray hair in his well-groomed head," Murphy bears no resemblance to the "traditional concept of a diplomat." His favorite game is high-stake poker.

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MURRAY, ARTHUR Apr. 4, 1895- Dance teacher

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"Wartime means jitters, and jitters mean more spirited dancing in this War as in the First World War," Arthur Murray, owner and director of the nationwide Arthur Murray Dance Studios, said recently. This leading exponent and teacher of good as well as "spirited" dancing has had "far more effect on the dancing habits and tastes of the American people" than any of the "glittering, graceful greats" in the dancing world. He has taught and still teaches the elite and the masses of the American people the proper way to dance—the waltz, the fox trot, rumba, tango, conga, samba, *et al.* The bashful, the bold, the young and old, men and women in uniform and in mufti—all beat a path to his studio doors, for Murray has a chain of dance studios located in forty-seven cities and approximately 110 seasonal resorts. He employs about 1,300 of the most "personable, intelligent, patient, and talented" dancing teachers (carefully selected by him) to teach "a war-wearied and escape-seeking public the spirited dance routines of the day."

This intrepid master and teacher of ballroom dancing, first known as Arthur Murray Teichman, was born in New York City on April 4, 1895, the son of Arthur and Sara (Shore) Teichman. As a "tall, gawky, and extremely shy young boy" Murray withstood as best he could the usual quips and queries about his height put to him by the tough East Side youngsters of the neighborhood. He suffered through the prescribed public school course, hindered by an acute case of self-consciousness attributed to his extreme sensitiveness about his height. Then Murray attended the Morris High School, but after only a few months there he decided to leave school altogether and to seek employment. As he himself says, "After some months at high school I could stand it no longer. I thought I was too old to be in the first year of high school, and of course my height was still a paramount evil. By this time, too, my bashfulness and diffidence had become pernicious habits." After an exceedingly unhappy period of six months in which he found and lost ten jobs, Murray, on the advice of his parents, returned to school. This time his excessive shyness did not manifest itself so often, for he had learned to dance. A classmate at school had been responsible for this feat, his own sister having despaired at the mere suggestion of taking on the task. "Finally a girl in my class took pity on me and offered to show me some steps. . . She had patience and in due time I could dance."

A well known sports commentator recently broadcasted a story to the effect that Murray Teichman was hired as sparring partner for Jack Dempsey during a vaudeville tour. Dempsey fired him after the first performance, because he "danced" out of the champion's reach. Vernon and Irene Castle, who were on the same bill, decided that such skillful footwork was just what a dancer needed, and hired young Teichman for their act.

Murray soon found that dancing "took him out of himself," and with frequent attendance at dances held outside his own immediate neighborhood he began acquiring poise and self-confidence as well as the ability to dance well. He soon won a prize for the best dancing at a settlement house ball, and it wasn't long before he could be found nightly in a dime-a-dance hall teaching dancing for $5 a week. For the major portion of his income he worked days in an architect's office. In order to further perfect his dancing technique and to get a position at Castle Hall, "the nation's first really elegant *salon de danse*," he eventually invested $200 in a course in teaching the Vernon Castle way. At Castle Hall he taught all the dances that were popular during the period of the First World War—the Maxixe, the Castle Walk, the One Step, the Bunny Hug, and the Turkey Trot.

Having won the approval of the Baroness de Cuddleston, a professional dancing teacher, Murray was next hired by her to teach dancing at a fashionable resort hotel in Asheville, North Carolina. According to Ben Crisler of the New York *Times,* at this time the Baroness advised Murray to drop his Austrian family name of Teichman. For business reasons Murray complied, and he has been known as Arthur Murray ever since.

Apparently Murray did not get along very well with the Baroness—"especially," says the *New Yorker,* "after he found she was charging Mrs. Vanderbilt, one of his pupils, $50 a lesson and giving him $5." When the Baroness left the scene Murray, who was then eighteen years old, became chief instructor at the resort hotel. He remained there for three years and then went to the Georgian Terrace Hotel, Atlanta, Georgia, where he established the first Arthur Murray studio. After another three years of teaching Southerners to dance well, Murray decided there wasn't much of a future for him in ballroom dancing. He gave up the studio and returned to the North, where he had a succession of positions—salesman for a printing firm, worker in an advertising agency, and reporter on the New Haven *Register.* Then he returned to Georgia and enrolled at the Georgia School of Technology, Atlanta, where he earned his tuition by teaching dancing. As soon as he had "soaked up all Georgia 'Tech' knew about the arts of salesmanship, psychology, and suggestion," he decided to make use of his newly acquired knowledge by starting the Arthur Murray Correspondence School of Dancing. Combining advertising copy that had great personal and psychological appeal with "a prepared booklet of lessons illustrated with dotted-line diagrams of all the fundamental dancing steps," his mail-order business had quick success.

ARTHUR MURRAY

In 1925 the volume of his mail-order business warranted Murray's moving to New York and hiring a clerical staff. Though he still gave private lessons (chiefly to celebrities and socialites), he spent most of his time establishing studios throughout the country and writing advertising copy for the mail-order business. One of the first national advertisers to use the "they-laughed-at-me approach," he spent thousands on this type of advertising. Numerous articles and much advertising copy written by Murray appeared in the popular American magazines of the period. Determined that his advertising should reach people in every class of society, he managed to insert advertisements in every type of magazine and newspaper—from *Weird Tales, Practical Electrics,* and *Girls of Today* to the Sunday New York *Times* magazine section.

As for radio—Murray did not neglect this important advertising medium either. Beginning in the early '20's, "when he first broadcasted dance instructions over station WOR," he used radio to popularize both the sale of his book *How to Become a Good Dancer* (1938) and the private individual lessons given in his studios. Advertisers of highly personal products like Fleischmann's Yeast, Bromo Seltzer, etc. were anxious to combine both their radio and magazine advertising campaigns with Murray's glamorous business of dancing because they sold more products in that way. According to an article in *PM,* Murray did not fare too well under these arrangements, however. People had to wait until they accumulated a certain number

MURRAY, ARTHUR—*Continued*

of box tops, wrappers and/or coupons before they could get the "skeletonized version" of his learn-dancing-by-mail book (for which Murray received only about $5,000). If one were very anxious to learn to dance in a limited amount of time, this would be a lengthy and not very economical procedure for obtaining the book, which ordinarily sold for a little under $2.

In recent years Murray has chiefly confined his business to private dancing instructions given in forty-seven cities in the United States. The main headquarters for the studios are located at 11 East 43rd Street in New York City. From there, in his "small red-paneled executive office" with Dorothy Draper '41 decorated, Murray manages his studios, often writes his own advertising copy, and observes dancing trends. The only dance lessons he still gives are now offered to his instructors, who usually get a three months' course on how to dance and teach by the Murray method. Besides teaching them the Murray method, Murray also imparts to them his code of social behavior with pupils, the infraction of which can cost them their jobs. Teachers must not lose their tempers no matter how hopeless, trying, or impossible a pupil appears. Instead they must flatter and reassure the pupil, convincing him that he is making progress—for Murray claims he can teach anyone with two good feet to dance. Teachers are not allowed to make or accept dates with their pupils no matter who the pupils are. One dancing teacher's strict adherence to the last rule is said to have irked a high foreign government official no end.

Outside his executive office in curtained, mirrored rooms, each about the size of a living room, every pupil registered for a course receives individual instruction from his or her dance instructor. Music for all types of dancing is piped to each room from a "juke box" which Murray had installed in a central location in the building. A back door and a private elevator were also installed in the New York studios (the other studio is located at 695 Fifth Avenue) for the "timid souls." Many a person who would rather not have it known that he took dancing lessons has sneaked in for his lessons via the back door.

For the convenience of his pupils and in line with the times Murray recently instituted a "keep fit" dance class which is given one hour weekly for a nominal sum. This class is designed for tired, weary workers who are in need of the exercise and the relaxation which an hour of ballroom dancing affords.

In addition to numerous magazine articles written by Murray, he has written a special article under "dancing" for the *Encyclopaedia Britannica.* From time to time he also publishes the *Murray-Go-Round*, "a whimsical little house organ . . . filled with polite quips and familiar items about well known pupils."

Murray, now as renowned as the most celebrated of his pupils, is five feet nine inches tall and weighs 150 pounds. He is bald headed, has brown eyes, an olive complexion, and a ready smile. His favorite recreations are tennis, photography, and reading characters by dancing traits. He is president of the National Institute of Social Dancing, and his clubs are the Lotos, Advertising, and Beachpoint (New York City).

Murray's wife, the former Kathryn Kohnfelder, whom he married on April 24, 1925, is in charge of personnel of the studios. There are twin daughters, Jane and Phyllis, who, of course, dance as well as their parents.

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MUTI, ETTORE (mü'tē et-tô'rə) May 22, 1902—Aug. 23, 1943 Fascist leader; "one of Italy's most decorated leaders," he was an air ace who served in Ethiopia and participated in 400 bombing raids on Spain; decorated by General Franco '42 and Mussolini '42; appointed secretary general of the Fascist Party in 1939.

Obituary

N Y Times p19 Ag 25 '43 por

MYERS, GUSTAVUS Mar. 20, 1872—Dec. 7, 1942 Historical writer, author of *History of the Great American Fortunes* (1910) and other books on American themes; his best-selling book was *America Strikes Back* (1935).

Obituary

N Y Times p27 D 8 '42

NAIDU, SAROJINI (nī'dü sä-rō-jē'nē) Feb. 13, 1879- Indian poet; politician

Address: h. The Golden Threshold, Hyderabad, Deccan, India

India's leading woman Nationalist is Mrs. Sarojini Naidu, a poet, political writer, and speaker. In 1938 Dr. Henry N. MacCracken '40, president of Vassar College named her as one of the five most intelligent women in the world. For nearly forty years she has worked for reform in India, most of the time within the Indian National Congress. Incarcerated several times, she was jailed during Gandhi's fast in 1943, but has subsequently been released. Gandhi, whom she calls "my little old man," once said he saw no reason why Mrs. Naidu shouldn't be appointed viceroy when India received self-government.

Before the War she was the first hostess of India, and her salon in the Taj Mahal Hotel has been called "the hub of Bombay." The foreign correspondent who was touring India for a month or two to write a book, a fellow-Indian reports, found Mrs. Naidu's salon a godsend. "Here he learns more about Indian leaders and the party's inner politics in an evening" one observer related, "than he otherwise would in a month of arduous travel and interviews. And it takes all kinds to make a party at Mrs. Naidu's. Hindus and Mohammedans, Parsis and Christians, Congress leaders and liberals, writers and industrialists, Indian musicians and American novelists, all gravitate there sooner or later."

Mrs. Naidu was born Sarojini Chattopadhyay at Hyderabad, the capital of the State of that name, on February 13, 1879, the eldest daughter of Dr. Aghorenath and Shrimati Sundari (Devi) Chattopadhyay. Dr. Chattopadhyay was a Bengali Brahmin descended from an ancient family of Chattorajes Brahmins who were known throughout Bengal for their patronage of literature and art. He had studied at the University of Edinburgh, where he took the degree of Doctor of Science in 1877, and at the University of Bonn. On his return to India he established the Nizam College at Hyderabad and remained there as principal.

Mrs. Naidu has described her father as "a dreamer . . . a great magnificent man whose life has been a magnificent failure. . . He has a great white beard and the profile of Homer, and a laugh that brings the roof down. He has wasted all his money on two great objects: on helping others and on alchemy." In a letter to Arthur Symons, Mrs. Naidu wrote about the early influences of her childhood: "I don't think I had any special hankering to write poetry as a little child, though I was of a very fanciful and dreamy nature. My training under my father's eye was of a sternly scientific character. He was determined that I should be a great mathematician or a scientist, but the poetic instinct, which I inherited from him and also from my mother (who wrote some lovely Bengali lyrics in her youth), proved stronger. One day when I was eleven, I was sighing over a sum of algebra: it wouldn't come right; but instead a whole poem came to me suddenly. I wrote it down. . . From that day my poetic career began."

At the age of twelve Sarojini matriculated at the University of Madras. Her work there was brilliant, and upon graduation she was given a Nizam scholarship for study in England. It has been reported that her family sent her abroad to forget Dr. Naidu, a Rajput (lower caste than Brahmin) in Nizam College. In England she studied at King's College, London, and at Girton College, Cambridge.

English society made much of the young Indian scholar. They found her intellectually mature, talented in literature, and brave in setting aside Brahmin tradition in pursuing an English education. In the circles where Sarojini moved she met Thomas Hardy, Henry James, Richard Le Gallienne, Aubrey Beardsley, and other luminaries of the time. Arthur Symons is said to have compared her eyes to pools and Oscar Wilde to have made epigrams about her. Edmund Gosse, the poet and anthologist, became interested in her writing but was very much disappointed in her verse, which he found "totally without individuality." In his preface to her second volume of poems, he relates his first reaction to some verse she showed him. "They were Western in feeling and in imagery; they were founded on reminiscences of Tennyson and Shelley; I am not sure that they did not even breathe an atmosphere of Christian resignation. I laid them down in despair; this was but the note of the mocking bird with a vengeance." Gosse did not wish to discourage her, but he advised her to throw everything in this "falsely English vein" into the wastebasket and write "not a mere *réchauffé* of Anglo-Saxon sentiment in an Anglo-Saxon setting, but some revelation of the heart of India, some sincere penetrating analysis of native passion, of the principles of antique religion, and of such mysterious intimations as stirred the soul of the East long before the West had begun to dream that it had a soul." As a result Sarojini wrote no more Western poetry and used Indian subjects and backgrounds almost exclusively. In 1898 Sarojini's health broke down. She returned to India and "shattered caste barriers by marrying Dr. Naidu although he was of lower caste than she." During the following years she devoted herself to the careful rearing of four children, to the enlightenment of the "veiled and tradition-fettered Hindu and Moslem women," and to writing lyric verse.

SAROJINI NAIDU

Arthur Symons praised Sarojini for her "Indianness" in his introduction to her first volume of verse, *The Golden Threshold* (first printed in 1905 and reprinted in London in 1916). Her poems, he wrote, "hint in a delicately evasive way at a rare temperament, the temperament of a woman of the East." In his introduction to Sarojini's second book of verse, *The Bird of Time* (published in England in 1913 and in the United States in 1916), Edmund Gosse wrote that her poems "spring from the very soil of India, her spirit, although it employs the English language as its vehicle, has no other ties with the West." Her emotions, he pointed out, are tropical and primitive, and he felt that "if the poems of Sarojini Naidu were carefully studied they would be found as luminous in lighting up the dark places of the East as any contribution of savant or historian."

(Continued next page)

NAIDU, SAROJINI—*Continued*

The Broken Wing, Sarojini's third volume of verse, appeared in 1917. One of the most frequently admired lyrics is the *Indian Weavers:*

Weavers weaving at break of day
Why do you weave a garment so gay?
Blue as the wing of a halcyon wild
We weave the robes of a new-born child.
Weavers weaving at fall of night
Why do you weave a garment so bright?
Like the plumes of a peacock, purple and green
We weave the marriage-veils of a queen.
Weavers weaving solemn and still
Why do you weave in the moonlight chill?
White as a feather and white as a cloud
We weave a dead man's funeral shroud.

Although Sarojini employed a Western language and a western prosody, most of the Indian and English critics felt that her work was Indian poetry in the Hindu tradition of Ghalat, Zok, Mir, Hali, and Iqpal. The Boston *Transcript* reviewer, however, felt as if she were a Western poet singing of Eastern life, and expressing exotic rather than natural moods. Other critics in America found her verse "exquisite in verbal beauty and eloquent with spiritual comprehension" and "delicately beautiful."

Mrs. Naidu's career in politics and social leadership began in 1905 when she addressed the All-India Social Conference in Calcutta. Although she lectured in the larger Indian cities and worked unceasingly for reform on social, educational, and political questions, she was regarded as a moderate until 1919 when she became a disciple of Gandhi ['42]. She has followed him ever since. In 1924 she toured South Africa to agitate for improvement of the conditions of the Indian settlers there, and the following year Cawnpore, "the land which during untold centuries has shown incredible cruelty to its women," chose her to preside over the province's National Congress meetings.

At the 1925 session of the Indian National Congress a serious cleavage occurred between the followers of Gandhi's *Satyagraha* policy (non-violence, non-cooperation) and the "younger, more impetuous chiefs of the Nationalist and Swarajist Parties, who advocated office-holding under the British and an attempt to weaken the British administration from within." The following year, although the Swaraj Party was in control of a large number of seats, Mrs. Naidu was elected president of the Congress. She opened the Congress in English with a speech in which she emphasized her womanhood and her motherhood: "I who have rocked the cradle, I who have sung soft lullabies, I, the emblem of our Mother India, am now to kindle the flame of liberty. In electing me to be the chief among you, through a period fraught with grave issues and fateful decisions, you have reverted to an old tradition and restored to the Indian woman the classic position she once held in a happier epoch of our country's history."

The 1926 Congress, according to one commentator, became "not a voice of the people, but a body of politicians burdened with grievances of their own." The sessions often lasted for eight hours or longer. Gandhi was the only one who sat on a chair; all the others were seated on the floor. Mrs. Naidu, by this time no longer the slim girl of her youth, found it hard to rise gracefully. She often rose only to her knees in order to recognize a speaker. If a serious disturbance threatened, however, it is said, "she was instantly on her feet." A vigorous executive, and a firm-handed one, Mrs. Naidu worked hard to bring the Congress to both her and Gandhi's position. "How shall I kindle the flame which shall waken you men from slavery?" she challenged the opposition in one of her speeches. "We are a people disorganized, divided. We are traitors because we are afraid; cowards by compulsion. We are exploited by the white race, the yellow, and the brown. You men, what are you but cheap imitations of models from the West? You have run after false gods that slay you, devour your honor, and the honor of your race." Keeping a religious note pervasive through her exhortations, she summoned India to "crescent honors, splendors, victories vast."

According to Charlotte Vial Wiser, Mrs. Naidu during her term as president showed "dramatic qualities, poetic talent, and personal charm, but she depends on those around her for direction." This policy led to confusion. "In committee meetings youthful patriots hotly addressing the chair found her absorbed in consultation with some adviser," usually Gandhi or Nehru ['41].

In 1928 Mrs. Naidu visited England and the United States, speaking to various groups on the Indian question and criticizing the impression of India given in Katherine Mayo's *Mother India.* Although in India she had been accustomed to wear plain homespun, in the United States Mrs. Naidu wore her colorful native robes and the red spot of the Brahmin caste on her forehead. (In trains she was often mistaken for a gypsy and asked to tell fortunes.)

In England that same year Mrs. Naidu criticized the feminist movement, although before the First World War she had campaigned for woman suffrage in England. "I'd be ashamed to belong to such a movement," she is quoted. "It is a confession of women's inferiority." It is said that she prefers the Indian social system to the British, because in India a woman does not have to work unless she wishes to so long as any male member of her family is alive.

Before the 1930 salt march Gandhi named Mrs. Naidu to the succession of leadership of the Congress Party in case of his imprisonment and that of Abbas Tyabji, a former Moslem judge, who was next in command. Gandhi and Tyabji were arrested, but the part of the march led by Mrs. Naidu was blocked by the police, and she remained free to carry on Congress work. She assumed command, saying: "We ask no quarter and we shall give none. . . In making the most of this heaven-sent opportunity, neither jail nor death shall hold any terrors for me."

Typical of this same attitude, according to De Witt Mackenzie, "was her defiance of a high government official some years ago when she declared her intention of holding the annual convention of the All-India Congress despite the fact that the Government had forbidden the meeting. 'Come and imprison me,' said Mrs. Naidu. 'The Congress must be kept alive, and you could pay no greater tribute to the vitality and influence of the organization than to forbid its meeting. But we will not obey your command. You can arrest tens of thousands of our people but you cannot deprive us of our right of free speech.'"

Mrs. Naidu has been arrested almost as often as Gandhi, although her terms have usually been shorter. In illustration of her dominant individuality John Gunther ['41] relates a story of how "on one occasion the police were terrified by having to arrest her, and she visited police station after police station demanding to be jailed. The police, once they had her, dutifully took her advice on what to do next." She was arrested in the winter of 1940 and again in the summer of 1942 for nationalist activities, but was released because of ill health. A Reuter dispatch, dated September 1941, almost a year after one of Mrs. Naidu's arrests, credited her with "unstinted admiration for the British people, from Mr. Churchill ['42] down to the youngest child in the country, 'who have not hesitated to stake their lives to let England be free.'" "The English," she is quoted, "were practicing the noble virtue of not indulging in preaching, while the Indians were only preaching and not practicing in the matter of fighting for freedom." In an address at the Calcutta Women's College, about the same time, Mrs. Naidu condemned the type of nationalism which motivated the activities of Germany, Italy, or Japan. "Their nationalism," she said, "was the kind of greedy spirit which said that the world existed only for them."

Mrs. Naidu has been twice honored by the British. She was decorated by Edward VII for organizing flood relief in Hyderabad and she has been made a Fellow of the Royal Society of Literature in England. (Her brother Harindra is well known in England and in India as an actor and dramatist. Another brother lived in Berlin and was the "intellectual mentor of many radical Indians who had made their homes somewhere in Europe." At the outbreak of the Second War he disappeared.)

Mrs. Naidu feels as she imagines Joan of Arc must have felt. She looks for the day "when the finest Untouchables will be ruling me, a Brahmin." Stout and slow in her movements now, according to Shridharani ['42], she is reported to have been very beautiful in her youth. She gave up writing verse a long time ago to devote herself to the cause of Indian nationalism, and now that her children are grown she has assumed no interests or responsibilities outside her cause. "I was born a rebel, have lived a rebel, and expect to die a rebel unless I free India.

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NARENDRA SHIROMANI, MAHARAJAH OF BIKANER (bē'kə-nēr) Oct. 13, 1880—Feb. 2(?), 1943 Ruler of the seventh largest State in India and one of India's wealthiest Princes; one of the first Indian Princes to offer troops to the British in 1914; in 1938 offered King George VI ['42] his own sword, troops, and the resources of his State if they should be needed.

Obituary

N Y Times p19 F 3 '43 por

NARES, OWEN (RAMSAY) (nârz) Aug. 11, 1888—July 31, 1943 British actor; made debut in 1909 at the Haymarket Theatre; producer and manager; appeared in many British films; wrote autobiography, *Myself and Some Others* (1925); recently toured Army training camps in Britain.

Obituary

N Y Times p15 Ag 2 '43 por

NEMIROVICH-DANTCHENKO, VLADIMIR IVANOVICH *See* Dantchenko, V. I., N.-

NETHERWOOD, DOUGLAS B(LAKESHAW) Feb. 4, 1885—Aug.(?), 1943 United States Army colonel; one of the Army's pioneer pilots, he had been in aviation since 1914; on September 3, 1943 the Army reported him missing on a flight from Orlando, Florida to Washington, D. C.; no trace has been found of the plane.

Obituary

N Y Times p6 S 4 '43

NEWELL, HORATIO B. 1861(?)—Aug. 14, 1943 Missionary; served forty-four years on Congregational boards in Japan and Korea; preached and taught in Japan; died in California.

Obituary

N Y Times p19 Ag 19 '43

NEWMAN, ALFRED Mar. 17, 1901- Film composer and conductor

Address: b. c/o Twentieth Century-Fox Film Corp, Beverly Hills, Calif.

"Music in or for the films is as old as the movies. In the beginning—half a century ago and for years afterward—music was added more to cover up the noise of the projection machine than to provide emphasis of tempo, rhythm, or emotion. Original music is an endeavor hardly exceeding the last ten years. Among those studio staff composers who car-

NEWMAN, ALFRED—*Continued*

ried the torch of music during many a musical dark night in Hollywood, foremost mention goes to . . . Alfred Newman, now at Twentieth Century-Fox. Thanks to men like him, film music commenced to come of age about five years ago." Bruno David Ussher's praise of Alfred Newman is just one indication of the fact that at last the obscurity of the motion-picture musician is about to be dispelled, and the composer, along with the actor and director, will be granted the public recognition which he deserves for his contribution to the success of the film industry.

One of Hollywood's most versatile and gifted composers, Alfred Newman was born on March 17, 1901 in New Haven, Connecticut. He started to study the piano at the age of seven, and made his first public appearance at eight, playing among other things the *Waldstein Sonata* by Beethoven. In 1911 he moved to New York, where he later studied piano with Sigismond Stojowski and Paderewski, and composition with Stojowski, Rubin Goldmark, and George Wedge. The child prodigy gave recitals in New York, Boston, and Philadelphia and was piano soloist on two occasions with the New Haven Symphony Orchestra under Horatio Parker, playing the Rubinstein *D Minor Concerto* on one occasion and the Schumann *A Minor Concerto* on the other. The Fonanda Conservatory awarded him two gold medals, one for piano and the other for composition, among the judges being Dr. Karl Muck '40, Paderewski, and Busoni. Newman also studied "piano-vaudeville" with La Rue and Bordoni.

When he was only sixteen he became musical director of the first George White *Scandals*, and before going to Hollywood he conducted all the Gershwin shows. He is not inexperienced as a symphonic conductor, having been guest conductor on several occasions with the Cincinnati Symphony Orchestra, the Los Angeles Philharmonic Orchestra, the Hollywood Bowl Orchestra, and the American Orchestral Society of New York. Newman has composed a piano quintet, a piano sonata, orchestral suites, and "lithographs." After having been associated with United Artists and Samuel Goldwyn, since 1939, he has been devoting himself to his work as musical director of Twentieth Century-Fox, with which studio he has a long-term contract.

Although Newman has referred to himself as a "hack-musician," his colleagues in the film industry place him in the vanguard of the industry's composers and conductors. During his nine years with the Goldwyn Studios it is said that Sam Goldwyn valued him as he did his stars. Newman has composed the scores for such outstanding films as *City Lights* (1932); *Dark Angel* (1935); *Dodsworth* and *Stella Dallas* (1937); *The Adventures of Marco Polo* (1938); and *How Green Was My Valley* (1942). Newman and Vidor working together achieved some remarkable effects in *Street Scene* (1931), for example, after the murder, a series of close-ups each presented with a dissonant chord. In *Hurricane* (1937), Newman had a chance to show what he could do in the way of heightening drama on long stretches of sound track "uncontaminated by dialogue." He tried to bring out something of what he believes to be the elemental quality of the New York slums in *Dead End* (1937)—a quality distinct from the sordidness, for which the only word he can think of is "nobility." Other scores which won praise were those for *The Hunchback of Notre Dame* (1939); *Gunga Din* (1939); *They Shall Have Music* (with Heifetz, 1939); and *The Blue Bird* (1940). No small part of the emotional impact of *Wuthering Heights* (1939), its mystery and suspense, was the result of the successful integration of Newman's score with the photography and acting.

One of Newman's most difficult assignments was the directing of the musical score of *Modern Times* (1936) for Charlie Chaplin '40. According to Oscar Levant '40, orchestrator David Raksin "came to Hollywood primarily to take down Chaplin's whistling of his own score for *Modern Times*. Since the whistling method of composing is a rather tenuous thing, and in any case Chaplin's whistling is at best pretty derivative, the difficulties of such a collaboration may be imagined. It was arduous enough for Raksin to sit all day waiting for Chaplin to whistle, without the further complications of that artist's temperament. The inevitable thing happened, but Newman patched up the argument and Raksin went back to taking down Chaplin's whistling. . . Newman—who is the best conductor by far in Hollywood—had a tremendous argument with Chaplin. . . Being independent as well as able, Newman walked out on the job, and Eddie Powell was called in to direct the last reel. Apparently Newman found that the whistling type of composer is more trying by far than Stravinsky '40 and Schoenberg '42 together."

Oscar Levant also states that the influence of Alfred Newman (along with Max Steiner '43) on film music has been such that several years ago Louis Silvers, who was then in charge of musical affairs at Twentieth Century-Fox, and who confined himself to conducting and supervising rather than composing, was so disturbed by the newer trends in film music that he "fortified himself by securing the services of the fine Austrian modernist, Ernst Toch. Silvers never actually utilized his talents to write a film but kept him as a kind of Toch in the hole, in case Steiner or Newman put over something revolutionary in one of their pictures."

One of Alfred Newman's pet grievances is that critics never mention his contribution when reviewing a film—not even to say that it is bad. This attitude has been fostered by the producers, many of whom feel that a score that attracts comment of any kind is detracting from their costly Beverly Hills stars on whom they wish to see all attention centered. More than that, various producers are still proudly, belligerently ignorant of the fundamentals of music or, even worse, not at all aware that a little knowledge is a dangerous thing. Levant recalls the plight of one producer "whose social prestige decreed his presence at a certain Hollywood Bowl concert. It chanced that the important work of the evening was the C Minor Symphony of Beethoven, which he suffered in silence until the coda of the final movement. This has, as you will recall, what could be described as an 1805 Roxy finish, with the tonic and dominant chords repeated a dozen times, with flourishes. At each insistent recurrence of the tonic he half rose from his chair to facilitate his exit . . . also because he was bored. When the third series of tonic and dominant chords still left him short of the actual end of the movement he turned and muttered, 'The rat fooled me again!' On this same program was a two-piano concerto by Mozart, which he dismissed with the terse comment: 'It never got anywhere.'"

Under the circumstances, it is not strange that motion-picture publicity releases have not stressed the talents of even the greatest of film musicians. Though well known in Hollywood, to the motion-picture public they are merely names on a credit line. The public is not entirely indifferent, however, as is attested by the fan mail which the music of a film frequently attracts—"not the vulgar kind, requesting autographs, but a high-class, impersonal, even rather learned kind, requesting information or entire scores, or perhaps merely conveying compliments." Sometimes it is difficult to know to just which individuals credit and compliments are due, since under the Hollywood mass production and division of labor system the composing, arranging, and orchestrating of any one score may be the work of half-a-dozen men.

Perhaps this situation accounts for the reluctance of the most scholarly of Hollywood organizations, the Academy of Motion Picture Arts and Sciences, to consider music as "one of the categories of work and talent contributing to the value or success of a film." Annual awards have been presented by the Academy since 1928, but only since 1934 has music been considered for one of these awards. Even after that no distinction was made for several years between compiled scores containing large excerpts from the classics and completely original scores written by one composer. In 1938 the Academy gave two musical awards—one for the best original score (called Best Score) and one for the best adaptation (called Best Scoring). The latter was won by Alfred Newman for his work on *Alexander's Ragtime Band* (1938). Newman won the Best Scoring Award again in 1940 for *Tin Pan Alley.* His admirers had an unusual opportunity to see him at work, too, when he took the part of screen "musical director" in the film *Music School,* which starred Jascha Heifetz.

Newman is the leading exponent in Hollywood of a theory known as the "over-all" or "mood" scoring technique. In contrast to Max Steiner's "Mickey-Mouse" background music which attempts to follow the screen action exactly, according to Oscar Levant the composer merely endeavors to "suggest the whole atmosphere of a sequence with just a few main motives. Thus, in a triangle picture, you have a 'spiritual love' theme, the 'other woman' theme, and probably a motive for 'conflict.' . . It has always impressed me, however, that the 'other woman' theme is generally more exciting, a good deal more enthusiastically written, than the one for the wife."

Newman is particularly opposed to the kind of crude background music which was one of the earliest methods and still exists to some extent in Hollywood—"whenever a man plunged through a manhole, movie music would follow him right down into the bass clef. Or, should a girl run upstairs, a light little upward run . . . would run up the flute with her." He does recognize, however, that his work is part of a whole and that he must always keep in mind the practical use to which his talents are being put. "If I want to write 'great music,'" he said on one occasion, "I've no right to be here. Good picture music must always be inspired by the picture of which it is a part, not be the desire of a composer to 'express himself.'"

Whether or not the symphonic scores written as background music are worthwhile in themselves is a debatable question. Bruno Ussher says that while the dance songs written for musicals are made into phonograph records, "many a worthwhile sequence from important background scores has remained in manuscript and lies dormant in the fireproof film track vaults of the different studios." He admits that some are only dramatically worthwhile, while others are musically worthwhile. Oscar Levant deplores the clichés, the devotion to formulas, the lush orchestration of Hollywood scores, but realizes that part of this situation is due to the necessity of composing for a predetermined space. There is "no nonsense of allowing an idea to develop," he says. He also divides the types of orchestration in general use in Hollywood into two main types, "generic" and "derivative." "'Generic' is something that sounds like something else. 'Derivative' ... is a term of stronger censure, implying that you have lifted the whole texture from some not-too-familiar source." Nevertheless he praises Newman as a fine orchestrator. "Much of the fine work these men do is conditioned by the characteristics of sound-track recording. A clarinet against six brasses is all right if the clarinet can walk up to the microphone and play his solo there. It is another problem to score for the concert hall, where such an effect would be lost completely." Newman is particularly interested in this technique, peculiar to film orchestration. He feels that certain effects are obtainable on the sound track that could never be achieved in an auditorium. He likes to experiment with the "microphonic valeurs," playing with what he calls "perspective" for solo instruments and the use of the human voice as an orchestral instrument.

Hollywood itself feels that it is painlessly inculcating musical taste in the American people—people who would never willingly or knowingly listen to symphonic music are unconsciously absorbing it on the average of once a week through their motion-picture theatres. Certainly quantitatively, both as to amount of music and number of listeners, Hollywood's musical taste is likely to have an enormous influence on the collective American eardrum. When one considers that music departments have become huge production units producing simultaneously background music and songs for as many as fifteen pictures at the same time, it is apparent that the "big-name" music department heads at the important studios have become administrators, relegating the actual

NEWMAN, ALFRED—*Continued*

writing and recording of music to subordinates. Alfred Newman, however, is among the few who are engaged regularly in composing scores while serving as executive division heads. He has been described as one of the most versatile composers, working on several scores at the same time, and is considered to be one of a small group of musical leaders in Hollywood who, in spite of the "steady burden and rush, have greatly advanced methods of production and standards of music," so that competent observers now believe that Hollywood is in the midst of a cycle characterized by musically more and more significant, as well as extensive, background scores.

One of Newman's outstanding contributions to modern music was not concerned with film scoring at all. Along with many other composers and orchestrators in Hollywood, Newman had been a pupil of Arnold Schoenberg '42, who, after a stormy European career, had settled in California and, without himself composing anything directly for the films, has had a very great influence on film music. Schoenberg was reasonably content in Hollywood, except for the fact that interpretative artists were more inclined to praise than to play his latest works in public. "He's a dear guy," said Newman, "and one day when he was complaining that nobody got the chance to hear his most recent compositions, I had a rash impulse. He told me the Kolisch Quartet was to play all four of the quartets at a festival at the university, and that he regretted the fact that none of the gramophone companies seemed interested in making records of these works. I said that if the Kolisches would give their services, I'd borrow the studio sound equipment to make a set of master disks. That promise made him happier than I've ever seen him. Of course, I had qualms when I remembered that it costs about $85 an hour to make records on that sound outfit, and that after all, I'd have to get Mr. Goldwyn's permission to use it, or pay for the whole business out of my own pocket. I had visions of selling the car and hocking the furniture, but Mr. Goldwyn came through like the swell fellow he is. . . We pressed twenty-five sets of the recordings, and friends of mine and Schoenberg's bought them at cost. We can't, under the sound-equipment franchise, make records commercially." Although these quartets were derided by the commercial recording companies as "cacophonies," many modern musicians have been deeply impressed by them. Newman is proud of the fact that Hollywood "made possible the recording of four important modern compositions. We had a chance to do something for music that the art for art's sake boys couldn't or wouldn't do, and we took it. Once in a while, you see, we can be unfaithful to the great god Profits."

Outside of the studio, Newman is the moving spirit of one of Hollywood's "toughest gangs." It is composed entirely of film musicians who once or twice a month sneak off to somebody's house, drink gallons of beer, and play Mozart, Bach, and Beethoven chamber music for hours.

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NIELSEN, ALICE June 7, 1876—Mar. 8, 1943 American grand and light opera star; one of the outstanding favorites of thirty years ago; Victor Herbert wrote *The Fortune Teller* for her; at one time headed her own opera company; sang with the Boston Opera Company in its heyday, with the San Carlo Opera Company, and with others.

Obituary

N Y Times p23 Mr 9 '43

NIEMOELLER, MARTIN (nē'mœl-ler) Jan. 14, 1892- German pastor

Of all the enemies that Hitler '42 has made, there is none whose courage is more universally respected than Pastor Martin Niemoeller, who since 1938 has languished in German concentration camps because of his bold opposition to the Nazification of the German Lutheran (Evangelical) Church. The name of this uncompromising fighter for religious freedom, famed as a U-boat commander during the First World War, is today honored by anti-Fascists of all colors both within Germany and without. Today it seems unimportant that Niemoeller, a nationalist and a believer in authoritarian government, is politically much closer to Hitler than to most of those who pay homage to his courage. It is only in the realm of narrowly defined ecclesiastical interests that Niemoeller has ever refused to recognize or obey the authority of the Third Reich, whose advent he welcomed in 1933 under the false impression that under Hitler the traditional cooperation between Church and State would be reinstated. But it is little wonder that German conservatives, who fear the outbreak of social revolution in Germany when Hitler is overthrown, place their hopes on Niemoeller and on men like him. Tomorrow Niemoeller's political views may not be so unimportant, as Countess Waldeck hints in *Meet Mr. Blank* (1943), whose *leitmotiv*, according to Lilian Mowrer '40, is "Better let the Nazis off lightly or you'll be sorry for it."

Martin Niemoeller was one of five children, the son of Heinrich Niemoeller, a Lutheran minister, who emerged from retirement when his son was imprisoned and who died in the midst of an active ministry in March 1941, and of Paula (Mueller) Niemoeller. He was born on January 14, 1892 in a parsonage at Lippstadt, the first town in Westphalia to embrace the Reformation. His family later moved to Elberfeld, a Rhineland city of 170,000 lying in Wuppertal. When he was eighteen he joined the German Navy and he was a sublieutenant in the High Seas Fleet when the First World War broke out.

Bored by port service with the high-seas fleet, young Niemoeller soon transferred to the young submarine service. From that time on practically all of his active war service was in the Adriatic and in the Mediterranean, although there was a short period of desk duty in the Berlin Admiralty. By 1916 he was commander of a ramshackle U-boat, the *U-73*. Under the French flag he sailed past British war boats guarding Gibraltar into the Mediterranean, and by the time he had sunk two Allied troopships and a British man-of-war he was known as the "Scourge of Malta." From that time on he flew the French flag whenever it suited his purposes. At one time, with Allied ships constantly in his wake, he returned to Germany and took enough time off to get married to Fraulein Bremer. He then sailed again as commander of the larger, modern *U-151*, in which he made a record of 55,000 tons of Allied shipping sent to the bottom in 115 days of steady cruising. Later, in the *UC-67*, he stole about outside Marseilles and sank so many French ships that the port was ordered temporarily closed. He finally cleared out when too many Allied subchasers were ordered to get him. During the closing months of the War, while standing on the bridge of the *UC-67*, just after completing the mine-laying operations in the course of which 17,000 tons of Allied shipping were sunk, he suddenly said to his second in command: "I will be a parson!" ("It was just a passing thought," he adds in his autobiographical *Vom U-Boot zur Kanzel* [From U-Boat to Pulpit], published in 1934, and later published as *From U-Boat to Concentration Camp* with his further story by the Dean of Chichester [1939].)

This German hero of the First World War wore his Iron Cross proudly. He did not believe that Germany could be defeated on the field of battle, and he blamed the treachery of "Marxist and pacifist elements" for his unvictorious home-coming. When he finally brought his U-boat into the harbor at Kiel in November 1918 he treated the new revolutionary government with contempt, and he refused to take his submarine to Scapa Flow and surrender it. Resigning his naval commission, he then went on the land as an agricultural laborer, hoping eventually to become an independent farmer. The inflation wrecked even these plans, and eventually the words spoken on the *UC-67* returned to him. He became a theological student at Muenster, working his way through the seminary as a common laborer, hoisting tracks in German State Railways until dismissed by trade union officials as a blackleg; working as a station agent; working as clerk in a local bank. By this time he had not only a wife but children to support. (There are now six children: Brigitte, Hans-Jochen, Heinz-Herm, Jan, Hertha, and Jutta.)

Even as a theological student he remained very much the soldier, however. In his own words, he played a "considerable part" in "those patriotic organizations" of which *Orgesch*, a mercenary troop from which Roehm drafted most of the early members of the S. A., became the most important. He helped to organize the Academic Defenders' League to help Kapp crush the Socialist Government in Berlin, and when the Kapp *Putsch* failed he offered his services to that same Government and in 1920 became commander of the 3rd Battalion of the League, which helped to suppress Spartacist (Communist) uprisings in the Ruhr and elsewhere. (The literary critic of the *Manchester Guardian*, reviewing his autobiography, says that he gave every evidence of having had the time of his life while putting down the Reds.)

PASTOR MARTIN NIEMOELLER

On June 29, 1924, after about two years of study at Muenster, Martin Niemoeller was ordained and appointed curate of the Church of the Redeemer in the same city. He next served as superintendent of the Lutheran Inner Mission in Westphalia, and in 1931 was called to the Jesus Christus Kirche in Dahlem, Berlin's wealthiest suburb. Most of the members of the church were of the old Prussian aristocracy, many of them men high in the councils of state; they were Junkers, diplomats, bankers. Like Niemoeller himself, most of them were strongly opposed to the Weimar Republic. Since 1924 Niemoeller had been voting for Hitler, and according to a few accounts was an enrolled member of the Nazi Party, as was his brother Wilhelm. Hitler had pretended an affection for churches as well as undying hatred for Marxism, and Niemoeller, often called Germany's Cotton Mather because of his exposition of the old hell-fire type of religion, saw Nazism as "an instrument approved by God for the revival of the German soul and as a bar to the further westward advance of a Godless communism." Like Hitler, too, he was "anti-democratic and anti-republican"; in Bella Fromm's words, he "opposed parliamentarianism, Pacifism, Marxism, and Judaism." And perhaps his World War service was not easily forgotten. As a writer describes him during this period: "Outside his church, dressed in his invariable blue suits . . . he swings along the street with the unmistakable gait of a sailor. His manner is bluff and hearty, and his face and hands still have that leathery color associated with seamen. His hair is cut military style—there are only a few streaks of gray in its darkness—and his eyes constantly snap, giving him a daredevilish ap-

NIEMOELLER, MARTIN—*Continued*

pearance. Lines and furrows in his face have softened rather than increased, and from his war service he shows only a hardly noticeable scar under his right eye."

Niemoeller greeted Hitler's assumption of office on January 30, 1933 with a heart full of thanks. "I am confident that Hitler will support collaboration between Church and State," he said. On the Sunday following the "Reichstag fire" election he spoke of the good prospects for "a government which protected and confirmed the alliance between the fate of the nation and the fate of the Church." But his disillusionment was a swift process. In the summer of that same year the Nazis began espousing the fusion of Nazi principles and racial dogmas with Christian faith. Niemoeller promptly signed a statement against the Reichsleitung committee of "German Christians," and helped to form an opposition organization, the Pastors' Emergency League, of which he became president. In November 1933 he was temporarily suspended from preaching because of his defiance of the Aryan paragraph to eliminate Christian pastors of Jewish ancestry, and in January 1934 his fulminations against the Nazi scheme to paganize Germany brought him a visit to the Gestapo. He did not go to jail, however: among his advocates were men like Dr. Hjalmar Schacht and Baron Constantin von Neurath, and he himself had formerly been hailed as a national hero after the Nazi pattern.

At the Synod of Barmen in May 1934 Dr. Niemoeller was one of the men who formulated the famous "Six Principles" over which the fight within German Protestantism has raged ever since. These "Six Principles" did not challenge the traditional Lutheran teaching regarding the obedience owed civil authorities—the ecclesiastical and the political were seen as two quite separate things—but they did maintain the right of the Church to choose and remove its own personnel and to conduct youth and other organizations, and they insisted that any doctrines contrary to Biblical teachings must be rejected, including the Nazi theory of "original human nobility" and Nazi racial theories. When in September 1934 a former Navy chaplain, Dr. Ludwig Mueller, was installed by Nazi pressure as the Reichsbishop of the German Evangelical Church, replacing the constitutionally elected Reichsbishop, from seven to nine thousand pastors refused allegiance and read from their pulpits a declaration in which Mueller and the Nazi civil administration of ecclesiastical affairs were said to have "withdrawn themselves from the Christian brotherhood" and to have "forfeited every right within the Church." Niemoeller called Mueller "the scourge of the Church of Christ."

By this time a new type of preaching had arisen, with pastors of Niemoeller's belief boldly reporting the state of the Church from their pulpits. Niemoeller himself traveled everywhere, reporting the facts, and he was the first to go to the aid of suspended pastors. Crowds flocked to his "open evenings" twice a month on Mondays for study of the Bible and the catechism; hundreds requested his services at weddings and funerals. In 1935 he read to his congregation the manifesto of the Confessional Synod's Brotherhood Council: "The State's power and sovereignty are solely a gift from God, who alone founded and preserves human authority. Whoever puts blood and race in the place of God, the Creator, destroys the State's foundation." The Nazis answered his challenge the following Sunday by arresting 500 pastors belonging to the Confessional Synod in Prussia, including Niemoeller himself, but once more he was released: apparently the Nazis still feared the consequences of jailing this man.

In one of Dr. Niemoeller's last sermons he spoke bitter words: "In principle our lives have reached the point where the Lord Caiaphas speaks the last word: 'It is better that one man—that this man—should die.' . . The confession of faith in Jesus Christ and the testimony to Him have at last been replaced by the question: 'What shall we do with regard to the inconveniences which arise for our peace as citizens, for the worldly prosperity of our children? How can we avoid trouble?' " His own answer was stated in another sermon: "God does not want us to await the end of His Church in silent resignation. It is thus that unbelief acts, which looks upon what is visible and fails when it finds nothing to which it can cling." On July 1, 1937 he was finally arrested and sent to Moabit prison, charged with seditious activity under a decree for protection of the State and the Nazi Party, with abuse of the pulpit, with inciting to disobedience of a State decree, and with actions contrary to the ministerial ordinance. His trial was set for August, but a demonstration of several thousand sympathizers in Dahlem early that month caused the Government to postpone it.

Dr. Niemoeller spent seven months in jail, seven months in which he had access to theological and legal tomes with which to prepare his defense. He did not learn the charges against him, however, until he finally reached the courtroom on February 7, 1938, bringing with him twelve thick volumes of notes and defense arguments that he had prepared. In March 1938, after a secret trial by a German "Special Court," the verdict came: he was to be fined $800 and sentenced to seven months' "honorary imprisonment" in a fortress. Since he had already spent seven months in prison, this should have meant freedom—but the Gestapo took him into "protective custody" as he left the courtroom. Even the Minister of Justice of the Third Reich protested against this flagrant flaunting of the law, but Hitler reportedly told Schacht, von Neurath, and others who appealed for the pastor's release: "It is Niemoeller or I." Offered his release if he would support the Nazi ideology in his future sermons, Niemoeller refused, and threats that his wife and children would be evicted from his old rectory did not move him. He was therefore sent to a concentration camp in Sachsenhausen, southwest of Berlin.

Protestants both in Germany and abroad took up the fight. Niemoeller's Dahlem congregation announced that it still considered him its "rightfully chosen minister," and in 1939 his substitute at Dahlem attacked the Evangelical Church Council president for threatening to deprive Pastor Niemoeller of pastorate, parsonage, and pay. On July 1 of the same year thousands of ministers of sects affiliated with the Federal Council of Churches of Christ in America devoted their Sunday sermons to him, and many German churches tolled their bells in commemoration of his arrest.

According to Dr. Karl Barth, at the beginning of the Second World War Dr. Niemoeller offered his services to the German Navy, withdrew the offer, and later on made it again. He received a "negative reply in rather a nasty spirit, from Admiral Raeder[’41]." Commented Barth: "He is capable of letting himself be put to death by Hitler in the cause of Christ, but he is capable of being an officer on the warship of that same Hitler."

In December 1939, so that Dr. Niemoeller could attend the golden wedding anniversary of his parents, 800 German naval officers and 800 prominent laymen offered themselves as hostages for his return to Sachsenhausen; they were refused. Since that time, news of the pastor has been received from many sources. Early in 1941 it was reported that he had joined, or was thinking of joining, the Catholic Church, but his friends said that the report had apparently started because he had been studying the Catholic dogma to try to bring about more effective Catholic-Protestant cooperation after his release. In March he himself authorized the announcement from Protestant pulpits that he did not intend to join the Catholic Church, and had never had any intentions of changing his faith.

In August 1941 it was reported that Niemoeller had been transferred to the Bavarian concentration camp at Dachau, where he was sharing a cell with two Catholic priests. The next month *Liberty* Magazine published an article entitled "What Hitler Told Me about Christianity, by Pastor Niemoeller" and signed by Dr. Leo Stein, the author of *I Was in Hell with Niemoeller* (1942). Friends of the pastor said that the direct quotations from Niemoeller's lips were spurious, however, and Stein later denied having written the article or having even seen any authorization for it.

At about the same time Peter S. Carbone, who spent several years in the concentration camp at Sachsenhausen, reportedly told Kurt D. Singer, author of *Niemoeller—Soldier of God,* that Pastor Niemoeller had become an old man in prison: his eyesight had grown very feeble and he was suffering from serious stomach disorders. At Sachsenhausen he was kept in strict isolation, although there were ways in which he could be met and talked with. Unlike other prisoners, he had not been forced to labor in the stone quarries except during his first few days in the camp, for the Nazis had learned that it was dangerous for them to let him mingle with other prisoners even at work. He was said to have told Carbone: "If I had been willing to take over command of a U-boat, as I did in the last war, they would have let me go. But I am no longer an officer, and I feel that I can never again be a soldier in any cause other than God's." This obviously contradicts other accounts of his willingness to serve in the Germany Navy.

"I am proud to be permitted to suffer in God's cause, as the prophets were once permitted to suffer," Niemoeller was also quoted by Carbone. "God has been closer to me in my cell than ever before." On another occasion he reportedly said: "Bishop Mueller thought that my internment would expedite the Nazification of our faith, but the churches are now more crowded than ever before, and the more the faith is persecuted, the stronger it will become. I received 400 post cards and letters on my birthday recently. Of course, I was not permitted to read them, but they told me I had not been forgotten by the outside world."

In May 1943 it was reported that Dachau had been transformed largely into a camp for the detention of "religious criminals," thousands of whom had died from their treatment. Niemoeller himself was said to be receiving much less severe treatment, although back in solitary confinement. He had even succeeded gradually in mitigating the plight of many of his fellow-prisoners, whose cause he has never failed to plead. At about the same time it was reported that the Nazis had drafted 9,000 ordained Lutheran pastors who, like Niemoeller, refused to cooperate with the "German Christians," and had sent them to the Russian Front, where nearly half of them had been killed.

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NOGUCHI, ISAMU (nu-gü'chē ē'sə-mü)
Nov. 17, 1904- Sculptor

Address: h. 33 Macdougal Alley, New York City

One of the most eminent of Japanese-Americans, as well as one of the most prominent of modern American sculptors, Isamu Noguchi was born in Los Angeles, California on November 17, 1904. His father was the Japanese poet and authority on Japanese art Yone Noguchi; his mother was the American writer Leonie Gilmore. When Isamu was two years old his parents moved to Japan, where he remained for the next eleven years. Then his mother, feeling that an Occidental education would be best for him, arranged for him to

ISAMU NOGUCHI

travel alone back to the United States to study. She chose a school in Indiana, which, she had heard, employed advanced modern methods, and sent the thirteen-year-old boy there while they remained in Japan. He never returned to Japan except, years later, for a visit.

Young Noguchi went through high school in Indiana. Undecided whether to follow art or medicine, he chose first a job with the sculptor Gutzon Borglum. After several months of this he was advised by Borglum that he could never be an artist, and he entered Columbia University as a pre-medical student. It was a full two years before he could be induced to have anything to do with art. This came about through the kind attention of the director of an East Side settlement school, Onorio Ruotolo. Soon he was working on his own and within two years, at the age of twenty-two, he won the Guggenheim Award and went to Paris to work with Constantin Brancusi.

Noguchi exhibited twice in *Prix de Rome* competitions, but won only honorable mentions. He was again awarded traveling Guggenheim Fellowships in the year 1927 and 1928. Those two years he spent studying in Europe. In 1928 he had an exhibition of abstractions. Returning to New York, he was forced to make a living doing heads, and in 1929 he exhibited a collection of fifteen heads in bronze. This showing in New York City was so successful that during 1930 and 1931, with the money he earned from the sale of his works, he was able to travel around the world, spending much time in the Orient. He visited China and then Japan, where he saw his father.

The young sculptor became increasingly successful and had numerous showings of his work in New York City and elsewhere. His sculpture already was included in major museums and collections when in 1938 the Associated Press decided to enhance the entrance to its new building in Rockefeller Center with a large bronze plaque, and offered a prize of $1,000 for the best design. One hundred and eighty-eight sculptors from twenty-six states competed. Noguchi's small-scale plaster model depicting five symbolic figures—editor, reporter, photographer, and teletype and telephone operators—was the winner. He had submitted two designs, one of which had taken him two months to do, and one which he had dashed off in three days. It was the latter which was accepted. Instead of bronze, he induced the sponsors of the contest to have the plaque cast in stainless steel, a medium with which he had been working for some time and which, he felt, would do more justice to his design. Stainless steel, although costlier than bronze, requires no upkeep, for it "retains its pristine surface and color until doomsday."

For a year Noguchi worked at a full-scale plaster model from which the steel plaque was to be cast. He received $6,500 for his work on the model, which was so huge that it barely fitted into his studio. The casting taxed the ingenuity of foundry engineers, because the plaque was twenty times larger than any sculptural casting ever before made in stainless steel. Measuring eighteen by twenty-three feet, it weighed ten tons at completion, and had to be divided into nine sections before it could be cast at all.

Finally all the difficulties were overcome, and, fitted in its niche in the Associated Press Building's facade, the plaque was unveiled in 1940 with suitable ceremonies and speeches. "Artistically," *Art News* said, "the gigantic relief is conceived in the quasi-abstract style of this pupil of Brancusi—earlier training under Borglum must have familiarized him with techniques of large-scale sculpture—and the sculpture is a smooth-surfaced group, sweeping in rhythm, and an irregular diamond in outline." After it was all over the sculptor left for a three months' vacation in Hawaii, where he had received an N. W. Ayer commission from the Dole Pineapple Company.

In 1939 Noguchi had also received a commission for a fountain at the New York World's Fair. The fountain, which was installed in the Ford Exposition Building in that year, was "a strikingly modern abstraction depicting the feeling of power in an automobile."

Very much interested in industrial design, Noguchi won a modern Plastics Award for a design called *Radio Nurse.* In 1940, moreover, he designed playground equipment for the October 1940 design decade issue of the *Architectural Forum.*

Noguchi has been described as "muscular," "short," and "kewpie-faced." Examples of his work can be found in Mexico, Buffalo, Toronto, Honolulu, and New York City museums, including the Metropolitan Museum of Art. The subjects of his sculpture are, it has been said, "Occidental in exterior, but Asiatic in feeling."

When the United States, as a result of its war with Japan, interned all Japanese and Japanese-Americans living in the United States, the sculptor went voluntarily to a relocation center at Poston, Arizona. "His object in going was to help relocation by contributing his services as an artist in developing the area." Eventually, when évacués were permitted to leave the camps for private employment anywhere in the area between the

Alleghenies and the Rocky Mountains, Noguchi returned to New York City. He wrote an article for the *New Republic* entitled "Trouble among Japanese-Americans." In addition to the fact that practically all of the Japanese-Americans who are citizens of the United States are loyal, "it is estimated," he wrote, "that about fifty per cent of the non-citizens are now at least passively loyal to America. I think that this proportion could be increased and I think this effort, too, is worth making, if only for their influence on the children... The solution of the problem is ... to return the évacués to their normal civilian status both by getting them out of the centers and by making the centers themselves as much like other places in America as possible."

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Who's Who in American Art 1940-41

NOGUÈS, AUGUSTE (PAUL) (nō-ges' ō-gyst') 1876- French Army officer

Likened by some to Chaucer's "parfait, gentil knight," and to the Chevalier Bayard "sans peur et sans reproche," called by others a "vile and treacherous felon," a Fascist and an anti-Semite, clever, astute Auguste Paul Noguès (also known as Auguste Charles) is one of the most disputed personalties to have come into the spotlight in the Second World War. Both the Allies and the Axis have regarded him with suspicion. Before he handed in his "long-overdue resignation" as resident general of Morocco in June 1943 many of the Fighting French believed him to be of dubious allegiance to the Allied cause. This attitude undoubtedly resulted from his "professional alliance with Vichy after his first eloquent stand against it," from his contempt for the French Popular Front, and from his opposition to the extension of trade rights to the North African natives. Noguès was also accused of having sold Moroccan wheat to Germany. The German radio, nevertheless, during the period of his adherence to Vichy, denounced him repeatedly as altogether too friendly to the United States.

General Noguès has had a varied and colorful career. He has shuttled back and forth between France and the colonies, alternating between active service and political duties. He was born in the Upper Pyrenees in 1876. When he was twenty-one he entered the Polytechnic School (*École Polytechnique*), where he specialized in artillery, receiving his commission as lieutenant and serving with the 17th Artillery Regiment at Vincennes. Upon graduation he entered the geographic service of the Army, where he commenced by surveying the region of Oudja. In 1908 he was stationed in Tunisia. The following three years he was under the personal orders of the general commanding the Oran (Algeria) division. In 1912 Noguès was called to Morocco by the famous General Lyautey, who needed a good cartographer in his Cabinet.

GEN. AUGUSTE NOGUÈS

When the First World War broke out, Noguès, then a captain, wanted to return to France to defend his country. Marshal Lyautey, however, objected, saying that Morocco as well as the mother country had to be defended and Noguès was too valuable a man for him to spare. Noguès was on leave in France at the time, and, instead of returning to Morocco, he dashed to Paris to ask the Minister of War, M. Messiny, to help him. Noguès had made a mistake in trusting the wily Minister. Messiny readily secured his release from Lyautey, but, knowing Captain Noguès' brilliant qualities, he immediately put him into his own Cabinet despite his vigorous protests. The captain remained in the War Cabinet for two months before he was finally permitted to go to the front. He was placed in charge, first, of a cavalry division in Belgium, and then of an artillery squadron.

In 1917 Noguès was recalled to the War Cabinet by General Lyautey, who had arrived in Paris, and, upon the departure of his former chief, was kept at headquarters for six months in order to continue acting as liaison officer between the colonies and the French Government. He resumed command of the artillery squadron in the fall of 1917, and, in January of the next year, was placed in charge of his old regiment, the 17th Artillery. During the War Noguès was wounded once.

In 1919 Noguès was called to the Cabinet of Alexandre Millerand, the high commissioner general of Alsace-Lorraine. The next year he returned to the Cabinet of the Minister of War and was made underchief. The year 1921 found Noguès a lieutenant colonel and member of the *maison militaire* of the new President of France, M. Millerand, who had not forgotten the brilliant subordinate who had served under him in Alsace-Lorraine. Noguès remained with the President until 1923, during which time he married Mlle. Del-

NOGUÈS, AUGUSTE—*Continued*

cassé, "whom he loved not only for her charm, but also for her great intelligence."

In the beginning of 1924 Noguès was promoted to the rank of colonel and resumed active service in the colonies. He was sent to North Fez in the French Protectorate of Morocco, where he took an important part in the campaigns against the Riff leader Abd-el-Krim, which lasted from 1924 until 1926, when Krim surrendered to the French and was exiled.

At the end of 1926 Noguès was chosen to be commander of the Artillery School at Fontainebleau, and once more returned to France. During his stay there he was appointed a brigadier general (1927). The year after his promotion he was sent back to Morocco as director general of the Military Cabinet and of native affairs. He was charged particularly with "pacifying the natives." In 1930, promoted to lieutenant general, he was again sent to France. There he commanded the 10th Infantry Division at Paris, and submitted it to such intensive training that he reportedly made of it one of the model divisions of France. He was then placed at the head of the 19th Army Corps of which he took charge in the spring of 1933.

In 1936 Noguès was named resident general of Morocco by the Popular Front Government of Léon Blum '40. Although Noguès was decidedly no supporter of the Popular Front Government, Blum appointed him, it was said, because angry French Rightists had protested when trade union rights were extended to Morocco's 7,500,000 Arab and Berber natives. "Morocco," according to Kenneth Crawford, "unlike Algeria, is governed as a protectorate of France and the resident general is all-powerful. He runs most of the country as an elaborate semi-military bureaucracy. Democracy in any form is non-existent. The Sultan, nominally an absolute temporal ruler as well as a religious potentate claiming direct line of descent from the Prophet, is in fact a near-puppet. The French resident general is not only military commander and civil governor but he is also the Sultan's foreign minister."

General Noguès was, however, given strict orders from Paris not to interfere with the dozens of trade union organizers who flocked to Morocco to rally the natives. "It was not," said *PM,* "until the Blum Government fell that Noguès went to work. Then he called out the Senegalese garrison to smash strikes, to wreck union offices, and to run the organizers out of Morocco. A strike of Arab mine owners was put down with the loss of 300 lives." This was not without its repercussions in Paris. To all objections, however, Noguès replied that the Government could "take it or leave it," and that he was ready to throw up his colonial duties and return to France on the next boat, if so desired. Undoubtedly the French Government would have liked to appoint another resident general, but that might have proved dangerous, for the pleasant, ever-smiling Noguès and his clever wife were reportedly very popular with the natives in Morocco. Knowing the natives' taste for display, Noguès kept a number of resplendent uniforms and put on a different one three times daily. He showed himself everywhere in Morocco, gave receptions, made tours of inspection, visited the schools, and, in short, proved to the Arabs and their rulers that "the French sultan" was a "truly admirable man." It was also said of him, however, that "he handled the Arab hierarchy masterfully not because the Arabs loved him, but because he was one of the few Europeans whose mind and methods were as devious as theirs. He is credited with the device of introducing French women into the Sultan's harem on the theory that they were more dependable reporters than the Arab women previously relied upon."

Upon the outbreak of War, Noguès was made commander in chief of all French forces in North Africa. He thereupon informed the Italian residents of French North Africa that they might face punishment without mercy if they acted against the Allied cause. Yet after France's collapse he himself, according to *PM,* after announcing that he would fight on against Germany, changed his loyalty to Vichy, and, consequently, to Germany. When a group of French parliamentarians arrived in Morocco hoping to carry on resistance to the Nazis from Africa he sent them back under guard to Vichy.

General Noguès "then called on North Africa to support Marshal Pétain '40. Later the same year he arrested French civil servants suspected of harboring Popular Front views... He set Vichy's anti-Semitic laws in motion in Morocco. He gave written instructions to his officials to 'watch the Jews who pray in their synagogues for victory for the Allies and contribute financially to their success.'" According to an anonymous correspondent of the *New Republic,* Noguès "has not hesitated to commit the vilest deeds to obtain the favor of the members of the German Armistice Commission."

"He has," alleged the anonymous writer, "all Moroccan Frenchmen suspected of being in sympathy with the Allies tortured and thrown into prison. Several of his victims died of sorrow and hardships. . . Noguès enforced every law of racial discrimination ordered by Vichy. He himself organized the Fascist Legion of the followers of Laval '40. He had British residents imprisoned. He denaturalized innumerable Frenchmen who left Morocco in order to escape his odious yoke, and then confiscated their property. He subjected the foreigners who, during the first days of the War, had joined the Foreign Legion, and the soldiers of Republican Spain who had taken refuge in Morocco, to labor worse than that of slaves, on the construction of the Trans-Saharan railroad. . ." For weeks before the American invasion, moreover, Noguès' Frenchmen were preparing for November 15, 1942 as a special day of celebration in which there was to be a general drive against Moroccan Jews. After that those who were still left alive were to wear the yellow Star of David—this in spite of the fact that Noguès' own wife is part Jewish.

Kenneth Crawford says, however, that Noguès was never a German collaborator, and that, considering it his task to circumvent the armistice commission, he had remnants of the metropolitan French Army reassembled in Morocco and kept native troops under arms in face of orders from the Germans to demobolize the bulk of the Moroccan Army. Surprise visits made by representatives of the armistice commission to remote garrisons showed them that the personnel had been drastically reduced; but that was because Arab soldiers had become inoffensive farmers in a few minutes.

When in November 1942 the Americans landed at Port Lyautey and on precarious beachheads up and down the Atlantic coast, Noguès was neither helpless nor surprised A tip by one of the French officers who had been taken into the Americans' confidence had given him time to mine the roads between Lyautey and Casablanca and to place his patrols strategically in order to resist the invasion. General Bethouart, who had helped plan the landings, had been placed under arrest; a guard had been placed around the American consulate; a messenger had been dispatched by air to Pétain notifying him of the situation and requesting instructions; the military authorities at Oran had been notified.

According to some sources, Pétain replied by ordering Darlan '41 to surrender command of all French forces in North Africa to Noguès and by asking for the continuation of resistance. Darlan nevertheless ordered that firing be ceased and telephoned Noguès, ordering him to drop resistance. Early on November 11 the Americans sent an ultimatum, too: if Noguès did not surrender unconditionally Casablanca would be bombarded at dawn. He finally gave in, but Kenneth Crawford says that months later he was still unrepentant about his resistance to the invasion, and still recognized Pétain's authority. "Noguès said . . . that . . . on November 12 he received a message from the Marshal approving all he had done."

When Darlan was assassinated it was thought possible that General Noguès might succeed him, because, unlike General Giraud '42, Noguès was an experienced administrator. "Were General Noguès to insist on coming into his own," suggested Pertinax '40, "he might perhaps outdo all rivals. But he is not a bold man. He may prefer to cling to his Moroccan Province and allow General Giraud to take command." The latter is what did occur, and General Noguès was relegated to the subordinate position of deputy high commissioner for French North Africa. He was to take charge in Giraud's place, but only if the high commissioner's military duties called him away for less than a month. Should he be away for more than a month, however, the French Imperial Council was to take over. No doubt there were many who agreed, at least in part, with the *New Republic's* reporter who advised the Allies that "nothing would be more dangerous than to accept the offers of this felon. A man who has repeatedly proved himself treacherous will betray as often as his own interest commands." Harold Callender suggested in the New York *Times* that the proposed "restoration to republican institutions in North Africa seemed likely to take the form of elimination of some of the officials there who have been conspicuously associated with the Vichy regime of collaboration with Germany. Hints from North Africa indicate that these might include . . . General Charles Noguès, Governor General at Morocco." In December 1942 there was an unsuccessful attempt to assassinate Noguès.

Noguès remained in power for several months, however. According to Kenneth Crawford, he "quite obviously would have played the same game with us that he played with the Germans if given half a chance," but American officials had a hard time finding an adequate successor for him. In April 1943 he was reportedly delaying the distribution of food brought in by the Americans, and at least 3,000 people still remained in labor camps in Morocco. Two months later, on June 5, he handed in his "long-overdue" resignation and was succeeded as Resident General of Morocco by a friend of de Gaulle's '40, Gabriel Puaux, former high commissioner of Syria. (General Giraud had requested Noguès' resignation.) Two weeks later he arrived in Lisbon, where he announced that he hoped to return to France at some unspecified date. It was reported early in July that he had been refused permission to return by Marshal Pétain, but Noguès himself denied that he had requested such permission.

A man of the world, distinguished and well-read, Noguès is always calm and always master of himself. His enemies are the first to admit his keen intelligence and his political acumen.

General and Mme. Noguès had one son of whom they were very fond. He died a number of years ago at Paris of infantile paralysis, and his death was a severe blow to his father, who is supposed never to have recovered fully from the shock of the tragedy. A "bulky, impressive personage, of distinguished bearing though of slight stature, and with graying hair and a closely clipped gray mustache," Noguès is a Grand Officer de la Légion d'Honneur and has received eleven citations for his services to the Government. Noguès has two passions, music and horses—he is a good musician and an excellent horseman. He has "a young man's ideas" and he likes to have young men about him.

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NOGUÈS, CHARLES *See* Noguès, A. P.

NOLAN, W. I. 1874(?)—Aug. 3, 1943 Former Republican Congressman and Lieutenant Governor of Minnesota; member of Minnesota State Railroad and Warehouse Commission.

Obituary

N Y Times p17 Ag 4 '43

NORTH, STERLING Nov. 4, 1906- Author; critic

Address: b. New York Post, 75 West St, New York City; h. Jockey Hollow Rd, Morristown, N. J.

"A critic," according to Sterling North, "needs, first of all, the talent for laying aside Christian Doctrine when he takes up his pen. A critic must forget that a good Christian 'loves the man though he may hate his work,' and must use the direct opposite of this as his basic premise." North is vehement in his belief that one must never allow personal prejudice of any nature to pervade an evaluation of another's creation; he has established this belief as the first principle of his work.

STERLING NORTH

Sterling North has "made a name for himself" in everything he has undertaken. The son of David Willard and Elizabeth (Nelson) North, he was born with the proverbial "silver spoon" in his mouth on November 4, 1906, in Edgerton, Wisconsin. Life began most uneventfully on a hill in southern Wisconsin on the shores of Lake Koshkonong, and remained an uneventful one until at the age of three he "reached for a gleaming doorknob, upset his highchair, and cut off the tip of his finger." Perhaps the most characteristic thing about Sterling North is that he has been reaching for gleaming doorknobs ever since.

His family, he says, was "literate," his mother being an accomplished linguist, his sister Jessica having her poems published regularly in the better magazines of the day. Sterling set out to keep pace with his family. He went to high school in Edgerton, Wisconsin, and then attended the University of Chicago. At college, young North kept himself busy both on the campus and off. He feels he was fortunate in having to work his way through school, and while he did not resort to selling magazines, he tried nearly everything else. He wrote lyric poetry for the *Dial, The Nation, Harper's,* and *Poetry* Magazine, and in this way accomplished the first of his many and varied aims. He also sprayed Duco on Fisher Bodies; clerked behind a cigar counter; kept books for a large sanitarium; ran a commercial truck garden. That was off the campus. On campus, he ran a little theatre, edited the literary magazine, *The Forge,* won many literary prizes, and acquired a "healthy disrespect for academicians."

He did not, however, get rich. By the time he was twenty, he had $4 to his name. His high school girl friend, Gladys Buchanan, was his age and of his financial status, and so, trusting to God and one of Sterling's "gleaming doorknobs," they pooled their money and settled down to connubial bliss on June 23, 1927. After almost seventeen years, Sterling North is still thankful that they didn't take time out to be sensible, for his marriage is the most successful, happy part of his life. Mr. and Mrs. North now have two children—David Sterling and Arielle—for whose entertainment their father has written many juveniles. With these books, as with the poetry he wrote in college, Sterling North has proved the range of his talents, for the books have all been well received by the public. *Midnight and Jeremiah,* a story of the Southern Highlands, was the Junior Literary Guild selection for the fall of 1943, running 25,000 copies in its first printing. North likes to refer to his children's books as "gentle juveniles" although they are said to possess all the gentleness of Swift's *Tale of a Tub.*

Of his published books his favorite novels for adults are three—*Plowing on Sunday* (1934); *Night Outlasts the Whippoorwill* (1936); and *Seven against the Years* (1939). The first of these, the story of a year in the life of a Wisconsin farmer twenty years before, was generally praised for its "warm earthiness," its "simple, lucid prose of dignity and beauty," although one critic felt that North had failed to make the characters themselves real or interesting. *Night Outlasts the Whippoorwill* also had Wisconsin as its locale, but most critics were somewhat less enthusiastic about this tale of small town life after the United States entered the First World War. *Seven Against the Years,* which followed the careers of seven members of the class of 1929 after their graduation from the University of Chicago, was described as full of "good humor and acid paradoxes," a "sense of drama" and an "engaging wit."

North does not feel that his poetry, his juveniles, his novels, and his critical writing exhibit distinct and separate talents, but adheres firmly to the belief that they are all manifestations of one talent. "A critic," says North, "is himself a creative writer. He has to be if he is to pass any sort of judgment on someone else's work and if he is to make any contribution of his own toward the understanding of literature. A critic must know something of the fever that goes into a work of art. To know, he must have endured it himself." North goes on to say that the only justifiable tenets on which to damn or praise an author's words are: "What is he trying to do; to what extent has he accomplished his purpose; was that purpose initially worthwhile?" These, added to the basic principle of divorcing the man from the writer, are the standards which permeate all of Sterling North's critical work.

Sterling North's newspaper career began on the Chicago *Daily News* in 1929, just before the stock-market crash. As a cub reporter, he led the weird kind of life known only to the newspaper man in the stage of initiation. He worked all sorts of hours, covering every type of assignment from "golden weddings to gang funerals. For two years I even played Toonerville Trolley," North says grimly. "All I ever did was meet the trains."

In 1932 he was made literary editor of the paper, and during the next ten years his fame as a critic steadily grew until he became one of the top men in the field. He is in 1943 literary editor of the New York *Post*, and his weekly review page is syndicated to the Chicago *Sun*. In recent years he has written a prodigious number of articles for magazines such as the *Atlantic Monthly*, the *Yale Review, Esquire*, the *Saturday Review of Literature,* and the *Reader's Digest*. With what little time he has for himself, he likes to "swim, fish, and converse far into the night." He likes to discuss literature and naturally has quite definite ideas on the subject. He believes, for example, that *Point Counter Point*, *The Grapes of Wrath*, and *For Whom the Bell Tolls* are the three outstanding novels of recent years, and he thinks that John Dos Passos '40 is a sloppy writer. Gerard Manley Hopkins is his favorite poet. North's political views are as definite as his literary. He hates Martin Dies '40 as much as he does Earl Browder, wishes that something violent would happen to several men in the State Department, has voted for Roosevelt '42 all three times but "recently is beginning to wonder." Like Clifton Fadiman '41, he belongs to the Vansittart '41 school of thought on what to do with Germany.

Farming is another of his undertakings and triumphs. The Norths are at present established on a seventeen-acre farm with trout streams and a lake south of Morristown, New Jersey. This is the third farm that they have owned, and while it is the smallest and the most unimaginatively named of the three (they call it "Primrose Brook Farm"), it has the most impressive history, dating back to Revolutionary days. The Norths' first two farms were in the Middle West and were dubbed "Alfalfa and Omega" and "Butterside Up." In all three cases, Sterling North has done a large part of the work himself and has made husbandry a paying venture. His secret, he says, is a simple one: butter and eggs are profitable, but articles for the *Reader's Digest* are infinitely more remunerative.

North's life, however, has not consistently been one of "sweetness and light." He has had his ups and downs, has become mildly embittered on several scores, has even had an anonymous death threat or two from pro-Fascists. But he has taken all this in his stride. North's list of "Hates" is headed by Colonel Robert R. McCormick '42 and Father Coughlin '40; it also includes India's Viceroy Amery '42, Robert Murphy '43, Ham Fish '41, Martin Dies, Westbrook Pegler '40, and Senator Walsh, and is climaxed by Superman and Little Orphan Annie. North is not being facetious when he refers to those outstanding protagonists of the comic strip. He feels that the comics have an insidious effect upon the children who read them, that they are evidence of a decadent culture, and that they exert a stultifying pressure on juvenile minds. One of the things of which North is proudest is a diatribe he once wrote in which he lashed out violently on this subject. This article was reprinted in forty-two newspapers and fourteen magazines, many of which carried comic strips. The effect was immediate and startling. Requests for copies poured in upon North at the rate of 5,000 a week, and it was republished in leaflet form. But there were other effects too. One of the big comic magazine publishers tried unsuccessfully to buy North off.

North is short, has brown hair which is always askew and clear brown eyes behind rimless glasses. He also has a charming, candid smile which leaves one totally unprepared for his caustic wit—a wit that is most caustic when he gets onto one of his phobias, such as women's clubs. "If I weren't continually forced to dodge women lecturers who want to 'know all about literature' in an hour and a half so that they may disseminate their knowledge at the next meeting of the home-town women's club," North says with the air of the defeated, "I could accomplish a lot more."

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NORTON, JOHN RICHARD BRINSLEY, 5TH BARON OF GRANTLEY *See* Grantley, J. R. B. N., 5th Baron

NYLANDER, OLOF O. 1864(?)—July 29, 1943 Geologist and mineralogist; studied geology under the Swedish scientist Sven Nilsson; member of the American Association for the Advancement of Science; wrote many scientific articles.

Obituary

N Y Times p15 Jl 30 '43

O'CONNELL, HUGH Aug. 4, 1898—Jan. 19, 1943 Stage and screen actor; had roles in thirty films; best known to the public as the "boob" in *Once in a Lifetime;* second vice-president of the Catholic Actors Guild of America.

Obituary

N Y Times p21 Ja 21 '43 por

O'DAY, CAROLINE GOODWIN June 22, 1875—Jan. 4, 1943 Congresswoman-at-Large from New York State for four terms (1934-42); well known as an artist and as a social worker.

Obituary

N Y Times p19 Ja 5 '43 por

O'DONNELL, EDWIN P. Mar. 25, 1895-Apr. 19, 1943 Novelist and playwright; author of *Green Margins* (1936) and *The Great Big Doorstep* (1941)

Obituary

N Y Times p25 Ap 21 '43

OECHSNER, FREDERICK C(ABLE) (ėrks'nėr) Nov. 26, 1902- Journalist; author

Address: b. c/o United Press, 220 E. 42nd St, New York City; h. 1739 Marengo St, New Orleans, La; Wardman Park Hotel, Washington, D. C.

"Among all the American correspondents in Berlin," wrote Wallace R. Deuel '42, "certainly one of the best was Fred Oechsner. He was outstanding in his ability and uncompromising in his integrity in a situation in which both capacities were put to the severest of tests." Author of the book *This Is the Enemy*, newspaperman Frederick Cable Oechsner was born in New Orleans, Louisiana on November 26, 1902, the son of John Frederick and Caroline Kinne (Cable) Oechsner. The boy attended Williston Academy at Easthampton, Massachusetts, and was graduated in 1920. Returning to New Orleans, he entered Tulane Academy, receiving both his B. A. and his LL. B. in 1925. That year he was admitted to the Louisiana Bar, but he never practiced law; instead, he joined the New Orleans *Item* as a reporter. From 1925 to 1927 he acted variously as rewrite man, assistant city editor, drama editor, and music editor. In the summer of 1927 he was sent to Guatemala in order to do a series of economic and political articles on Central America. From Guatemala he went to Italy as foreign correspondent, and then to Paris.

FREDERICK C. OECHSNER

In 1929 Oechsner returned to the United States and joined the local staff of the Washington (D. C.) *Evening Star*. Foreign service, however, interested him more, and in 1930 he became Central European correspondent for the New York Sun-Consolidated Press Foreign Service, with his headquarters at Berlin. In 1931 the young journalist had his first meeting with Adolf Hitler '42, at a small press conference for American and English correspondents at the Kaiserhof Hotel in Berlin. When the Sun's press service closed in 1932 Oechsner secured a position on the London staff of the United Press. During his residence in London he met and married (January 25, 1933) Dorothy Koepke, whom William L. Shirer '41 describes as "blonde, pretty, and ebullient, with a low, hoarse voice." The couple have no children.

On May 1, 1933, Oechsner was appointed Berlin manager of the United Press. In the course of his duties he covered the War in Berlin and on both Western and Eastern Fronts. Howard K. Smith '43 (another Tulane alumnus), when he arrived in Germany, found Oechsner "full of information and more than congenial," and regretted that he gave too little time to writing, his real interest, and too much to being "the best office boss in Berlin." Smith tells the story of the occasion when the Foreign Press Association found itself without a president. Popular sentiment among the Americans and the independent journalists was for Oechsner, but he refused to run because he had no time for the job and, furthermore, did not like the government officials with whom he would have to deal. The German Foreign Minister, von Ribbentrop '41, however, had not heard that he had declined the honor, and sent a representative to inform him that the German Government was opposed to his assuming the presidency of the Foreign Press Association, because it did not want to deal with the foreign press through an American national. Oechsner, "an unreconstructed Southern rebel," thereupon replied that he had already declined to run, but that, since von Ribbentrop had made such a point of the issue, he would withdraw his refusal, and would now stand for the office.

"On the morning of the elections," Smith relates, "Fred Oechsner, cocky as a little red rooster, marched into the Assembly Hall of the Esplanade Hotel, his flanks covered by a phalanx of American reporters, and took his seat in the audience. The independent correspondents from the independent nations, and even many from occupied lands, rubbed their hands in glee. The Italians . . . turned red with discomfort. They and their Axis brothers withdrew disconsolately from the election, and later rose as one man and marched out of the room, uttering oaths under their breath. . . The chairman, an Italian, uncomfortably called for nominations. Sigrid Schultz of the Chicago *Tribune* was on her feet, before he stopped speaking, to nominate Oechsner, and before she could sit down a Swede had seconded the nomination. The chairman called for the other nominations, but the Quislings were taken as if by storm. Their orders had not covered this unbelievable eventuality. The chairman called again for nominations, this time weakly, but there was no response from any quarter, so a Jap rose and moved that nominations be closed. Oechsner marched up to the rostrum to take over the gavel, grinning like a Cheshire cat, while Americans and friends applauded and a deep gloom settled over the Axis and its comrades."

"At a time when Americans were disappearing from their homes just for being Americans," Smith commented, "it required uncommon spunk to do something like this. Aside from the personal peril, Oechsner was also head of a large news agency in a totalitarian country; and the Propaganda Ministry, through which most news is bottlenecked, has a million different little methods of taking revenge on recalcitrants. But it is also true that in Germany, as nowhere else, the best way to fight fire is with fire. The Nazis do not understand kindness; their language is impudence, bluff, the strong arm tactic. By every calculation, save this one, Oechsner should have been discovered by the Gestapo to be a spy, and arrested; his agency ruined in Germany. . . But no German authority ever went near Oechsner after that. . ."

At this time Oechsner felt the need of a rest from the hectic pace of the Berlin Bureau, and returned to the United States for a "breathing spell." After a short vacation he was back in Berlin, and, on March 1, 1941, was promoted to the position of Central European manager of the United Press, given jurisdiction over the foreign correspondents in twelve countries and the occupied areas. On December 10 of that year, however, Germany declared war on the United States. Four days later Oechsner, his four colleagues on the United Press staff—Joseph W. Grigg, Jack M. Fleischer, Glen M. Stadler, and Clinton B. Conger—and the staff of the American Embassy were arrested, loaded on a bus, and then taken by rail to the German spa, Bad Nauheim, where they were interned until the following spring.

"Behind them in Berlin," wrote Percival R. Knauth, "their offices were occupied by the Gestapo. Their files were confiscated—those they had not destroyed or previously managed to smuggle out of the country. The doors of their houses were sealed, their personal belongings, books, and furniture abandoned. They carried with them to incarceration only the clothes on their backs and what they could stuff hastily into suitcases. But in their minds they carried something the Gestapo could not confiscate—the memory of years of work in Nazi Germany in the uneasy peace before September 1939, and in the War which followed."

The United Press staff decided that it might as well spend its time writing. "Five idle newspapermen itching to write," wrote Austin Stevens, "could have turned out five books, but when they considered that each man had more or less specialized in Hitler Germany and that five United Press books might be four too many, they decided to pool their information and opinions into one solid book." The five of them used to gather at the Grand Hotel, ostensibly for a poker game, but actually "hatching a book telling all they knew about Hitler Germany." "We used to meet in Oechsner's room about ten each morning," Grigg, one of the correspondents, said. "We'd sit around on the bed or on straight-back chairs and we'd thresh out what was running through our minds." All five, wrote Stevens, had covered the Third Reich long enough to know that the Gestapo would be "considerably put out to discover a book being written literally under its nose."

The five correspondents were released in May 1942, when they were exchanged along with the American Embassy staff for some German diplomats. Their book appeared in the United States in November 1942 under the title *This Is the Enemy.* The book is primarily Oechsner's, since he edited it and wrote approximately sixteen of the twenty-five chapters. The *New Republic's* critic felt, in fact, that it might have been a better book if he had written the whole of it himself.

The New York *Herald Tribune* called it "the best book yet published in this country about the Third Reich at war. It is full of new information. It is carefully and objectively written, yet it is simple, clear, colorful, and fast-moving. . . There is just enough humor of just the right kind. *This Is the Enemy* has the virtues of collaboration without its vices. Each of the five authors has written on subjects about which he is particularly well informed, but the reader will find it impossible to tell where one man's work ends and another's begins. The book sounds as if one man had written it all." Joseph C. Harsch of the *Christian Science Monitor,* a former colleague in Berlin of the men who wrote this book, considered *This Is the Enemy* "the product of meticulous and scrupulously honest work and . . . what they conclude can be accepted as representing the very best and soundest opinion available about the nature and the strength and the weakness of the enemy with whom our nation is locked in decisive war today."

Percival R. Knauth, on the other hand, found "something lacking" in the book. He felt that perhaps that was due to the unfortunate conditions in which it was written, the correspondents having done most of their work "under the terrible mental strain of imprisonment" and having been forced to write from memory because they had been deprived of all the notes and data painstakingly collected over a period of years." "It is unfortunately likewise true," Knauth wrote, "that the subject of Nazi Germany was very nearly exhausted by other writer-colleagues while these men were still prisoners in Bad Nauheim." "That is not to say," he concluded, "that there is nothing new or interesting in the book. Mr. Oechsner has dug deep into his memory and into the wealth of facts, stories, and rumors about Hitler, which only Germans know, to fill out the picture of the man. . . If anyone wants to know how it happens that Hitler can still remain in power over a nation which is tired of war and sick of Nazi excesses, he should read this to find out."

Since his return to the United States, Oechsner has been able to devote himself to his favorite occupation, writing: besides *This Is the Enemy* he has written a number of magazine articles on Hitler's character and background and on conditions in Germany for the *Saturday Evening Post, Collier's, Look,* the *American Magazine,* the *New Yorker,* and innumerable newspapers. He has also done some radio work on the same subjects. On leave of absence from the United Press at

OECHSNER, FREDERICK C.—*Continued*

present, he holds the position of special assistant to the director of the United States Office of Strategic Services.

Oechsner was described as "a quiet type but an able correspondent," by William L. Shirer, and as "a capable young man, getting bald, who was highly respected by the other correspondents for his integrity," by Harry W. Flannery '43. Five feet ten and one-half inches tall and weighing 172 pounds, Oechsner has brown hair and eyes and a ruddy complexion.

References

Sat R Lit 25:8 N 14 '42 por
Oechsner, F. This Is the Enemy p362 1942
Smith, H. K. Last Train from Berlin 1942

O'GORMAN, JAMES A. May 5, 1860—May 17, 1943 Former United States Senator, the last to be elected by the New York State Legislature; lawyer; from 1934 until his death an official referee of the New York Supreme Court.

Obituary

N Y Times p23 My 18 '43 por

OLIVER, EDNA MAY Nov. 9, 1883—Nov. 9, 1942 Character comedienne of the stage and screen, remembered especially for her performances in *David Copperfield* and *Romeo and Juliet.*

Obituary

N Y Times p28 N 10 '42 por

OPPENHEIMER, FRANZ Mar. 30, 1864—Sept. 30, 1943 Sociologist and political economist; a leading economist and sociologist in pre-Hitler '42 Germany; author of *The State* (1907) and *System of Sociology* (1918-35) and an editor of the *American Journal of Economics and Sociology;* came to the United States in 1940 as a refugee.

Obituary

N Y Times p19 O 1 '43

ORLEBAR, AUGUSTUS H. 1897(?)—Aug. 4, 1943 Deputy chief of combined operations; daredevil aviator; leader of Schneider Cup winning teams from 1929 to 1931; appointed director of flying training for the R. A. F. in 1940; made a commander of the British Empire in 1942.

Obituary

N Y Times p15 Ag 5 '43

OSBORNE, WILLIAM HAMILTON Jan. 7, 1873—Dec. 25, 1942 Lawyer, author, and expert on copyright legislation; wrote novels, short stories, and a motion-picture serial.

Obituary

N Y Times p11 D 26 '42

OTTLEY, ROI (VINCENT) Aug. 2, 1906- Author

Address: b. 1029 Vermont Ave, Washington, D. C.; h. 37 Morningside Ave, New York City

The Negro's position in wartime America is a subject of increasing significance. It has been called to public attention not only by reason of certain "race riots" in war-production centers and by the outbreaks in New York City's Harlem, but because of the Negro's role in the armed forces and in defense industries. Roi Ottley, a young Negro writer who grew up in Harlem, "the nerve center of advancing Black America," and was for several years a reporter and columnist for Harlem's *Amsterdam Star News,* as well as a social worker, has written in *New World A-Coming* (1943) a survey of Harlem's history. Harry Hansen '42 calls it "a book that might be classified as a social study, actually so entertaining that it reads like a novel."

Roi Vincent Ottley, the son of Jerome P. and Beatrice (Brisbane) Ottley, was born in Harlem, New York City, August 2, 1906. Roman Catholic in religious affiliation, he first attended, after the New York public schools, St. Bonaventure College (1926-27). He then studied for two years at the University of Michigan, after which he returned to New York to begin his career as a reporter (1930) on the *Amsterdam Star News.* On that paper, for the following seven years, he was reporter, columnist, and editor. During those years, too, he continued his studies both at Columbia University (1934-35) and New York University (1935-36). He also attended St. John's University School of Law in Brooklyn.

In the fall of 1943 Ottley was publicity director of the National C. I. O. War Relief Committee, a group which in 1942 collected over $20,000,000 for relief purposes and divided that sum among the members of the United Nations. In April 1941 he was married to Gladys Tarr, to whom he dedicated *New World A-Coming,* and he makes his home (when not on business in Washington, D. C.) in Harlem.

What is Harlem? In *New World A-Coming: Inside Black America,* Roi Ottley presents this city within a city and its one million people, packed sardine-fashion into some two square miles, as something more than "the capital of clowns, cults, and cabarets and the cultural hub of the Negro world." Since its beginnings around 1900 as a little community of "black aristocracy," Harlem's modern history began with the purchase, by Negroes, of thirteen large apartment houses on 135th Street. Now Harlem, woefully overcrowded, is infinitely subdivided and intermixed with all shades and varieties of color. There are about 2,000 native pure black Africans; 5,000 Moslems; as many more Jewish Negroes, descendants of the "lost Black Tribe" of Abyssinia. Among 125,000 others are French-speaking Haitians, Spanish-speaking Puerto Ricans and Cubans, pro-British East Indians. In Harlem also live some 2,000 Chinese.

This amazing intermixture has produced leading citizens in many fields of activity, and the author presents some profiles of famous Harlem leaders, not omitting Father Divine. They include the late Marcus Garvey, Harlem's first mass leader; Joe Louis '40, a hero to his people; A. Philip Randolph '40, organizer of the Pullman porters; Walter White '42, sophisticated leader of the National Association for the Advancement of Colored People. Ottley writes also of the singers Paul Robeson '41 and Marian Anderson '40; of Ted Poston, racial adviser to Elmer Davis '40; of Dr. Robert C. Weaver, the first Negro ever to earn a Ph. D. in economics from Harvard; of Chrystal Bird Fauset, adviser to James M. Landis '42 of the O. C. D.

Such leaders are carrying forward, says Roi Ottley, the Negro's fight for equality. The War is also carrying forward that fight. As John Chamberlain '40, writing in the New York *Times*, paraphrases it: "'This is a war for democracy,' says the anti-Hitler '42 white American. 'Brother,' says the Negro, 'I'm going to hold you to that.'" Ottley writes that the Axis can be decisively beaten only by men who are committed to an extension of democracy in the Black world. The Asiatic world is watching America, "quite aware of the fact that a nation which is unable to solve its color problems at home will never be able to take the lead in creating a free world everywhere." The Negro sees, after the War, his "new world a-coming," and feels that "the day for talking quietly has passed." He is on the march.

Chamberlain goes on to comment: "He [Ottley] writes a vigorous prose, mingling history, humor, irony, drama, and sober reflection in a work that explains the current status and the wholly reasonable demands of the Negroes as no other book does." Other reviewers agreed with Chamberlain's pronouncement on the book. Lewis Gannett '41 describes it as "a shrewd, lively, and often surprising interpretation of the present state of mind of Negro America," and Sam Halper of the New York *Post* wrote, "The way to start in to learn about the Negroes is to read Ottley's fine book." The book inspired a tone poem of the same name by Duke Ellington '41 which was performed for the first time at Ellington's Carnegie Hall concert in December 1943. In its various episodes it dwells on the contentment awaited by the Negro race in the democratic post-War world.

One thing which *New World A-Coming* did not stress was: when Harlem sits down to eat, what's on the table? Accordingly, a feature writer for the New York *Herald Tribune* put that question to Roi Ottley, "who knows Harlem cooking by ten years of eating anything, everything Harlem has to offer. He knows the lofty fare of Sugar Hill's penthouse tables. He has a love for hot pig's feet as sold by the street venders. He has rolled chitterlings on his tongue at a rent party. He has sinned on Saturday night and praised the Lord on Sunday, paying his 15¢ to eat chicken dinner at a Father Divine heaven." Ottley praises the Negro dishes, particularly the use of the hog "right down to the squeal." Deep fat frying, he adds, was introduced to us from Africa, not from France. Also the pit barbecue is a Negro invention. Ottley fancies himself "as something of a culinary expert," too—and okra is one thing he likes to cook. He makes a West Indian okra dish known as "cookoo"—okra with corn meal in mold—to serve with salt cod. He also likes to make rabbit casserole with okra, or a vegetable casserole with okra, carrots, and cucumbers.

ROI OTTLEY

But Roi Ottley will have little time, probably, for trying out his favorite recipes in the near future. The Rosenwald Foundation and Houghton Mifflin, publishers of *New World A-Coming*, are sponsoring a round-the-world tour for him, in which he will gather material for a book planned to be "a firsthand account of the colored peoples who are fighting on the world's battle fronts." He will also be on assignment for *Liberty* Magazine as the first Negro war correspondent for a national publication. Ottley will visit Africa, India, China, and Russia, and will spend some time with the Negro troops of the United States forces. "I'll be gone about eighteen months," he says. "I don't even want to try to see the glamour people, the folks who are running things. I couldn't add a thing, I believe, to what has been said about them. But I mean to find out what the working people expect, and what they are hoping for. I mean to dig in wherever I can and stay until I get to know some of the people real well so that I can find out not so much what they are talking about but what they really think and how they feel."

References

N Y Herald Tribune p17 Ag 10 '43 por; p12 Ag 18 '43 por

N Y Times p19 Je 18 '43; p17 Ag 10 '43 por

OVERMAN, LYNNE Sept. 19, 1887—Feb. 19, 1943 Stage and screen star; former jockey, minstrel man, stock company trouper, dance hall singer in Alaska, vaudeville headliner, and Broadway stage star; appeared in many films, most recently in *The Forest Rangers* and in *Dixie.*

Obituary

N Y Times p13 F 20 '43 por

PACKARD, WINTHROP Mar. 7, 1862—Apr. 1, 1943 Naturalist and author; former secretary of the Massachusetts Audubon Society; wrote special articles for the Boston *Transcript;* author of *The Young Ice Whalers*; *Wild Posture*; *White Mountain Trails*; and many other nature books.

Obituary

N Y Times p15 Ap 3 '43

PADDOCK, CHARLES W(ILLIAM) Aug. 11, 1900—July 21, 1943 Captain in the Marine Corps; noted sprinter; called "the world's fastest human" in the 1920's; held National American Amateur Union championships in 1920, 1921, and 1924; represented the United States in the Olympic games of 1924 and 1928; held wide variety of positions in the newspaper field; killed in crash of Navy airplane near Sitka, Alaska, with his commanding officer, General Upshur.

Obituary

N Y Times p7 Jl 23 '43

PAGNANELLI, GEORGE See Carlson, J. R.

PARTRIDGE, FRANK C(HARLES) May 7, 1861—Mar. 2, 1943 Former United States Senator (1930-31) who served out the remainder of the term of Senator Frank L. Greene of Vermont; solicitor general of the State Department in Washington from 1890 to 1893; Minister to Venezuela from 1893 to 1894; consul general at Tangier from 1897 to 1898; member of the Vermont Senate from 1898 to 1900; official of the Vermont Marble Company.

Obituary

N Y Times p23 Mr 3 '43 por

PATCH, ALEXANDER M(cCARRELL, JR.) Nov. 23, 1889- United States Army Officer

Address: b. c/o War Department, Washington, D. C.

To relieve General Vandegrift '43 and his Marines who had fought on Guadalcanal since August 7, 1942, the War Department sent one of its most experienced tacticians, Major General Alexander M. ("Sandy") Patch. Arriving at the Guadalcanal area in December, General Patch's job was to continue the offensive there until all Japanese resistance was eliminated. It was a job that called for "the kind of fighting for which he is prepared by appetite and experience"—the appetite marked by a taste for the initiative in swift, aggressive attack; the experience gained heading machine gun battalions in the First World War, and with United Nations forces in New Caledonia in 1942.

The son of Annie (Moore) Patch, and of Alexander McCarrell Patch, an Army officer, and the brother of another major general, Joseph, General Alexander McCarrell Patch, Jr., was born on November 23, 1889 at Fort Huachuca, Arizona. Since it was natural that he should follow the family precedent in choosing a military career, he was appointed to the Military Academy from Pennsylvania on March 1, 1909. At West Point he excelled in athletics, being a star pole vaulter and track performer. On his graduation in June 1913 he was commissioned a 2nd lieutenant of Infantry.

Lieutenant Patch joined the 18th Infantry on September 13, 1913, and until June 9, 1917 served with that regiment, successively, at Texas City, Texas; at Naco, Arizona; and at Douglas, Arizona. Then, with the rank of captain, he accompanied the 18th Infantry to France, serving with it until November 30, 1917 except for a brief period when he attended the British Machine Gun School in England. He then commanded the Machine Gun Battalion, 1st Division, until April 17, 1918, when he became director of the Army Machine Gun School in France for six months. As lieutenant colonel (temporary) he returned to the 18th Infantry, serving in France and Germany up to February 25, 1919, and participating in the Aisne-Marne, St. Mihiel, and Meuse-Argonne offensives. Two months with the Training Section, General Headquarters, A. E. F., followed.

On his return to the United States late in May 1919, Patch first served for short periods at Camp Benning, Georgia and with the Committee on Education and Special Training, Washington, D. C. He was then assigned to the Reserve Officers' Training Corps Section, adjutant general's office, until September 1, 1920, having been promoted to major. For the next four years he was assistant professor of military science and tactics at Staunton Military Academy. He then attended the Command and General Staff School, completing the course in June 1925 as a distinguished graduate.

After serving briefly at Fort Eustis, Virginia he returned to the Staunton Military Academy as professor of military science and tactics, and remained there until August 8, 1928. Some two years with the 12th Infantry at Fort Washington, Maryland, followed. After his graduation from the Army War College at Washington in June 1932 Patch returned again to teach at the Staunton Academy. In July 1936 he became a member of the Infantry Board at Fort Benning, and three years later became instructor of the Alabama National Guard at Montgomery, Alabama.

With military activity in the United States speeded up following the outbreak of the Second World War, Patch (with the rank of temporary colonel) was assigned to train raw rookies at Fort Bragg, North Carolina. Here he earned a reputation as one of the toughest of disciplinarians. It is said he thought nothing of sending his outfit on a

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twenty-four-mile hike under full pack in the hottest days of summer. Many of the men fell out along the way; but those who made the march found a keg of cold beer waiting for them.

Late in 1941 Patch had been assigned to command the Infantry Replacement Center at Camp Croft, South Carolina. Patch was made a temporary major general on March 10, 1942. When Allied Forces were being centered in the Pacific in the spring of 1942 General Patch was placed at the head of United States troops, cooperating with the Free French Forces, in the defense of the Pacific Island of New Caledonia. Holding the Island from Japanese seizure was a strategic point in Australian defense—a job which General Patch's forces, aided by United States fighter planes, ably performed.

On January 21, 1943 General Patch succeeded General Alexander Vandegrift of the Marine Corps in command of operations on Guadalcanal when the Marine forces, after five months' hard fighting, were given a rest. Since the operations at Guadalcanal were still the responsibility of the Navy, General Patch and the Army were officially under the command of Admiral William F. Halsey '42. General Patch's troops went into immediate action, and continued the offensive with the capture of Japanese headquarters at Kokumbona four days after their arrival. As an "outdoor man who has kept himself agile, keen-eyed, and steady of breath," General Patch personally led his troops up Mt. Oesten, a ridge dominating Henderson Field, and captured the Japanese position. In the five-day period from January 13 to 17, 1,032 of the enemy were killed. "The situation is in good hands," said General Vandegrift.

The drive against Japanese installations on Guadalcanal continued. Then, on February 9, 1943, came the official announcement from General Patch's headquarters that our forces had "eliminated Japanese resistance" on Guadalcanal. According to a Naval officer on the General's staff, the American conquest was "a complete rout and utter defeat of a Japanese Army which executed a non-orderly withdrawal." General Patch's report said that, in the closing twenty-five-day drive, 606 Japanese had been killed and 127 captured, together with a large number of machine guns, antiaircraft guns, and miscellaneous equipment.

On March 7, 1943 General Patch was awarded the Navy's Distinguished Service Medal, with a citation by Secretary of the Navy Frank Knox '40: "For exceptionally meritorious service in a duty of great responsibility as commanding general, Guadalcanal Area, during operations against enemy Japanese land, naval, and air forces from December 10, 1942 to February 9, 1943." In May 1943 General Patch returned to the United States to take command of the 4th Army Corps at Fort Lewis, Washington, exchanging assignments with Major General Oscar W. Griswold '43.

Major General Patch was married to Julia A. Lillell on November 20, 1916. The couple have two children, Julia Ann and Alexander McCarrell, III.

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Newsweek 21:24 F 1 '43

Who's Who in America 1942-43

PATTON, GEORGE S(MITH), JR. Nov 11, 1885- United States Army officer

Address: b. c/o War Department, Washington, D. C.; h. Hamilton, Mass.

Bestower of "the slap heard around the world" is "roaring, gimlet-eyed, two gun" Lieutenant General George S. Patton, commander of the American 7th Army in its successful Sicilian campaign.

Born on a ranch in San Gabriel, California, on November 11, 1885, George Smith Patton, Jr., went to day school in Pasadena and to the Virginia Military Institute (1903-04). He was a bad student but a good sailor, winning several sailing championships. He was also a great track athlete, and took part in the Olympics at Stockholm (1912). The day before the finals he set a new world's record in target shooting. He also took first or second place in racing, swimming, and horsemanship. He was appointed to the United States Military Academy from California in 1904. It is said that he was too cocksure to be popular, but he did become a class adjutant, one of the two highest undergraduate honors.

Upon his graduation (June 11, 1909) Patton was commissioned a 2nd lieutenant of Cavalry. He soon became known in the Service as a hell-for-leather cavalry man. He was first on duty at Fort Sheridan, Illinois, and in December 1911 transferred to Fort Myer, Virginia, where he was detailed to design a new cavalry saber. In 1913 he went to France to study the French saber methods, and upon his return to the United States served as Master of the Sword at the Mounted Service School, Fort Riley, Kansas. After serving with cavalry units in other Texas posts in 1915, he partici-

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pated in the Punitive Expedition into Mexico as aide to General Pershing. There, the story is told, he became the hero of an expeditionary force sent to capture or kill a notorious Mexican bandit. Patton got the bandit, and brought him into the American camp strapped to the hood of an old Dodge car. "This was the first motorized action of the United States Army," he says.

It was as a member of Pershing's staff that Patton sailed for France in May 1917. He was detailed to the Tank Corps, attended the course at the French Tank School, and saw tank action at the battle of Cambrai, when tanks were first employed on a large scale by the British. He thereupon organized and directed the American Tank Center at Langres, also the 304th Brigade of the Tank Corps. He was in command of the latter in the St. Mihiel offensive in September 1918. Later that month, when transferred to the Meuse-Argonne Sector, he was under heavy fire and severely wounded. For "conspicuous courage, coolness, energy, and intelligence in directing the advance of his brigade" he was awarded the Distinguished Service Cross. He was also, after the War, awarded the Distinguished Service Medal with the following citation: "By his energy and sound judgment he rendered very valuable services in his organization and direction of the tank center at the Army Schools at Langres. In the employment of Tank Corps troops in combat he displayed high military attainments, zeal, and marked adaptability in a form of warfare comparatively new to the American Army."

That new form of warfare Patton made his special preserve after returning to the United States in 1919, when he commanded the 304th Tank Brigade at Camp Meade, Maryland. But for a few years thereafter he returned to his previous service with the Cavalry. At his old post at Fort Myer, Virginia, he commanded a squadron of the 3rd Cavalry until November 1922. He then spent a year at the Cavalry School, Fort Riley, Kansas, and a year at the Command and General Staff School at Fort Leavenworth, Kansas. For the next four years he served at the headquarters of the First Corps Area, Boston, Massachusetts, and in the Hawaiian Islands.

From 1928 to 1931 Patton served for four years in Washington, D. C., in the office of the chief of Cavalry. At this time he was aide to the visiting Prince of Wales (now Duke of Windsor). Patton told him that in this country all American socialites played a game called "craps," which he taught the Prince. "From that time on the Prince would shock his hosts with a desire to play the game called 'craps.'" Upon his graduation from the Army War College (1932), Patton was again ordered to Fort Myer, Virginia, where he remained on duty with the 3rd Cavalry until the spring of 1935. With the permanent rank of lieutenant colonel (1934), he served with the General Staff in the Hawaiian Islands for two years, afterward returning to assume command of the 5th Cavalry at Fort Clark, Texas until ordered to Fort Myer to command the 3rd Cavalry (December 1938).

When the Second World War stepped up military preparations in the United States, Patton was ordered in July 1940 to Fort Benning, Georgia, for duty with the 2nd Armored Division as brigade commander. When he arrived he found a vast confusion of red tape and old rusty tanks. Patton took over briskly, repaired the tanks, and bought some much-needed equipment from Sears, Roebuck and Company—"a new source of supply." Receiving promotion to brigadier general (temporary), he was assigned as commanding officer of the 2nd Armored Division, Fort Benning, in April 1941. Under him the 2nd Division "developed into the toughest, most feared outfit of the whole Army. Its men were proud to belong to it." When he became also commanding general of the 1st Armored Corps, Patton moved these armored divisions to Indio, California, to organize the Desert Training Center, where United States soldiers would learn to live and fight in temperatures hotter even than those prevailing in Africa. "Patton did not spare himself any discomforts. He got up at 5:00 in the morning, ate salt tablets and fruit juices with all his meals (to combat the heat) and on military problems used only one gallon of water a day for both drinking and washing. He encouraged rather than discouraged a spirit of camaraderie between officers and men which was closer than could be found anywhere else in the Army."

The plans for the American invasion of North Africa placed Major General Patton in charge, under General Eisenhower '42, of the Task Force troops. He knew what there was to be known about tank warfare, and he had been holding preparatory mechanized maneuvers under desert conditions. In a later report from Allied Headquarters in North Africa General Eisenhower, while commending Major General Patton for his successful assault on a 200-mile front, disclosed that Patton himself reached shore only through "the good fortunes of war." On November 8 the small landing boat which Patton was about to enter was demolished by a French gun. For the next couple of hours he watched a naval battle until the warship he was on could settle affairs with its opponents.

Thereafter, things went all right with the General. "His bald pate shining and his service revolvers swinging from both hips," he reported with gusto to Eisenhower the success of his Moroccan campaign. He said that American tanks had proved their worth in every instance, being far superior to anything encountered in French North Africa. He also told how a new American 105-millimeter self-propelled gun had blown a hole in a fort near Lyautey, Morocco, so that infantry could rush in with grenades and capture it. "It was a real nice fight," he said. He added that the Americans and French were getting along "damn friendly."

Patton's forces occupied all Morocco and remained in command there until the German break-through at Kasserine Gap in Tunisia in February 1943. After that reverse Patton relieved Major General Lloyd Fredendall as commander of the American 2nd Corps. He rallied this force and led it to victory at Maknassy, El Guettar, and Gafsa. These victories led to a junction of Americans with the British 8th Army between Gafsa and Gabes. The 2nd Corps was then shifted to Northern Tunisia for the final phase of that campaign. General Patton's deputy commander, then Major General and now Lieutenant General Omar Bradley '43, took command; Paton devoted himself to the final training of American soldiers who were to invade Sicily. He supervised the landing of the 7th Army in Sicily from a headquarters ship and then landed himself into that campaign. It is generally believed that Sicily would not have been conquered in thirty-eight days had it not been for his driving force.

Major General Patton earned in his Cavalry days the reputation of being one of America's "toughest" and sometimes most profane officers. It is said that his men call him "Flash Gordon" because of the helmet he wears and the grim face he sticks out of a turret as he bounces across country in his tank. He is also known as "Old-Blood-and-Guts," Georgie or the "Green Hornet," but mostly as "the Old Man." Looking some ten years younger than his age, "he stands more than six feet tall, with broad shoulders, narrow hips, and strong arms and legs. With his piercing eyes, he is capable of defeating any of his junior officers at sharpshooting." Besides being a tank expert, he is a great student of military tactics, possessing one of the world's greatest libraries of military volumes. "He knows the campaigns of Napoleon, Lee, Grant, and Frederick the Great by heart and will recite them at length." Most of his techniques, even his slogan, "grab 'em by the nose and kick 'em in the tail," have been derived from the Cavalry. He believes in the "personal approach" to the enemy. He once asked a private what he was shooting at during maneuvers. "A concealed machine gun, sir," said the private. "That's not a machine gun," roared Patton. "It's a dirty Nazi . . . "

It had long been known that Patton's army was under the strictest discipline in the American armed forces, and stories about Patton's outbursts of temperament were common. But the American public was shocked when in November 1943 news commentator Drew Pearson '41 announced that the General had been reprimanded by Eisenhower for having struck a shell-shocked soldier in a hospital. An official statement was at first issued denying that Patton had been reprimanded; then, on November 23, the whole matter was finally brought into the open, although the denial had been technically true: no "on-the-record" action against Patton had been taken.

It seems that on two separate occasions in August 1943, while visiting evacuation hospitals, Patton had sworn at and struck patients suffering from shell-shock, apparently under the illusion that they were malingering. When Eisenhower learned about the incidents he "took the hide off" Patton, and Patton subsequently went about Sicily apologizing to the patients, nurses, hospital staff, and witnesses involved, and to groups of officers and men in the divisions under his command. It was explained that he continued in his command only "because he was considered necessary and valuable" to Allied operations. He was credited with having shortened the Sicilian campaign—"and thereby saving lives—by his own methods." Patton himself told reporters after the episode had been brought out into the open: "I do a lot of human things people don't give me credit for and I'm not as big a . . . as a lot of people think. The commander of invading troops is under great tension and may do things he later regrets."

One of the results of this revelation was that the Senate Military Affairs Committee deferred action on the pending promotion of Patton and of thirteen others whose names had been sent to them by the President on October 1. (Patton had been nominated for promotion to the permanent rank of major general.) Eisenhower's headquarters also submitted a supplementary report on the incident to the Senate committee in which it was revealed that Patton had once spoken "threateningly and with undue harshness" to a soldier who failed to wear leggings while on combat duty because his ankles were swollen. It was known, too, that he had once ordered a mule belonging to a Sicilian peasant shot because it was on a military bridge, and that he had cursed an Army newspaper reporter for writing that American soldiers take to foxholes when under heavy fire. Drew Pearson also charged that members of the pro-Vichy social circle had mingled with Patton at his Casablanca villa, and that the British had finally arrested one member of this troupe who had been on intimate terms with the German armistice commission.

In spite of this campaign against him, including even some demands for his court martial, Patton remained commander of the 7th Army. In the early part of December he visited the Middle East and passed three days as the guest of General Sir Henry Maitland Wilson, going to various areas of that command, including Palestine. This visit was seen by some as heralding a Balkan drive. The 7th Army had not been heard of officially since Italy had been invaded. The great part of it had been absorbed in Lieutenant General Mark Clark's '42 5th Army, then heading toward Rome, and the remnants of it were still

PATTON, GEORGE S., JR.—*Continued*

in Sicily and North Africa, held in reserve for the time when the Allies would either span the Adriatic into Yugoslavia, invade the Balkans from another direction, or hit Southern France.

Surprisingly enough, in moments of relaxation between wars Patton composed poetry—two volumes of it—which, he says, will be published posthumously. "These verses have the same vividness that stamp his stories. They tell about soldiers in no man's land, of suffering and bitterness and final historical glory." Patton is convinced that all good soldiers have a desire for glory. During wartime Patton's literary efforts are confined to the speeches he regularly gives his troops. The soldiers are reported to look forward to these, wondering "what the Old Man will serve up today."

On May 26, 1910 Patton married Beatrice Ayer of Boston, whose family owns the American Woolen Company. The Pattons have a son, in 1942 at West Point, and two daughters, both married to Army men. Mrs. Patton is the author of a best-selling historical novel. *Blood of the Sharks* (1936). The Pattons own and sail together a sixty-foot schooner called the *When and If*. In this, which the General helped design, they hope some day to sail around the world. They have also a beautiful old farmhouse at Hamilton, Massachusetts, where they have spent brief leaves, and where Mrs. Patton lives while her husband conducts his African campaign. On the farm the General's favorite sports are riding, polo, skeet-shooting, and squash. A model Army wife, Mrs. Patton has learned to regard her husband with humor and tolerance, and how to live when he's off to the wars. "One of the hardest things women have to bear in wartime is waiting," she said, recalling the time her husband had been wounded in France, left for dead, then recovered to be decorated for heroism. "He was in fine shape, but I was not. I had practically lost my health." Her experiences have led her to draw up a ten-point code for other wives of men fighting overseas. The advice includes not to worry, not to listen to rumors, but to write cheerful letters, keep the family intact, and get a regular job of work. Since November 9, 1943 Mrs. Patton has also had the job of short-wave broadcasting to France for the OWI. Mrs. Patton has need of rules, since the General has often told her of his premonition that he would be killed in action. This suits his love of the dramatic—death will come during battle, and it will be glorious.

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Who's Who in America 1942-43

PAXINOU, KATINA (păx'ĭ-nū) Motion-picture actress

Address: b. c/o Paramount Pictures, Inc, 5451 Marathon Ave, Los Angeles, Calif.

When Paramount's picturization of *For Whom the Bell Tolls*, Ernest Hemingway's best seller about the Spanish War, opened on Broadway in New York City in the late summer of 1943, the critics with one voice paid tribute to the casting of Gary Cooper '41 and Ingrid Bergman '40 as Robert and Maria and then proceeded to devote their daily ration of superlatives to Katina Paxinou for her characterization of Pilar. "The best performance in the picture," they said of her work, "a marvel of tenderness and violence, the Spanish peasant character in fluid mass"; an "almost epic interpretation"; "so vivid that she leaps from the screen." Katina Paxinou just missed receiving the 1943 New York Film Critics Award for the same performance by a vote of eleven to six, Ida Lupino '43 running away with the award as best actress of the year.

The Greek actress is not a complete stranger in this country. In 1930, as a member of the Cotopouli Repertory Company of Athens, she made a six months' tour of the United States. In 1942 she appeared as Hedda Gabler for a few weeks in New York. But the country became Paxinou-conscious when Paramount, rejecting Marjorie Rambeau, Aline MacMahon, and Pola Negri for the part, cast the vibrant Katina as Pilar, the squat, ugly woman guerrilla. As Pilar, Paxinou adds new laurels to those she has won not only in her native land but throughout Europe.

For her work in *For Whom the Bell Tolls*, Hollywood has called Madame Paxinou "its No. 1 scene-stealer" because audiences who saw the film came away with "the feeling that they had seen the famous Greek actress and not much else."

Katina Paxinou was born in Peiraievs, the port of Athens, Greece. (Like most actresses she refuses to divulge the date.) She was one of the seven children of Basil Constantopoulos, a wealthy grain broker and flour mill operator, and his wife Malandrinou. At thirteen Katina applied for an audition at the Conservatory of Geneva, Switzerland. She wanted to study singing, but she was refused the audition on the grounds that she was too young, and was told to come back in three years. Six months later, dressed in adult clothes, she returned and was received into the Conservatory. She studied there for three years, winning the Gold Medal, then for six years continued her studies in Berlin and Vienna. After that she sang opera in Athens under Dmitri Mitropoulos '41, now conductor of the Minneapolis Symphony Orchestra.

When Katina decided to go on the dramatic stage, her mother, disapproving, informed her that if she left the family home to enter the theatre she need not come back. The girl asked a friend of the family for permission to store her music library in his basement. He gave her the key, and for six months Katina lived in the basement, her nightly presence there unknown even to the master of the house.

The young actress joined the repertory company of Mme. Marika Cotopouli-Chilmi and played dramatic parts for two and one-half years. In December of 1930 the company opened a six months' tour of the United States with a production in New York of Sophocles' *Electra*. Paxinou played the role of Clytemnestra. As the late Percy Hammond noted, a company playing Greek drama in the original was bound to have a limited audience. The dean of American drama critics confessed amiably that the play was "all Greek" to him. What comment he made on the acting was reserved for Mme. Cotopouli-Chilmi, who played the title role of Electra.

On her return home after this tour Paxinou was married to Alexis Minotis, Greece's foremost actor. The husband and wife became the Lunt '41 and Fontanne '41 of the newly formed Royal Theatre of Athens. This theatre, subsidized by a government tax on race tracks and lotteries, became one of the most celebrated in Europe. It presented the plays of Aeschylus, Sophocles, and Euripides throughout Greece, not only in the large cities but in every mountain village where a theatre could be found. In Athens Minotis and Paxinou played in the ancient rebuilt theatre of Herodes Atticus at the foot of the Acropolis. At Epidauros they played in the two thousand-year-old amphitheatre which holds 40,000 spectators. Madame Paxinou soon won for herself the title, the "Bernhardt of Athens."

For some of the plays Paxinou herself wrote musical scores; Dmitri Mitropoulos wrote the scores for others. The company won brilliant acclaim on the continent and in England. Under the energetic Paxinou and her husband, the theatre widened its repertoire to include plays by Shakespeare, Ibsen, O'Neill, and other writers. The actress herself translated O'Neill's *Desire under the Elms* in the record time of four days. For their contribution to the theatre, Minotis and Paxinou were decorated by Greece's King George II '43.

In 1939 Madame Paxinou decided to take the entire company to the Royal Greek Theatre of England. A high German official warned the actress that "in three days England will be nothing but an unimportant island." Nevertheless she sailed.

Paxinou was playing Ibsen's *Ghosts* in London when France fell. The actress started for the United States to aid Greek War Relief. Her ship was torpedoed in the North Atlantic, and she spent eighteen hours in an open lifeboat before a British destroyer picked her up. During the next five days the destroyer was attacked repeatedly by dive-bombers and submarines. Finally it reached a Scottish port.

For almost a year after that, Paxinou experienced the daily bombardment of London while she helped nurse evacuated French sailors and did other relief work. "Those days were twenty-six hours long," she says. She had lost her eighteen trunks of theatrical costumes in the torpedoing of her boat. A bomb which struck her London hotel now relieved her of the rest of her possessions. Undaunted, she once more set out for America, this time by way of Lisbon and the Clipper.

KATINA PAXINOU

In January 1942 Paxinou revived Ibsen's *Hedda Gabler* in New York. Brooks Atkinson '42 admired her interpretation, found that she had the "incandescence of a real actress." Howard Barnes (later to be lavish in his praise of her as Pilar) thought her Hedda strong but unsubtle, too unrelievedly villainous. The majority of the critics agreed with Atkinson that Paxinou was a magnetic and forceful personality who knew how to dominate any stage she graced with her presence, but the play had a short run. The spring of 1942 was not a favorable time for reviving *Hedda:* people found it difficult to get excited about Ibsen's neurotic heroine in the days right after Pearl Harbor.

Friends in America urged Paxinou to try for the role of Pilar. She was enthusiastic about the part from the beginning. Physically, she bore little resemblance to the heavy masculine woman with thick legs and "a brown face like a model for a granite monument." But Paxinou *felt* the part. In an interview with Paramount executives she said that this was because her ancestors had been guerrillas, spilling their blood for liberty. She had read the novel six times "and virtually memorized it." Thus she was able to give whole pages of original dialogue which impressed the executives. She was also influenced by the fact that she is, like Pilar, violently anti-Fascist. At any rate, she made the part peculiarly her own. Her interpretation of Pilar is now motion-picture history.

Katina Paxinou's future in the United States is no longer—if ever it was—a matter for conjecture. Her success has been little short of electrifying. Critic after critic has leaped on the Paxinou band wagon. It is something to comment upon when moviegoers pass over the relatively young and

PAXINOU, KATINA—*Continued*

very glamorous Ingrid Bergman to rave over a woman no longer in the first flush of youth who hides every scrap of the glamour she possesses in real life to give a realistic portrayal of the grim fifty-year-old Pilar.

Besides appearing in *For Whom the Bell Tolls* Katina Paxinou has played in *Hostages*, the Paramount film based upon Stefan Heym's '43 novel about the Czechoslovakian underground movement, and in the fall of 1943 she is scheduled to appear in support of Ginger Rogers '41 in *Tender Comrade*, with Ray Milland and Maureen O'Hara in *Tomorrow's Harvest*, and in the Cecil B. de Mille '42 picture tentatively entitled *The Rurales*. In November she signed a contract with Paramount to appear in two pictures in 1944 besides the one for which she is already committed.

The day before the Nazis marched into Athens, Paxinou's husband, Alexis Minotis, escaped into Turkey disguised as a British merchant. The Turks turned him over to the Gestapo, and he was returned to Athens and ordered to play Goethe's *Faust* in the interests of *Kultur*. Disguised as a fisherman, Minotis escaped again. This attempt to elude the Nazis also failed, but in his third try Minotis reached Egypt and was flown from Cairo to Washington at the request of the King of Greece. In the fall of 1943 he was in Hollywood, writing. One article by him has been published in the *Saturday Evening Post*, and he is at work on a book about Greece under the Nazi yoke.

Katina Paxinou is five feet five, weighs about 135 pounds, is "alert, nervous, and muscular." (She was heavily padded for her role as Pilar.) She has thick dark hair and flashing dark eyes. (She thinks that films have it all over the stage in at least one respect: motion-picture actors can act with their eyes.) Her features are somewhat aquiline. She is "interesting" and "magnetic" rather than "beautiful" in the conventional sense of the word. She gesticulates freely, giving one the impression of having unlimited vitality. She enjoyed doing the mountain scenes in *For Whom the Bell Tolls*, for she likes exercise and is used to climbing the mountains of her native Greece.

Katina Paxinou is a patriot, and is delighted when people refer to her as "that Greek actress." She is also fiercely anti-Fascist, had no time for the "little Hitler" Metaxas '40 and despises appeasers of Greek or any other nationality. She lives for the day when the Nazis will be thrown out of Greece, and when she will be reunited with her seventeen-year-old daughter Illiana, her mother, her two brothers, and her four sisters, all of whom are in "protective custody" in Greece.

When the War is won Paxinou and her husband want to gather together as many members of their former troupe as have survived and with them form the nucleus of a company that will present Greek drama, both ancient and modern, in America. They visualize productions of the great Greek dramatists in the Hollywood Bowl. Paxinou does not believe in the star system. In their own theatre in Greece, Minotis and Paxinou never received top billing. "Often my husband and I did small parts, replacing ourselves in the main roles by others of the group. How else may a national theatre flourish if others are not given a chance?" she asks.

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PEARSON, T(HOMAS) GILBERT Nov. 10, 1873—Sept. 3, 1943 Ornithologist; president emeritus of the National Association of Audubon Societies; fought for wildlife conservation and the passage of protective laws; editor of *Birds of America* (1917); author of books and magazine articles on conservation.

Obituary

N Y Times p29 S 5 '43 por

PELL, EDWARD LEIGH Sept. 7, 1861—June 11, 1943 Author and lecturer; retired Methodist minister; received a Doctor of Divinity degree from Emory University; writings include *Four Feet on a Fender* (1917) and *Your Fallen Soldier Boy Still Lives* (1918).

Obituary

N Y Times p45 Je 13 '43

PELLEGRINETTI, ERMENEGILDO, CARDINAL (pel-lā-grē-net'tē er-me-nā-jēl'dō) Mar. 27, 1876—Mar. 29, 1943 Cardinal; native of Italy; distinguished Vatican diplomat, once secretary to the late Pope Pius XI; mentioned in 1939 as possible papal successor.

Obituary

N Y Times p21 Mr 30 '43 por

PEÑA, PEDRO (pā'nə) 1863(?)—July 29, 1943 Former President of Paraguay; former Minister of Foreign Affairs and Minister to Brazil and Bolivia.

Obituary

N Y Times p15 Jl 30 '43

PEPYS, MARK EVERARD, 6TH EARL OF COTTENHAM *See* Cottenham, M. E. P., 6th Earl of

PERRET, FRANK ALVORD (pe-rā') Aug. 2, 1867—Jan. 12, 1943 One of the world's greatest volcanologists; from 1929 until the outbreak of the Second World War lived at the foot of Mont Pelée in Martinique, where he founded a volcanological museum.

Obituary

N Y Times p23 Ja 13 '43 por

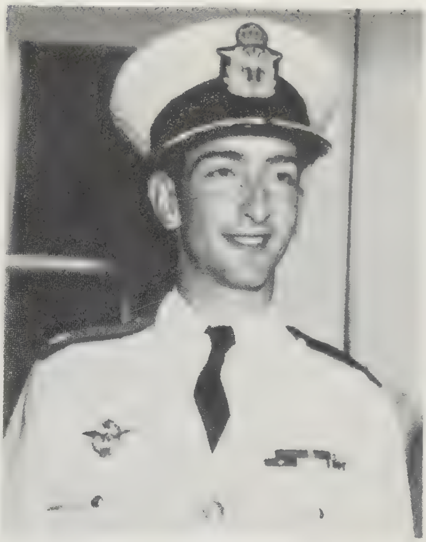
PETER II, KING OF YUGOSLAVIA
Sept. 6, 1923-

Address: Yugoslav Government-in-Exile, Cairo, Egypt

Peter II, the youthful King of Yugoslavia, has behind him, as John Gunther '41 puts it, "a couple of generations of the most turbulent Balkan genealogy imaginable." His family, the Karageorgeovitch dynasty, is descended from "Black George" (Peter's great-great-grandfather), the bandit chieftain who tried to free Serbia from the Turks in the early part of the nineteenth century. Members of a rival dynasty, the Obrenovitches, alternately replaced the Karageorgeovitches on the throne of Serbia until 1903, when the last Obrenovitch and his wife were murdered and Peter Karageorgeovitch, the father of Alexander I, ascended the throne. A thorough democrat, he ruled as Peter I until 1914 when, having yielded to pressure and returned his Premier, Nikola Pashitch, to power after his people had repudiated him, he abdicated. Alexander, who had been named Crown Prince in place of his popular older brother George when the latter killed a servant in a fit of temper and was sent abroad by Premier Pashitch to "take a cure," became Prince Regent. Pashitch and the ambitious Alexander had been working together for a long time.

Alexander was commander in chief of the Serbs during the First World War which added to the formerly independent Serbian and Montenegrin Kingdoms the former Hungarian Provinces of Croatia, Slovenia, and Voivodina, the Austrian Crown Land of Dalmatia, and the Austro-Hungarian "Empire Provinces" of Bosnia and Herzegovina. In 1921 he became ruler of "The Kingdom of the Serbs, Croats, and Slovenes," where, under the domination of the Serbs, were lumped together some dozen national strains, boasting almost as many tongues, religions, and traditions. Out of an estimated 15,000,000 population, from six to seven million were Serbs; from three to four million Croats; more than one million Slovenes; and there were also substantial Macedonian, German, and Albanian minorities. The Croats and Slovenes had wanted a federation of South Slav states with equal rights for each member, and when in the autumn of 1918 Alexander had proclaimed a South Slav Union within the boundaries of a centralized state under Serbian leadership, it had already been obvious that there was trouble ahead. This, however, became even more obvious when the non-Serbian nationalities refused to recognize the Vidovdan Constitution of 1921 which officially established the centralized state.

It was in the midst of these national struggles that Peter Karageorgeovitch was born on September 6, 1923, the eldest son of Alexander and of his new bride, Princess Marie of Romania, the daughter of the late King Ferdinand and Queen Marie of Romania. Christened with the mixed waters of the new kingdom's three rivers, the Sava, Drava, and Danube, it was hoped that the infant Prince would symbolize national unity; but one crisis followed another as the autonomists in Croatia and elsewhere fought the proponents of a "Greater Serbia." In 1928, after the assassination of their peasant leader, the Croat deputies withdrew entirely from Parliament. Finally, on January 6, 1929, Alexander took things in his own hands and set up a military dictatorship, abolishing the former constitution. On October 3, 1929 the title of "Kingdom of the Serbs, Croats, and Slovenes" was supplanted by "Kingdom of Yugoslavia"; and on September 3, 1931 Yugoslavia received a new authoritarian constitution by which the King was given unlimited powers. From now on, Alexander's ideas would be forced ruthlessly down the throats of the Yugoslav minorities if necessary.


PETER II, KING OF YUGOSLAVIA

Peter, growing up in Belgrade under the care of an austere British nurse, Miss Crowther, whom he called "funny Nanny," knew nothing of any of this. He has been described during this period by his grandmother, Queen Marie, as "a sweet, shrinking, bashful boy... somewhat backward in his studies." He was a lonely boy, too, although he had his two younger brothers, Tomislav and Andrey, to play with. "Good scholars of his own age without reference to their birth were... invited from the public schools of Belgrade to study and play with the heir to the throne at the royal palace of Dedinje. Although the teachers and children were urged to treat the heir to the throne like any other pupil, they could never get over a certain shyness and restraint in their attitude toward him." It was therefore decided when he was eleven that he should go to school in England, and in the fall of 1934, after a few days of London sightseeing, he entered the Sandroyd Preparatory School at Cobham, Surrey.

But he was not destined to have a British education. On October 9, 1934 Alexander was assassinated at Marseilles, together with the French Foreign Minister Louis Barthou, after

PETER II, KING OF YUGOSLAVIA—*Continued*

landing from a naval vessel en route to Paris on a mission of good will. The assassin was a Croatian terrorist, but it is generally believed that the murders were organized and subsidized by Mussolini '42, who had for some time been using the more disreputable elements among the discontented Yugoslav minorities for his own ends. Alexander, Mussolini well knew, would never permit the weakening of the eastern bloc of states consisting of the Little Entente and the Balkan Pact; Barthou had insisted that efficient collaboration with all the European Slavs was necessary for France's preservation.

Peter, summoned home, was not informed of his father's death until he reached his mother and grandmother in Paris. Then Queen Marie told him: "Peter, you know people will call you Majesty now." "Grandmamma, I am too young to be a king," Peter is supposed to have replied, bursting into tears. He was, however, tearless when he reached Belgrade on October 12. There he was greeted by Prince Paul '41, his father's cousin, who on the night of the assassination had produced a secret testament made by Alexander nine months before which designated him as one of three regents during Peter's minority. Peter was now King of Yugoslavia, but the coronation was scheduled for September 6, 1941—his eighteenth birthday. Many believe that Paul and his wife—particularly his wife—never intended to see that coronation take place.

Since the constitution of Yugoslavia insists that the King must remain in his own country and can leave it only for short periods, once again Peter returned to the palace of Dedinje, next to Paul's White Palace. Though he attended a few public functions with his mother, and his picture appeared on nearly all Yugoslavian stamps and was hung in most public buildings and peasant homes, he still had more to do with books than with Yugoslav politics. Prince Paul and his Premier, Milan Stoyadinovitch (appointed June 1935), were therefore without interference when they set about to undo Alexander's work in the international sphere, moving closer and closer into the German and Italian orbit, while modifying Alexander's authoritarian methods very little in their treatment of their own people. Paul did not, however, neglect Peter's education. Peter followed the educational plan laid down for all Yugoslavian schools, and was taught by selected Belgrade professors and an English tutor, C. C. Parrott. He learned the rudiments of the Yugoslavian constitution and law; he learned much about the history of his country and his family; he learned the first principles of military science. He studied languages: English (which is the secondary language of the Belgrade court), French, German, Russian. He spent many hours at gymnastics, several times a week being joined by a hand-picked group of boys from the Belgrade schools. He rode horseback, fished, skied, swam, rowed; and in the summers he went to Boy Scout camps or learned to make fires or build dams with other members of the Sokol organization.

It was mechanical science, however, which interested the young King most. His favorite toy had always been an electric automobile which the French Government had given him when he was eight; when Göring '41 had wanted to please him he had presented him with a tremendous toy train as a birthday gift; and Peter is said to have once repaired the palace electric-bell system before the electrician arrived. Some years ago a carpentry shop was installed in the annex of the palace after he had told his mother: "Mother, things can't continue in this way. I don't have enough money. I'm going to learn a trade." (The new instructor, a master carpenter, was promptly informed: "Sir, I am counting on you to teach me how to make beautiful things, which I shall be able to sell easily, in spite of the depression. I need some money.") And as Peter grew older, he grew as interested in building his own radio sets as in speeding recklessly in an open roadster on the bad roads of Yugoslavia.

In 1939, his classical education completed, Peter began his military training as a buck private. His father had been, above all, a soldier; but Peter seemed to resemble him very little. "Slim and girlish", "not exactly a 'he-man' or 'regular feller,'" he had been described by his grandmother as "a very pathetic figure" whose nature "so full of sensitiveness and diffidence makes him doubly so." There were few indications that he would at any time be capable of helping to lead a revolt, although the healthiness of his ideas is illustrated by at least one story. Peter had asked his great-aunt, the Infanta Beatrice of Spain, why there had been a revolution in that country. Told that it had been because the Spanish people were mad, he had replied: "It seems to me that there is something wrong with what you say. I think that if people drive away a king he must have done something he should not have done."

In early 1939 Premier Cvetkovitch and Foreign Minister Cincar-Markovitch took the place of the unpopular Stoyadinovitch. Yugoslavia only moved further and further into the Axis orbit, however; and in February 1941, as Hitler '42 poured troops into Bulgaria in preparation for a Nazi coup in Greece, the Premier and Foreign Minister sped to Austria to hold conversations with Hitler and Von Ribbentrop '41. On March 25, in Vienna, representatives of the Belgrade Government signed a protocol of adherence to the three-power pact identical with those signed previously by Hungary, Romania, Slovakia, and Bulgaria.

Back in Yugoslavia there were angry demonstrations against this surrender to the Nazis and mass resignations from the Cvetkovitch Cabinet. Peter was told by court officials that his people had turned against him and that unless he locked himself in his palace he would be assassinated, and so he took two pistols out of a cupboard and carried them about with him all that day. But some of the boys with whom he had been educated were in the habit of ringing him up in his palace on a private line and, a new private line having been installed without the knowledge of his entourage, he hoped to learn the truth from one of his friends. After waiting until noon in his room, not daring to make a call himself, he heard the phone ring. Peter asked if it was true that his people wanted to kill him and was told that it was a lie: that it was Paul and his Government that were hated, and that soon a revolutionary force would come to Peter's palace and set him free to rule over them in the moment of their rising against Germany. Peter, however, continued to carry his pistols, now knowing that those around him were his enemies; and when he was awakened the next morning to see General Simovitch, the leader of the conspiracy, the pistols were under his pillow. Simovitch's entry had taken place without incident, since Peter had given orders to the guards inside not to fire on the troops which surrounded the palace, while Simovitch had told the revolutionary troops not to fire on those inside.

On the morning of March 27, with the population of Belgrade cheering wildly, Peter proclaimed from the city palace:

"Serbs, Croats, Slovenes!

"In this moment so grave for our people I have decided to take the royal power into my hands. . . The Regents have resigned. . . I have charged General Simovitch with the formation of a new Government. . . The Army and Navy are at my orders. . ."

During the day a Cabinet was formed which included representatives of all three peoples, though dominated by pan-Serbians. The next day, at Dedinje, the oath of accession was administered to Peter, standing very tall and straight in the uniform of an Air Corps general. Actually Simovitch's Government was no more eager for war than Paul's. Assurance was given that Yugoslavia was willing to be neutral and favor none of the belligerent powers; and though a pact of non-aggression and friendship with the Soviet Union was signed a few days afterward, on April 7 representatives of the Belgrade Government were also scheduled to journey to the Italian and German capitals.

But Hitler did not wait more than a few days himself. At dawn on April 6, without a declaration of war, German planes raided Belgrade; and the next day the German Foreign Office announced that German troops had penetrated twenty miles over the Yugoslav frontier. At the very beginning of the air raids the Government sent Peter out of Belgrade to stay at the monastery of Ostrog, "a bleak pigeonhole in a Montenegrin cliff" only a few miles from an air field. When it became obvious that defeat for the ill-prepared Yugoslav Army was only a short time away the royal party went to the air field, where a plane was to take them to Ioannina, Greece. No plane arrived, however, and they were forced to board an Italian Marchetti which was already on the air field.

The flight to Greece was dramatic in more ways than one. As Rebecca West tells it: "As the plane came to Ioannina, a swarm of fighters rose up around it, and the pilot, in an effort to convey that this was not enemy craft, dropped some signals at random. It happened that the British authorities had sent them a message, which they had not received, telling them to declare their identity by dropping almost exactly the combination of signals which the pilot had picked by chance." From Greece, Peter flew to Jerusalem, after piloting the plane most of the way to Athens because his pilot was exhausted from three straight nights of aerial combat. In Jerusalem he was joined by Simovitch and some of his Ministers, and was able to release the proclamation he had made before he left, which had been held up by Greek censors: "Although I am obliged to abandon our national soil before superior enemy forces, I do not mean to abandon the struggle. I appeal to my dear people not to lose heart because of the present reverses but to maintain faith in the future. Following my great ancestors I shall, until my very last breath, hold high the banner of Yugoslavia. Convinced that God will defend our just cause, I declare, 'Long Live Yugoslavia and Her Freedom!' "

After going across Africa to Lisbon, Peter reached London. At that time it was reported that his dearest wish was to win an R. A. F. commission. His mother and brothers had left Yugoslavia for England several days before he did, and he celebrated his eighteenth birthday quietly with his family in September 1941, telling reporters only that he thought the time ripe for a British invasion of Italy. But there were many duties in connection with this business of being a King, for no Cabinet decision was valid without his signature. On January 15, 1942 he signed an agreement between Greece and Yugoslavia for the constitution of a Balkan Union, announcing that he hoped a Central European Union on the basis of a Czecho-Slovak-Polish agreement would be created as well. In June 1942 he was in the United States to propose a separate lend-lease agreement covering his country, where, the Yugoslav Government-in-Exile claimed, General Draja Mikhailovitch's '42 guerrillas were still fighting the Axis. According to *Newsweek*, "Next to Winston Churchill '42, Peter was more popular on Capitol Hill than anyone else in the recent procession of foreign notables."

In the fall of 1942 Peter began taking classes in economics and international law at Cambridge University in the mornings, but in the afternoons he continued to take care of "king business," and he continued to collect a salary amounting to a half million dollars a year. The personnel of the Yugoslav Government-in-Exile changed many times after Peter reached England. At all times, however, liberals and radicals charged, it represented chiefly the large landowners in the "Greater Serbia" movement who seek to keep the Croats and Slovenes subordinated. At all times, too, the Government supported General Mikhailovitch, who was accused of accepting Axis assistance in fighting Tito's '43 Partisans and of claiming credit for Partisan victories over the Axis while hoarding his own forces for an Allied invasion so that the Royalists could dominate the country when the moment came. On this question Peter followed the lead of his Ministers. On November 1, 1942 he commended the General publicly, saying: "Not only has his fight not ceased for a single day but it has, in spite of all assurances to the contrary, gained daily in strength and become more grievous to the enemy"; and early

PETER II, KING OF YUGOSLAVIA—*Continued*

in 1943 he warned the Yugoslavs against "premature" action and asked them to rally around Mikhailovitch. But there were other issues on which he and his Government differed—notably on his own marriage to Princess Alexandra of Greece, King George II's '43 niece, to whom Peter had been secretly engaged since at least May 1942. On July 31, 1943 the Yugoslav Premier finally announced Peter's engagement formally, but it was only after a great deal of controversy.

There were also many Cabinet crises arising from controversy between the Serb and Croat members of the Cabinet, particularly after it was decided in the summer of 1943 that Peter and his Cabinet should be transferred to Cairo. The Croats insisted on a post-War status based on an agreement made in the summer of 1940 between the leader of the Croatian Peasant Party and Cvetkovitch; the Serbs refused to recognize the constitutional status as binding for the present Government. Finally, on August 10, Peter dismissed the entire Cabinet, retaining only Mikhailovitch. By the end of September, Peter and a new Cabinet had left for Cairo in order to be closer to their own country, where the strong possibility of an early invasion was seen.

By this time the Germans were taking desperate measures to establish their defenses in the Adriatic, and their position on the Yugoslav coast was in jeopardy not only from the increasing activity of the Yugoslav Partisans, but also from the seizure of nearby Italian airfields and the occupation of the Aegean islands by the British Navy. The Partisans (who had been joined by many Italians after the Italian surrender) soon claimed more than one-third of the country in an offensive designed to establish beachheads and bases for an Allied invasion. Forced to recognize their strength, Peter announced from Cairo that he was making no distinction between the Partisans and the forces of Mikhailovitch. "The main thing," he said, "is to stop them from clashing and to achieve cooperation." Peter also told an American newspaper reporter that he had ordered Mikhailovitch to avoid conflict with the Partisans and to join them at once in a unified campaign. Reports of new battles being waged by Mikhailovitch against the Germans were soon being sent from Cairo, but, since in many cases Mikhailovitch and the Partisans again laid claim to the same towns, the actual situation remained the same. The Partisans continued to accuse Mikhailovitch of collaborating with the Nazis; Mikhailovitch's "radio station" charged the Partisans with fomenting "an unbelievably bloody revolution" in Yugoslavia; and Louis Adamic '40 hinted that Anglo-American liaison officers, aided by agents of the inner clique of the Yugoslav Government-in-Exile, might arrange a deal with the Serbian Quisling, Milan Neditch, whereby his forces would go under Mikhailovitch's command. On October 16 Peter changed his Government to include new Croat and Slovenian members, but by this time his Government was losing support even abroad.

Early in December the Partisans, who by this time were receiving considerable aid from the Allies, announced that the newly-formed Yugoslav National Committee of Liberation would henceforth be the sole government of Yugoslavia, and demanded that the Allies withdraw recognition of Peter's Government. On December 22 it was learned that the new provisional government, in a meeting on November 29, had ordered Peter's Government deprived of all rights and had forbidden him to return to his homeland until liberated. The Allied Governments nevertheless continued their futile efforts to reconcile Peter and the Partisans.

On the surface Peter ("Petrushka," his mother calls him) would seem to fit better into the American university scene than into the serious Balkan drama in which he hopes to play the leading role. He looks "very much like an eighteen-year-old undergraduate," and he has tastes to match. He likes "one-armed driving" with Alexandra, would prefer studying engineering to learning all about economics and international law, considers receptions stuffy, sprinkles his conversations liberally with American slang (much of it learned from Damon Runyon '42, his favorite author), dreams of a Hollywood honeymoon ("I always wanted to meet Bob Hope '41"), and would rather listen to Artie Shaw '41, Gene Krupa, Benny Goodman '42, and Tommy Dorsey '42 than to Bach, Beethoven, or Brahms. In Belgrade he played the drums in a jazz band of his own.

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PETER, LUTHER CROUSE Feb. 14, 1869—Nov. 12, 1942 Professor emeritus of ophthalmology at the University of Pennsylvania Medical School and international authority on eye diseases; author of articles and textbooks in his field.

Obituary

N Y Times p15 N 14 '42

PETERSON, REUBEN June 29, 1862—Nov. 25, 1942 Professor emeritus of obstetrics and gynecology at the University of Michigan; a founder and fellow of the American College of Surgeons; author of many books and articles.

Obituary

N Y Times p28 N 26 '42

PEYROUTON, MARCEL (pā-rü-toN') 1888(?)- French politician

With the appointment of Marcel Peyrouton as Governor General of Algeria in January 1943 the controversy raging around American handling of the North African situation reached a climax. Defenders of the appointment said that since the ex-Vichyite had been Resident General of Tunisia at the time of the French Armistice, the French authorities in North Africa believed his knowledge of that region would be useful in the military campaign. They described him as an "energetic and experienced administrator," and some even interpreted the move to place him in power as an attempt to "liberalize" the North African regime. Critics of the State Department's policy of working with the men of Vichy insisted that there were other expert administrators available, particularly if they could be imported from as far away as Buenos Aires, and pointed to M. Peyrouton's record as illustrative of far-from-liberal tendencies. By December 1943, when Peyrouton's arrest was ordered by the French Committee of National Liberation, it was easy to see which arguments held most weight with the French. Peyrouton himself had resigned from his Algerian post months before.

Apparently M. Peyrouton was a person of slight importance before 1930, since there are no earlier biographical details available. It is known, however, that he is married to the daughter of M. Jean-Louis Malvy, Minister of the Interior during the First World War, who in 1917 had been arrested, indicted, and sentenced to banishment by the French Senate, sitting as a high court of justice, for "dealings with the enemy." After some years of exile in Spain, Malvy returned to France and his place in the French Parliament. It is said that his son-in-law, professionally a lawyer and politically a Radical Socialist, was thereafter considerably assisted in his career by Malvy's influence and relations with various Ministries as well as by his own membership in the Free Masons.

In 1930, in any case, Peyrouton became secretary general of the Government of Algeria, and in 1933 he was appointed resident general of Tunisia. There he formed the "Committee for Tunisian Reform," composed of French colonists and Tunisian natives, and he obtained a large loan for public works. In September 1934 he had all leaders of the nationalist Destour Party arrested, and their papers were suppressed. Peyrouton also acted against the French Socialist and Communist representatives who had attempted to organize trade unions in Tunisia, and when the French Left-wing press in Paris protested he interdicted *L'Humanité*, the Communist organ, *Le Populaire*, the Socialist organ, and *Le Peuple*, the paper of the French trade unions in the colony, and expelled many Left-wing leaders from the Protectorate. Concentration camps were established in the Southern Territory on the edge of the Sahara, where "agitators" were interned. Eventually even French colonists and industrialists, through the conservative Committee for Economic Defense, urged him to free the prisoners and to permit moderate public discussion of political issues.

MARCEL PEYROUTON

According to I. F. Stone, the financial corruption of Peyrouton's administration was also brought to the attention of French public opinion at this time during the course of an investigation which grew out of the prosecution of another newspaper, *Tunisie Socialiste.*

In April 1936, after a visit to Italo Bilbo in Libya where he paid tribute in a public address to "the creative spirit of Fascism," Marcel Peyrouton became Resident General in Morocco. One of his chief accomplishments during the few months in which he held that post was the establishment of a complete monopoly of all Moroccan transportation under M. Épinat. In August 1936 he was removed from his post by the Popular Front Government (the Left-wing parties in France reportedly considered him daring enough to undertake a *coup d'état* to overthrow the parliamentary regime) and he was sent to Buenos Aires as Ambassador to Argentina. He was in Argentina for nearly four years—but on June 3, 1940 Premier Paul Reynaud '40 made him Resident General of Tunisia for the second time.

Before June 1940, like all French public officials, Peyrouton had uttered brave words. "France is being sorely tried. France will be triumphant. Even if the enemy had reached Paris, even if he had reached London, I would cry: 'We shall conquer. . . Even if tomorrow our enemies should seem to triumph, we shall win the War!'" But now the enemy was nearing Paris. On June 9, 1940, the very day the French Government left the French capital, Peyrouton was elevated to the rank of Honorary Governor General of the Colonies with a special mission.

According to Pertinax '40, in the next few weeks Peyrouton prevented Algeria, Tunisia, and Morocco from rallying to the British cause. F. Charlesvaux, in a letter to the New York *Herald Tribune* in January 1943, gives details. He says that after Paris fell all French government messages to Beirut were relayed via Tunis and from Beirut sent to French diplomatic representatives in the Middle East. In the period between June 16, when

PEYROUTON, MARCEL—*Continued*

the Armistice was asked, and June 22, when it was signed, Peyrouton himself sent many such messages to the Middle East, most of them "explaining" what was "really" going on at Bordeaux and later at Vichy "with a view to preventing any concerted action which might solidify continuation of the struggle." His advice to French representatives was to refrain from making any moves and to await patiently Pétain's '40 decision. When the Armistice was finally announced he managed to delay the decision of most of them to continue the struggle by giving them the impression that Vichy was only trying to trick the Nazis and that secret accords were actually being negotiated with the British, meanwhile swinging General Noguès '43, his successor as Resident General in Morocco, to the side of Vichy. By the time Peyrouton and Noguès notified the French Near Eastern Command that they were giving up the struggle and joining in the Armistice, General Mittelhauser could do little else but follow.

On July 14, 1940 Peyrouton was rewarded for his services to Vichy with the post of secretary general of the administration of police, and in September of that same year he was promoted to the post of Minister of the Interior. He fired fifty-seven out of ninety-four prefects, 230 out of 261 sub-prefects, and replaced them with Army and Navy officers, many of them *Cagoulards*. He ordered the arrest of Reynaud and of former Minister of the Interior Georges Mandel '40. He signed the first Nazi decrees against the Jews. He denounced stateless refugees as "dangerous aliens." In his address of instructions he had declared that the defeat of France had been due to "rotten and decadent democracy," and his actions were consistent with this statement. He suppressed the municipal councils as possible centers of anti-Nazi resistance, replacing them with officials handpicked for their collaborationist tendencies; he established the first concentration camps in France proper; for the first time he introduced into French law the Nazi concept of "administrative internment" without formal trial or charges, and interned some 15,000 anti-Nazi Frenchmen.

In an interview given to representatives of "Transocean," the Nazi news and propaganda agency, Peyrouton could soon boast, with moderate accuracy: "I was the first Frenchman to introduce National Socialist methods in North Africa. I have put an end to the Jewish influence. I have thrown out of office the Free Masons who thought they could influence me [he himself had been expelled from the Masonic Order in 1934]. I have established a state police on the model of the German police." In November 1940, in a speech made during a visit to Paris, he announced: "A policy of collaboration with Germany is a necessity. This is the only policy which can assure the recovery of our country. I congratulate myself on having been able, thanks to the cooperation of the German authorities, to suppress communistic activities. All propaganda against the new order will be smashed with the same energy." Paul Winkler, writing in *The Nation*, says that the Vichy Minister of the Interior and Pierre-Étienne Flandin '41, who had belonged to the faction associated with the "Franco-German" heavy industry groups since long before the Second World War, were accessories in the transfer of large shares in French corporations to these same groups, and claims that the Allies supported Peyrouton in order to reassure these industrialists about the results of an Allied victory.

Peyrouton was, however, a bitter opponent of Pierre Laval's '40, a fact that has often been cited in his favor. According to the French underground, their quarrel was purely a matter of "rivalry and ambition" to see which could rise higher in the service of the Nazis. In December 1940 Laval, then Vice-Premier, quarrelled with Pétain and stalked out of a Cabinet meeting. Soon members of Peyrouton's *Groupe de Protection*, Pétain's own bodyguard, appeared on the streets of Vichy, wearing their leather helmets and arm bands. Soldiers then surrounded the Hôtel du Parc, where Laval was staying, and three officers of the Sûreté Nationale entered his hotel. They reappeared with Laval, who was placed in Peyrouton's own automobile, and soon Pétain was broadcasting Laval's removal from office. (Laval had allegedly plotted to get Pétain to go to Paris, where a new government would be set up under the thumb of the Nazis, with Laval as dictator. According to Waverley Root '43, in order to help preserve the myth of Vichy's independence the Germans themselves had handed the evidence of Laval's duplicity over to Flandin, who had passed it on to Peyrouton, but this cannot be proved.) Peyrouton, who had signed the decree for Laval's arrest, thus emerged as the "strong man of the weak men of France," according to *Time* Magazine. But he did not last long. The Nazis thought Laval still might be useful and refused to let him be jailed. Soon Peyrouton's *Groupe de Protection* was dissolved at the request of Otto Abetz '41, and in February 1941 the Minister of the Interior was forced to resign. Admiral Darlan '41 appointed him Vichy's Ambassador to Argentina that same month.

Peyrouton had been friendly with Robert D. Murphy '43, then United States Chargé d'Affaires, while in Vichy. In Buenos Aires he reportedly remained "on excellent terms" with the American Embassy, and the Embassy reported him "friendly and helpful to American interests on several occasions." He and the Free French remained implacable enemies, however. He was said to have spied on the French with pro-Allied sentiments and reported to Vichy on their activities, so that many of them lost their citizenship and property in France. In April 1941 he remarked that only "madmen believe in a British victory," and spoke of the Third Republic with contempt. "Sleeping in false security that was maintained by the lies of demagogues of every political hue . . . ignorant of her weakness, which had been hidden from her, France threw herself into the adventure [the War]. And the result was catastrophe. . . We have just seen the collapse of a regime decadent with verbalism, favoritism, and corruption." He called the French who had wanted to resist to the bitter end "cowards and traitors." There was a rumor that he also reorganized the French secret police in Argentina and placed them under control of the German Embassy.

In April 1942 Laval returned to power in France. De Gaullists sardonically advised Peyrouton to hurry and resign before he was removed from office, and that was what he did. He did not repudiate his Vichy attachments or disavow any of his past, including his allegiance to Pétain, but he remained in Buenos Aires. Early in December 1942, after the Allied invasion of North Africa, it was reported that he had offered his services to Darlan. On December 29 he left Buenos Aires for Rio de Janeiro, Brazil, intending to proceed from there to North Africa, since he had received clearance from the American authorities. He was held up in Rio until the second week in January, apparently while the suitability of his appointment was being debated, but on January 16 his arrival in North Africa and his appointment as Governor General of Algeria were finally announced.

The announcement brought a flood of criticism upon the American State Department. The *Daily Herald* (London) called the ex-Vichyite the "worst possible choice." The publisher of *La Voix de France* announced: "Going from Darlan to Peyrouton is like jumping out of the frying pan into the fire." Walter Lippmann '40 wrote in the New York *Herald Tribune* that Peyrouton was already "very well known and fiercely distrusted because of his past record by French Republicans of all parties and factions. . . Now, however expedient it may have been to deal with the Vichy French already in North Africa when we landed, the deliberate summoning of M. Peyrouton from the Argentine is a horse of a wholly different color." Hans Jacob, the radio commentator, commented that the appointment would "make the fight in Tunisia a very hard one, because the rear of the fighting forces is not guarded with a man like Peyrouton in command. The Frenchmen inside France will not understand why a man like Peyrouton has the honor to cooperate with the Allies. His place is a prison and a well-guarded one."

On the other hand, according to an Associated Press dispatch, "Peyrouton's selection appears based on a policy of picking the best available administrators regardless of past leanings. It is expected his elevation will be only the first of a series of appointments to clear up inefficiency and lack of enthusiasm for the Allies among office holders here." Raymond Gram Swing '40 commented that it would be better to reserve judgment "until the outcome of consultations between interested parties has been made public." Sydney Mosely announced that those who protested the appointment were "doing the work of the French Nazis in North Africa by adding to the political intrigue and confusion." Secretary of State Hull '40 told newspaper reporters that he wished people would pay more attention to the way the War was going and less to politics. And Hamilton Fish '41 staunchly defended the Secretary of State's point of view in Congress.

Hull had at first referred protests to the State Department to the War Department, giving the impression that General Giraud had insisted on bringing Peyrouton in and that the appointment had been approved by General Eisenhower '42 against the advice of the State Department, which had finally accepted it for military reasons. An Associated Press dispatch from North Africa dated January 27 and passed by Army censors announced, however, that Peyrouton had been "brought from South America principally by the State Department, and his biggest support has been Robert Murphy, United States Minister to French North Africa." The news of the Roosevelt '42-Churchill '42 "Unconditional Surrender" Conference at Casablanca, which had begun after Peyrouton left Rio de Janeiro but before his arrival in North Africa, permitted fresh speculation for a few days, but on February 2 Roosevelt told reporters that he and Churchill had had nothing to do with the appointment of Peyrouton except to give a little advice.

The President quoted approvingly from General Giraud, who had said of the appointment: "I need trained administrators. There are not so many trained men in North Africa available. . . Not all men who have held office under Vichy are, in the sense one uses the phrase, men of Vichy. . . Peyrouton knows this country. He is an able man . . . no man of Vichy in that sense. . ." The President also suggested that correspondents look up what Peyrouton, while a member of the French Cabinet, had done to Laval—a good story, he called it. On February 3 Anthony Eden '40, British Foreign Minister, followed Roosevelt's lead when he gave a polite "No" to a Labor plea for the ouster of Peyrouton and other pro-Vichy figures in North Africa. Eden called the occupied North African territory French territory under the French administration of Giraud.

On January 20 Peyrouton, who has been described as "thick-bodied, heavy jowled—a curious mixture of the diplomat and a section boss," had his first press conference and made his first public statement. According to Charles Collingwood '43, CBS correspondent in Algiers: "British and American war correspondents today saw Peyrouton. He is a fleshy man with a puffy face, and at his press conference he had nothing to say worth repeating." Questioned about the anti-Jewish laws and the liberation of political prisoners in Morocco, he replied that these were matters for the High Commissariat to decide. A few days later a story cabled through North African Army censors announced that he had established a one-party government in Algeria, failing to shake up the Vichyite officeholders; and on February 9 he established a Permanent Council of War Economy, its members, both European and Moslem, to be elected by various economic groups. The Council, it was said, would "recommend, advise, and initiate its own measures, which will be referred to Peyrouton for action." Thought by some to justify Robert Murphy's statement that Peyrouton would move "slowly but surely" toward a more representative form of government in North Africa, the Council was likened by others to the "syndicates" in Mussolini's '42 Italy, and Waverley Root called it a "smoke screen to conceal the real situation . . . befuddling the issues."

By this time members of the old French parties of the Right were more or less lined

PEYROUTON, MARCEL—*Continued*

up behind Peyrouton, including "many who were pro-Vichy until the Americans landed and a few who in the past have strongly favored close collaboration with Germany." A de Gaullist was chosen to head Peyrouton's Permanent Council of War Economy, easing the political situation somewhat; but demands for Peyrouton's removal from office continued. Although Peyrouton identified his regime with President Roosevelt's leadership in "the defense of human liberties," pledged himself to re-establish the Superior Council of Algeria and to improve the lot of Algeria's 7,000,000 Arabs, and appealed to Frenchmen to cease family quarrels," de Gaullists refused to agree with Randolph Churchill, who called him "one of the ablest, most just administrators France ever sent to North Africa." They also noted with distaste that Peyrouton was on the platform when Giraud spoke in Algiers in March 1943.

Finally, early in June 1943, Peyrouton apparently yielded to pressure and sent his resignation as governor general of Algeria to both de Gaulle and Giraud. The resignation addressed to de Gaulle was delivered first, and almost caused a major political crisis, inasmuch as Peyrouton had been appointed by Giraud, commander-in-chief of the French armies. At the time Peyrouton accepted from de Gaulle an Army commission as captain of Infantry, and he was stationed in Syria. But all was not forgiven. Members of the French underground particularly hated the man who as Vichy Minister of the Interior had been responsible for the arrest and death of so many patriots, and, pending investigation by the Purge Commission of the French Committee of National Liberation, which was ordered to probe his suspected collaboration with Vichy, Peyrouton was soon sent to the southern part of Algeria, where he lived under surveillance for some time. Then, on December 21, 1943, his arrest was ordered by the French Committee as a "preventive measure" so that he could not escape to some neutral country from which he might return to France.

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International Who's Who 1942

PHELPS, WILLIAM LYON Jan. 2, 1865-Aug. 21, 1943 Former educator; author; lecturer

Bulletin: William Lyon Phelps died on August 21, 1943.

From January 1943 issue:

An American publisher, wrote John Bakeless in the *American Mercury*, would no more think of failing to send a review copy of a book to Professor William Lyon Phelps than he would think of neglecting the Register of Copyrights in Washington, D. C. "The Professor is a one man Book-of-the-Day Club, the oracle of the Printing Press, God's gift to the bookstore clerk, the publicity man's pride and joy, one of the greatest endorsers ever to spill adjectives on a flaming dust jacket." Eminent as a professor of English at Yale, Phelps has achieved a greater reputation as a literary oracle. For years he conducted the book department, called "As I Like It," in *Scribner's* Magazine, and later had similar departments in the *Rotarian* Magazine and *Esquire*.

"I was born," writes William Lyon Phelps in his autobiography, "at the southeast corner of Elm and Church Streets in New Haven, Connecticut, on Monday, the second of January, 1865." His parents were the Reverend Sylvanus Dryden Phelps, a Baptist minister, and a descendant of that William Phelps who settled at Windsor, Connecticut, in 1638, and Sophia Emila Lyon (Linsley) Phelps. "It took my parents six months after birth," observes Phelps, "to find for me a name satisfactory to them and the family, and for some time I was called Frank Mansfield." Finally, however, he was named for his great-grandfather, Colonel William Lyon, a revolutionary soldier.

Young Phelps was reared in an intensely religious household: he had to attend two church services every day and usually three on Sunday, as well as the weekly prayer meeting. On Sundays he was not allowed to play games or to indulge in any secular reading. "We were brought up to corporal punishment," wrote Phelps, "a good thing for us." His childhood, he says, was very happy. He entered a private school at the age of three and at the age of five was admitted to the regular Public District Grammar School, "the youngest and smallest boy in the establishment." Throughout his scholastic career his life was "poisoned" by mathematics, which he holds in the deepest abhorrence. When Phelps was four or five his promising career was nearly nipped in the bud through his eating some arsenic designed for the extermination of mice. His mistake was discovered in time and he survived.

Phelps' father had been pastor of the First Baptist Church in New Haven for nearly thirty years when, in 1874, he accepted a similar position with the Jefferson Street Baptist Church in Providence, Rhode Island. The family accordingly moved to Providence, where the boy was entered in the University Grammar School. There he was once again "the youngest and smallest boy in school." In 1876 his father baptized him by immersion. That same year the elder Phelps became editor and proprietor of the *Christian Secretary* in Hartford, Connecticut, and the family moved back to Connecticut.

When Phelps was eleven, he says: "I became a criminal, sought by the police and by detectives, and . . . for the first and last time a price was set on my head." He had been shooting with a friend and had shot three white ducks which he had supposed were wild. His better-informed schoolmate cried: "What have you done? Those are Mark Twain's prize ducks. If you are caught he will put you in jail. Run for your life!" "The next morning," wrote Phelps, "I read in the Hartford newspaper a prominently displayed notice from Mark Twain, offering a substantial financial reward for the apprehension of the miscreant who had killed his white ducks. . . Years later when I became acquainted with Mark Twain, I never dared to tell him of this particular episode; for, although he was the world's greatest living humorist, there were certain subjects to which his sense of humor did not extend."

In 1878 Phelps was graduated from the West District School at Hartford, Connecticut. In 1883 he entered Yale, from which he was graduated in 1887 with special honors in English and in philosophy, and with a Phi Beta Kappa key. He was honored as "Public Orator" of Yale. The following year he was offered a position at the Hill School at Pottstown, Pennsylvania, but he refused because his subject would have been, unfortunately, mathematics. He accepted, however, a position at the Westminster School for boys where he was allowed to teach the subjects he liked. After a year there he went to Harvard, where he became assistant to Barrett Wendell, reading 700 themes a week. Three weeks after he received his assistantship at Harvard, wrote Phelps, he received an offer from Yale. Harvard promptly raised him to the position of instructor at an equivalent salary. Taking his doctorate in English literature at Harvard, Phelps, according to Edgar Johnson in the *New Republic*, "refused to submit to the linguistic treadmill of Anglo-Saxon, Old Norse, and Gothic, and threatened to take the first train back to Yale." The great Professor Child surrendered, saying: "It is refreshing to find a graduate student who knows what he wants." Phelps received his M. A. from Yale and his Ph. D. from Harvard on the same day in 1891. He attended the ceremonies at Harvard because he had already seen those at Yale. That year he had an attack of nervous prostration.

In the autumn of 1892 Phelps became a regular full-time instructor in English at Yale. Of his first class Dr. Phelps says: "The intense affection between these undergraduates and their young teacher [himself] was refreshingly exceptional." On December 21, 1892 Phelps married Annabel Hubbard, his childhood sweetheart, and his class presented them with the complete works of James Russell Lowell. (His wife died in 1939.)

In 1895, according to Bakeless in the *Outlook*, Phelps "introduced the first college course in the modern novel—the results being an increase in the number of novelists until they now constitute almost the entire population of North America." The course attracted worldwide interest. *Punch* printed a sketch showing the probable results of such a course upon modern education. Phelps says that he was given to understand by the majority of the professors in his department that, unless he dropped the course at the end of his first year, he himself would be dropped from the faculty. He dropped the course at the time. Now such a course is included in the curriculum of almost all colleges and universities. Dr. Phelps also gave the first university course in the modern drama, and he has been commended for his pioneering efforts in introducing the Russian novelists to English readers.

Askar-Shain
DR. WILLIAM LYON PHELPS

In 1896 Phelps became an assistant professor; and in 1901 he was made Lampson professor, "remaining in that post," until he retired in 1933, "amid a blaze of glory and honorary degrees." President Angell of Yale said that Dr. Phelps retired only to a larger public and became an institution of even wider instruction—"Like an institution, he cannot retire." Among the citations that accompanied various honors awarded to Dr. Phelps were: "For distinguished social services rendered not only in behalf of the public as a lecturer and writer, but as one of the greatest present powers for social righteousness and for high standards of social conduct." "His following is recruited not only from undergraduate, alumni, and commencement groups, but from every walk of life, every class, type, and profession." "Through lectures, essays, and books the influence of Professor Phelps has been felt in every part of the country," said Governor Wilbur L. Cross of Connecticut when Yale University awarded Dr. Phelps the honorary degree of LL. D. in 1934. Phelps was appointed director of the Hall of Fame for Great Americans in 1941, succeeding John H. Finley '40, third director of the Hall of Fame, which had been founded in 1900. Dr. Phelps had for a long time previously been an elector of the Hall of Fame. Among his first official acts was the unveiling of a bust of Stephen Collins Foster.

Phelps' first book, *The Beginnings of the English Romantic Movement*, was published in 1893. Although, according to one critic, "it was by no means brilliant," it was "at least good, sound, scholarly stuff." In 1895 Phelps edited the plays of George Chapman for the Mermaid Series. Thereafter he practically abandoned work of a scholarly sort, except for his edition of Christopher Marlowe's works which appeared in 1912. "After the Chapman," said Bakeless, "there was a long pause in the

PHELPS, WILLIAM LYON—*Continued*

Phelpsian literary output. Then, in 1907, came a sudden burst of books, not so bad at the start, but growing hastier and more careless with the succeeding years." Phelps' books may be grouped roughly under three headings: those on literary subjects, such as *Essays on Modern Novelists* (1910) and the *Advance of the English Novel* (1916); those dealing with Biblical topics, such as *Reading the Bible* (1919) and *Human Nature in the Bible* (1922); and those of a more or less personal nature, such as *Adventures and Confessions* (1926) and *Essays on Things* (1930). His *Autobiography with Letters* appeared in 1939. In addition to his numerous books, Phelps' voluminous literary output includes a number of magazine articles on such diverse subjects as courage, the country versus the city, marriage, religion, politics, health, education, prohibition, literature, spiritualism, art, women, and the income tax.

Phelps' chief claim to fame rests upon his reputation as "one of the few really powerful literary despots in North America." According to his biographer, "a word, a nod, a wreathed smile from Professor William Lyon Phelps, a twinkle of the Phelpsian eye, a twirl of the Phelpsian pen, and the meanest author's reputation may be made overnight. . . The only serious competition the good Professor meets in the endorsing field comes from Alexander Woollcott '41, who has . . . risen to share the power and the glory of the New Hazlitt of New Haven. . ."

"When Billy the Booster speaks," says one critic, "best sellers are born. . . When he discovered that Thornton Wilder '43 had 'something akin' to genius and was a star of the first magnitude, the faithful descended on the bookstores in such numbers that for several weeks practically nothing was printed in the United States but the *Bridge of San Luis Rey* and the United States currency wherewith to buy it."

It has been said that the term "critic" is probably too select to be accurately applied to Billy Phelps. "He is an endorser, a persistent, impenitent, indefatigable, enthusiastic, and perpetual endorser. . . It was he who after half a century's study of English literature endorsed the swing of Edgar A. Guest's '41 verse as 'perfect.'" He believes that there are no greater English dramas of the twentieth century than Sir James Barrie's *The Admirable Crichton*, *Dear Brutus*, and *Peter Pan*.

Professor Phelps is occasionally a little careless in bestowing his enthusiasm: in one of his New York lectures he endorsed a book which, under cross-examination by his audience, he admitted he had not read through. On another occasion he endorsed the work of H. L. Mencken on the jacket of a volume of *Prejudices*, within the covers of which was a "stinging excoriation of himself and all his works." On the other hand he once condemned modern literature, which he described as the filthiest in history—"an extraordinary statement from the pen of a gentleman who has endorsed at least half the books written since 1910."

It has been estimated that if Phelps reads all the books he recommends he must average close to 5,000 pages a month. "And for a long time the good Professor was also doing full-time university teaching, lecturing all over the United States, preparing two regular monthly columns, grinding out additional magazine articles, syndicating newspaper stuff, and writing books, besides preaching the True Word on Sunday afternoons." His preaching is so popular at his summer home at Huron, Michigan, that "a country church, which originally seated but a hundred people, has had to be enlarged twice in order to accommodate the thousand ardent worshipers who come regularly to hear him on Sunday afternoons." Frequently Edgar Albert Guest passes the collection plate after services.

Phelps maintains that "compared to the seventeenth, eighteenth, and nineteenth centuries, we are living in the Dark Ages, in a relapse to barbarism undreamed of by the founders of our country." He voted for Willkie '40 in the 1940 Presidential election, because he felt that a third term for any President would be "extremely dangerous to American institutions of truly representative government." In 1940, too, he pressed for intervention in the War, declaring that he would rather lose the War with the Allies than win it with Hitler.

Professor Phelps has found daily existence often "thrilling" and remarks that apparently he has been and is much happier than most men and women. He has no doubt that the happiness he has found in "mere living" is largely due to his "ardent religious faith." He "prefers cats to dogs, plays golf, admires Schopenhauer above all other philosophers, has two dogs, three cats, and a parrot that speaks Portuguese." He likes "theatres, music, newspapers, and cultivated men and women." He enjoys Beethoven's symphonies, Wagner's operas, Gilbert and Sullivan, and brass bands. He relishes Shakespeare and a "good detective story."

Professor Phelps, however, is amused when he sees himself described as one who likes everything. As a matter of fact he dislikes, among other things: "musical comedies, overlong novels in the shape of trilogies, free verse when it is not poetry, all forms of simplified spelling, especially 'thru,' female legs in the daily news, personal items from Hollywood . . . books written by 'tough guys' . . . night clubs, Postum, buttermilk . . . paint on young faces . . . the pronunciation of Joan with two syllables. . ."

"All agree," Professor Bakeless finds, "that, though perhaps not a profound scholar, Professor Phelps is a likeable soul, swift in good-natured repartee, who has done something for God, a good deal for his country, and a lot for Yale." He has been "Billy" Phelps to generations of Yale students. Professor Phelps is rather distinguished-looking, tall, with iron gray hair, lean, stooped and sun-tanned, and "his beautifully resonant voice reaches every corner of the largest hall without the least effort."

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N Y Times p37 por, IV p8 Ag 22 '43; p19 Ag 24 '43

PHILIP, ANDRÉ (fē'lēp äɴ'drā) June 28, 1902- Educator; political economist; member of French Committee of National Liberation

Address: French Committee of National Liberation, Algiers, French North Africa

Wrote Cecelia Ager in November 1942, while Admiral Darlan '41 still held sway in North Africa: "M. Philip's gift for rallying the spirit could be no more evident than it was the other day at Fighting French headquarters in Rockefeller Center. A visitor might have half-expected to find the people there plunged in gloom, in sulks, immobilized in despair as the result of Admiral Darlan's having snatched the ball from their own General de Gaulle '40, in one of his characteristic double-triple-double fake plays. Instead, they were alive with activity, sparkling eyes, swift dashings to and fro—most of them, it must be admitted, in and out of M. Philip's temporary office, as if to drink at his fountain of wisdom, to refresh themselves with some of his soft-spoken courage, to borrow from him a mite of his deep conviction that no matter what the immediate situation, France will belong to the French people again—because now at last the French people have roused themselves, they have learned that they themselves must fight and die to wrest it back."

André Philip was born on June 28, 1902 at Pont Saint-Esprit, in the Département du Gard. He is the son and grandson of French Protestant clergymen, and owes the anglicized spelling of his name to the fact that more than three centuries ago French Protestants were banned from their country. His ancestors thereupon went to Scotland, where they changed the spelling of their name to "Philip," and did not return to France until the eighteenth century, when they settled down in the south of the country.

Young Philip attended a lycée at Marseilles and then, when eighteen, went to Paris to study at the Faculty of Law and at the École des Sciences Politiques. A member of the Socialist Party, economic and labor problems were already his special province, and so it was natural that after studying in France he should go to London to study British labor problems on the scene, at the Maison de l'Institut, a French Endowment where generations before him had studied British institutions and literature. He returned to France with his first book, *Guild-Socialisme et Trade-Unionisme* (1923).

ANDRÉ PHILIP

In 1924, after having received his doctorate in law from the University of Paris, Philip left for the United States as a Fellow of the Rockefeller Institute. He spent two years studying at Columbia University and the University of Wisconsin—two years which were also spent traveling across the American continent and studying the life of the American worker at first hand by working in factories, lumber camps, and harvest fields. The result was a second book, *Le Problem Ouvrier aux États-Unis* (1927), which soon became a classic in France and which was later translated into English.

Back in France in 1926, Philip passed his *Agrégation de Droit*, a severe competitive examination which is a preliminary step toward a professorship, and was appointed professor of political economy at the Faculty of Law of the University of Lyons. He also became one of the leaders in France of the Christian Student Movement, and as a member of its executive committee he went to India in 1928. Remaining there until 1929, he became closely associated with Tagore, Gandhi '42, and other Indian Nationalist leaders, and he returned to France with a book on the British administration and native problems, *L'Inde Moderne* (1930), which in 1932 was published in England as *India: a Foreign View.* In the same capacity he visited Germany and the United States. In the United States in 1932 he lectured to college students under the auspices of the World Alliance for International Friendship through the Churches, and he was to return again more than once under the auspices of the Institute for International Education.

In 1935 and in 1936 two more books by Philip concerning conditions in the Anglo-American world appeared in France: *La Crise et l'Économie Dirigée* (1935) and *Trade Unionisme et Syndicalisme* (1936). In May of the latter year he entered the arena of active politics, standing for the first time as a Socialist candidate for the working-class district

PHILIP, ANDRÉ—*Continued*

of La Guillotière, at Lyons. In the Chamber of Deputies, under the Popular Front regime of Léon Blum '40, he was pushed ahead quickly in French political life, serving as chairman of the Subcommittee on North Africa of the Colonial Inquiry Commission and as a member of the Chamber Finance Committee, working on the special Committee for Social Reform. In 1936 he had also been elected president of the French Section of the Federation of Christian Socialists.

After Munich Philip "played an important part in rallying the majority of the French Socialist Party to the view that, from September 1938, all efforts should be concentrated on a single task, that of preparing to meet and answer the next German threat." In London late in 1938 he had an opportunity to put forward his point of view in a lecture, "Christianity and Peace." And in July 1939 an article by him, "The Shifting Status of French Labor," appeared in *Foreign Affairs.* More than a little overoptimistic, in this article he hopefully announced: "In the face of grave perils from abroad, all Frenchmen have realized the necessity for a solid national front... It may now be said that the essential features of the social laws of 1936 will probably endure."

In September 1939, with the declaration of war against Germany, Philip (the father of five) volunteered to serve as a liaison agent with the British Expeditionary Force. Early in 1940 he was sent on a mission to the United States, where he gave a number of lectures on French politics and economy, and he returned just in time to resume his duties with the B. E. F. He was with the British until the last detachment of British soldiers left French soil—at Brest, in June 1940. The armistice was an incredible shock. As late as April 1940 Philip had written, in *Foreign Affairs*: "In spite of the heritage of the World War and the depression, France enters this conflict in more favorable circumstances than prevailed in 1914. . . We can see that a wise policy of mobilizing our industrial and commercial potentialities will enable us to wage the War for a number of years and to hold out until the final military victory." Politically, Philip attributes the fall of France to the fact that too many members of the employer class "preferred a German victory to labor rights." "How many times did I hear, 'Rather Hitler '42 than Blum,'" he told an American reporter later. "I remember a relative of mine, married to a large industrialist, saying to me when she saw me after I was demobilized, saying to me almost with elation, 'This is our revenge for 1936!' Too many industrialists saw in the War a good opportunity for killing the Republic. They were afraid of labor's progress. They wanted to establish a dictatorship against labor—and they did it. They've got their wish!"

After the Armistice Philip resumed his lectures at Lyons University, living in a mountain village with his family of five children and going to Lyons three times a week to meet his students. His courses became tremendously popular—perhaps because of the topical subjects which he treated, and the way he approached them. One lecture, for instance, showed why any agricultural policy was impossible in France so long as the pillaging Germans occupied the country. His language may have been cautious, but his meaning was quite clear to everyone but the Gestapo. For a long time the Germans did not suspect him, although in addition to lecturing he was soon editing a clandestine newspaper, *Libération,* which by 1942 had a circulation of 50,000 (actually the circulation was ten or fifteen times that figure, since every copy was read by many people).

As a leader of the underground resistance movement in France, Philip noted that in the first year after the armistice resistance grew most rapidly in the Occupied Zone, for which the Vichy Government did not exist, while in the Unoccupied Zone the prestige of Pétain '40 had to be combatted. "When we began work," he said later, "most of us did not believe in the possibility of victory. . . We did resist because nothing else was possible if we wanted to be faithful to the eternal values of our civilization. We believed that freedom and liberty are the supreme reality, that nothing is greater than respect for human dignity and individual responsibility—that it was better to die than to deny this." If he managed to work unmolested for so long it was because this spirit was so universal, particularly among the working classes. A story he tells will illustrate this. "I was alone one evening in the dining room of a little inn in the country," he says. "I turned on the radio to listen to the BBC. The door opened and in strolled the head of the local police, followed by three gendarmes. I thought to myself, 'Now I am in a jam.' But the head of the police only said: 'Oh, you are listening to the English radio. You are a real Frenchman, sir.'"

Eventually, however, the Gestapo grew suspicious. Philip realized that he was being watched: the police had gone through his writings. Until Whitsun of 1942 he carried on his professorial duties, and then he spent two months in hiding, both in occupied and non-occupied France, before he succeeded in escaping to England to join de Gaulle. That was in July 1942. A few days after his arrival in London the French National Committee appointed him national commissioner for the interior and for labor, entrusted with the task of coordinating the underground organizations of resistance in France.

Philip had much to tell the outside world about conditions in France. "It is impossible to speak of France in terms of the old political divergences," he announced. "The French are certainly against the present regime. The past is past, and they would not return to it. But there will be a new France in the future." This "new France" would be "a renovated democracy in which the working class will have a large share, and in which modern technical methods will contribute to the eternal ideal of our country, as expressed in our national motto: 'Liberty, Equality, Fraternity.'" Philip also had some serious advice to give the Allies. Too much talk of possible Allied offensive action in Western Europe without the deeds to back it up was a great mistake, he said. "London has given advice in this and advice on that until the people don't know what to think. Too much talk and too little action is the weakness of the democracies." "Warnings such as were given recently that people move away from the French coast are playing with the nerves of the people," he added. "They wait each day, ready to help an invasion which never comes." In the meanwhile, the populace was terrified at the thought of facing another winter, with Laval '40 sending so much food to Germany that the people in the cities were already starving.

In November 1942, when the Allied invasion of North Africa came, Philip was in the United States on a mission for de Gaulle. His first reaction was one of complete enthusiasm. An immeasurable stiffening of French morale and determination to resist the Germans would result from the invasion, he announced, and he broadcasted by short wave to the French African colonies, calling on his listeners to cooperate with the American forces. On November 11, speaking at a meeting in New York arranged by France Forever, he told his audience that France had "re-entered the War," and that all the internal French resistance to Nazi rule would acknowledge de Gaulle as its leader.

The Darlan deal and subsequent events were extremely disillusioning to the Fighting French, however. Although at first Philip expressed the opinion that the Allies might be setting a trap for Darlan and other "traitors," he was quick to warn them that under no circumstances would the French people, either inside or outside France, accept Darlan or any other ex-collaborationist at the head or as a part of the administration of French Africa, and that it would have a "disastrous result" if it were thought that such an appointment had been made or countenanced by the United States. "Should the democracies adopt the tactics of the Fascists," he suggested in one interview, "should the democracies turn out now to be as if without honor, then where could the people of France look for integrity? For fidelity to an ideal? At Russia alone?" "We and we only have the right to speak for France and we know that France wants to have nothing more to do with the traitors of Bordeaux and Vichy who sold their country once and are now trying to sell it again to a higher bidder." Furthermore, General Giraud '42 would be acceptable to the Resistance Committee only as a military leader.

On November 20, 1942 President Roosevelt '42 discussed the French situation with Philip after the Fighting Frenchman had conferred with officials of the American State Department, but the de Gaullists disassociated themselves from North Africa after the Allies recognized Darlan as head of the French forces there: either they would have to abandon a legal and moral principle they considered essential to the welfare of their country or broadcast criticisms of countries in which they were sheltered. It was not until December 29, 1942, following the assassination of Darlan, that they resumed their broadcasts over BBC's French service. By this time Philip had been back in London for some time, and he made the first broadcast.

In 1943 Philip, like de Gaulle himself, remained insistent that any united French organization fighting the Germans must be devoted to republican principles, and as free from ex-Vichyites as from ideological remnants of the Vichy regime. Giraud objected originally to receiving him in North Africa (it is not clear whether this was because he was a Socialist or because he was considered a representative of the French underground). But on May 30, 1943, when the long-delayed meeting between de Gaulle and Giraud finally came about, the Fighting French general was accompanied by Philip as well as René Massigli —all of them armed, he said, "with the desire and the will to achieve the unity of the French Empire in this War." By June 3, 1943 the seven-man French Committee of National Liberation, of which de Gaulle and Giraud were made co-chairmen, had come into being to administer authority over the vast French Empire outside the German yoke. Philip, one of the Committee's members, was named commissioner of the interior and of action in France. On July 9 he left for London, where René Massigli, French Commissioner of Foreign Affairs, was conferring with members of the British Government. When the Committee was reorganized with General de Gaulle as chairman on November 6, Philip was appointed one of three Ministers of State without portfolio expected to serve as an "inner cabinet" of advisors to General de Gaulle.

André Philip's is a witty and challenging mind, and for that reason he has been almost as frequently quoted in the newspapers as de Gaulle himself. "There is nothing so permanent as something that starts with good intentions to be temporary," he said of the Darlan deal; and for an example he cited the tax on doors and windows established in 1789 to collect money to support the French Revolution—a measure that everyone agreed was temporary, but which was not abolished until 1918, long after French architecture had adapted itself to the tax and a whole new school of almost windowless houses had evolved. "It's dangerous to be with realists," he said again. "It's dangerous for representatives of idealism to take up with realists. It's dangerous for a fine young country, founded on democratic principles, bred on spiritual values, to go in for realism, for expediency, to try to match the corruption of Europe. Such a country is too young, too new at the game. If it wants to play the game of immorality, there are always those who are so much more immoral."

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PHILLIPS, SIR FREDERICK—*Continued* nomic conferences; chairman of the Financial Committee of the League of Nations.

Obituary

N Y Times p17 Ag 17 '43 por

PHILLIPS, H(ARRY) I(RVING) Nov. 26, 1887- Newspaperman; columnist; author

Address: b. Associated Newspapers, 247 W. 43rd St, New York City; h. Gulf Rd, Milford, Conn.

N. Y. Sun

H. I. PHILLIPS

Spotlighted as a columnist on the New York *Sun* for a score of years and for the New York *Globe* before 1924, H. I. Phillips has managed to remain an obscure fellow even to those who should know him best. Of the long-time conductor of the "Sun Dial" and author of half a dozen books made up from his newspaper pieces his column neighbor on the *Sun* and golf partner, John Kieran '40, says in the introduction to Phillips' *Private Purkey in Love and War*: "The life of Private Purkey is now an open book—an open two books for that matter, but the life of "Hi" Phillips still remains to me a murky mystery."

This modern "Man in the Iron Mask," Harry Irving Phillips, was born in New Haven, Connecticut on November 26, 1887, the son of John R. and Charlotte Stannard (Johnson) Phillips. He was educated in the public schools there, and then began work at a series of odd jobs. He "has been a newspaperman ever since he can remember. After trying his hand at various jobs, including that of a hotel bellhop, a department store bundle boy, a candy wagon driver, a stock-taker in a hardware shop, a clerk in the stock room of a five-and-ten-cent store, and an undertaker's assistant (the last of which was the turning point) he got a job at $3 a week on the *Register,* covering bean suppers, 'obits,' and now and then a fire."

Checking up on the early days of Phillips among his newspaper friends is like trying to dig into those nebulous past days when "Bugs" McArthur was the light of Chicago. Everybody knows about him, but each knows different things. Kieran says: "All I can find out is that he was born in New Haven, Connecticut; that he once drove a horse for a Chapel Street undertaker; that he was in his youth an organ pumper; a candy salesman in the top gallery of the Grand Opera House in New Haven, Connecticut; a stock clerk in a Woolworth five-and-ten; a bellhop in Waterloo, Connecticut; a poet; a cartoonist; a wagon letterer; and (for one night in Brooklyn) a circus performer."

Reviewing *Private Purkey in Love and War,* John Chamberlain '40 applauds the information on Phillips given by John Kieran, "the only intellectual triple-threat man in existence," but claims there is "one item which the omnivorous Mr. Kieran has missed." Kieran, says Chamberlain, "informs us of all the details of Mr. Phillips' journalistic career, but he neglects to tell us how the conductor of the 'Sun Dial' got his first newspaper job." And Chamberlain forthwith supplies the omission. "Maybe the item has been forgotten by the great world. But up in New Haven, which is the Wild Man of Woodmont's native heath, they still laugh at the memory of Phillips, the job hunter. Years ago H. I. Phillips drove a grocery wagon. He disliked vegetables almost as much as Private Purkey dislikes potatoes. Driving past the offices of the New Haven *Register* one morning, he had a brain wave. So he tied his horse to a hitching post, climbed the stairs to his first city room, and asked to be made a cub reporter. Since the *Register* was short-handed, he was hired on the spot. 'When can you go to work?' the city editor asked. 'Right away,' said H. I. Phillips. A day or two later an irate greengrocer came looking for his horse; he found him where Phillips had left him, starving and thirsty."

With the memory of more unpleasant jobs fresh in his mind, Phillips found $3 a week on a newspaper fair pay. "He still treasures a letter from the boss at the end of six months saying, 'Your services to the paper have been of such a nature that we are glad to raise your salary to $5 a week.'" His service as a cub reporter continued from 1906 to 1908, but within five years of his first connection with the sheet he held the position of managing editor. "His first ambition in the newspaper business was to be a cartoonist, and throughout his days with the *Register* he did cartooning on the side. He was made managing editor of the paper at the age of twenty-three and "still thinks this largely due to a determination of the owner to keep him from drawing." Today Phillips says he "can illustrate [his] own stories and often does."

After becoming managing editor of the New Haven *Register*, Phillips ran the paper for about six years and then "decided to try his luck in a big city." The young newspaperman went to New York with full confidence. "I had a conviction that New York was calling me," he says. "And not as a cartoonist. And certainly not by any wild imagination as a columnist. I never had given the latter idea a thought. I figured that I could run a New York sheet with my eyes shut. And after a few weeks in the editorial room of the *Tribune* the bosses of that paper must have concluded this was exactly what I was doing."

Phillips wandered about the great city in a dismal mood, but "was lucky enough to wander into the old *Globe* office when it was hard up for help." He got a position reading copy at $40 a week, much less than he had been earning in New Haven, and he says, "it was all very galling to my pride. Suddenly one afternoon, noticing that the paper had no columnist, I decided to try filling the hole. I wrote a column kidding the news of the day and placed it on the desk of George T. Hughes, the city editor, where he would find it later on. I had only a vague hope he would do more than to toss it into the basket."

But that was the beginning of Phillips the columnist. When the *Globe* came out the next day "the column appeared on the editorial page. Oh, boy! It was suggested that I do one daily at space rates. I leaped at the opening, in fact, leap is not the verb." After a few months during which he did the column as a side issue to his job as a copy reader, he was hired as a full-time column conductor. Syndication followed. His progress to the *Sun* was the result of complications involved in the sale of the *Globe*. "Phillips went to the *World*, but an injunction suit stopped him, and it was held that under a contract his column must go to the New York *Sun* in which paper Phillips has been doing his stuff ever since."

Through the "Sun Dial," Phillips has gained a large following which looks upon his writing in friendly wonder. "There is no hint of the native Manhattanite about his style or philosophy. His Purkey witticisms lack Broadway's brittle quality; his humor is a gentle humor of situation." His forte is kidding the news. "In these troubled days more than ever does his humorous slant on world news have a wide appeal, and he keeps it up to the minute year in and year out."

Readers of the Republican *Sun* are particularly qualified to appreciate him, for there is no doubt as to Phillips' (or "Elmer Twitchell's") attitude toward the New Deal and all its works. The national debt, government questionnaires, income taxes, fireside chats, "reformers, agitators, and fix-it-alls" have been frequent butts of his humor; misunderstood and mistreated businessmen and industrial leaders are always gallantly defended. Sometimes Phillips has even dropped the role of humorist in his defense of what the N. A. M. calls the "American way." "I believe this country is not nearly as bad off as it thinks and that if the Government got off its neck prosperity would return so fast that it would be necessary to bank the curves," he has written; and he argues hotly for "a belief that all you have a right to demand from Congress are spring vegetable seeds" and for an attitude toward work which does not include "worrying over the salary, hours, or housing arrangements."

Phillips may stay in New York from time to time, but he gets out of the big city whenever he can. Always when other newspapermen are asked for information on Phillips they can go no further than knowing someone who knows—some fabulous character with whom he is known to consort at the races or at some special fishing location. Even his name is a doubtful quality. Readers of the newspaper syndicate which carries his column probably first met him through announcements which started out: "H. I. P. H. I. P. Hooray!" and then announced that the "H. I. P." was none other than Phillips of the *Sun*. His column is headed "H. I. Phillips," but the proper way to refer to him among the initiated is "Hi Phillips."

In addition to his columns Phillips has written radio sketches, skits for many Broadway musicals, and several books. Most of the material for his books has been reprinted from his columns. The first of these, *The Globe Trotter*, is the salvaged material from five years on the *Globe*. The *Foolish Question Book* (1927), *Calvin Coolidge* (1933), and *On White or Rye* (1941) followed. Phillips' latest spurt of book publication is the result of his infra dig comments on the inside of Army life. *Private Papers of Private Purkey*, published in 1941, was followed by *Private Purkey in Love and War* in 1942. Then Phillips moved over to the feminine side of the aisle to reprint his *All-Out Arlene* sketches, and Arlene appeared between covers in the summer of 1943. The pre-Pearl Harbor Purkey's military fervor was distinctly low ("Have we leased the War from England yet and what part of Europe am I going to be lent to?"), for at the time Phillips himself shared the views of Charles A. Lindbergh '41. Both WAC Arlene and the later Purkey, however, are as eager for action (particularly against the Japs) as they are full of information about life in the armed forces—information of the lively sort that doesn't get into official manuals. Wrote a New York *Times* reviewer: "Purkey—prototype of the seriocomic, lovable, and thoroughly honest-to-goodness American soldier—is a character of parts, and it is not unlikely that he will be remembered long after the present war is over." Both these characters continue to appear in Phillips' column.

Kieran approves of Phillips' ability to write about the military way of life, saying: "I know of no man better qualified to write on war than Hi Phillips. Having observed him on the golf links through many campaigns, I am in a position to testify to the fact that he has been in more fights than any man of my acquaintance."

Phillips and his wife, the former Cecilia Carney, live at Milford, Connecticut, and apparently the columnist leaves his home only for necessary work and fishing trips. The last supposition is borne out by information from his syndicate, Associated Newspapers, which says, "His hobby is boating, to which he devotes all his spare time except that taken up in trying out new hair tonics."

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N Y Times p11 Je 20 '42
Who's Who in America 1942-43

PHILLIPS, IRNA July 1, 1903- Radio script writer

Address: b. c/o National Broadcasting Company, Chicago, Ill.

Irna Phillips, "Queen of the Soap Opera," author of three radio serials, each of which is presented five times weekly, is radio's "No. 1 author by volume." Phenomenal in output and income, she has been compared to Dumas, the "literary mill" of the last century.

Irna Phillips was born in Chicago, Illinois, the youngest of ten children, on July 1, 1903. Her father was a grocer who had migrated from Dayton, Ohio, and when he died in 1910 her mother, "with the sturdiness befitting a pioneer," kept the large family together.

IRNA PHILLIPS

Irna was graduated from Senn High School in Chicago after three years' study. She studied at the University of Illinois and, after receiving her Bachelor's Degree, taught school for a year at Fulton, Missouri. At the University of Wisconsin, where she next went for graduate study, she took courses in public speaking, dramatics, and psychology, and she received her Master's Degree.

From Wisconsin Miss Phillips went to the Normal School at Dayton, Ohio, where she taught English, public speaking, and dramatics. In Chicago for a vacation, she was given an audition as a radio actress (some say she applied for the audition; others, that she was mistaken for someone who had applied). The audition proved successful, but she returned to teaching, and it was not until some time later that she actually became a radio performer.

Miss Phillips began her radio career in 1930 as an actress, with no thought of writing as a career. According to one source, she was broadcasting a chatty program called *Thought for a Day* for station WGN, using only notes, when the "studio told her she was wasting her time acting" and fired her so that she could turn her attention to script writing. According to another, a program she was called upon to write for Memorial Day so impressed the studio executives that they advised her to forget about acting and to devote her time and talent to script writing. In any case, her first daytime serial, *Painted Dreams*, was bought by station WGN and ran until 1932 when, according to *Time* Magazine, "WGN refused an offer to sell it to a national network. In a huff, Irna quit the station, filed suit to reclaim her drama, went to work for NBC."

At NBC Miss Phillips collaborated with Walter Wicker on a daytime serial, *Today's Children*, based in part on her earlier *Painted Dreams*. (She also acted in the sketch for a time.) While writing *Today's Children*, a neighborly tale of American family life, she developed *The Guiding Light*, a serial based on the life and friends of a non-sectarian minister in a typically small town. The *Guiding Light* went on the air in 1937, and the following year a serial based on the experiences of a physician, *The Road of Life*, was added. In 1938, either because her mother's death left her without inspiration for the chief character in *Today's Children* or because, as she has explained, she reached "a saturation point of incident," Miss Phillips withdrew that serial ("over the bleeding body of her sponsor"—it had top Crossley rating for fifteen-minute daytime serials) and supplanted it with *Women in White*, a dramatization of the fortunes and misfortunes of nurses. The new serial quickly leaped to the popularity of its predecessor.

In 1939, feeling that the Kransky family, an incidental but popular group in the *Guiding Light* program, were interesting enough in themselves, Miss Phillips began the *Right to Happiness*, a serial about the Kranskys, each of whom is certain he has a "God-given right to happiness." In 1941, in recognition of new audience possibilities among the multitude of women whose husbands, brothers, and sweethearts were in the armed services, she created her *Women Alone* serial. It is reported that she went to New York to gather atmosphere and returned to Chicago after six months of intolerable loneliness with the conclusion that the career woman alone in a New York hotel might as well be in the middle of the Sahara Desert.

Miss Phillips offers four themes for successful daytime serials: they must appeal to the instinct of self-preservation, to sex, to the family instinct, or to some combination of the three. She uses a chart system to keep her five shows straight. "Each program is mapped on a huge piece of cardboard, with squares representing the daily episodes for a month or six weeks in advance. In a square a word or two will be jotted down as a reminder of the course of the story. The whole process works so smoothly that the author rarely has to make script changes."

For several years Miss Phillips wrote three daily scripts in their entirety plus a half-hour weekly show, dictating to two secretaries. "As she talks she swiftly acts out the roles of the sixty-odd characters and never gets them scrambled. She doesn't bother to use her character's names, instead merely changes her voice for an indicated man, woman, or child on the show." Five dailies, however, were too taxing, and she now has three assistant writers "who block in dialogue after she has laid down the story."

Among Miss Phillips' contributions to radio script technique are listed the provocative "tease" ending which keeps audiences "cliff-hanging" from day to day, and the use of organ music to furnish the proper mood and to bridge breaks in the narrative. (Bernice Yanacek is Miss Phillips' organist.) Carl Wester is the one who produces all Miss Phillips' shows. They are sold as "packages" to Procter and Gamble, "leading soap opera impresario," complete with actors and music, for "undisclosed amounts above a minimum of $2,500 a week for each story." Of this sum $1,000 a week per serial goes to Miss Phillips.

J. P. McEvoy writes that "Irna passes up advertising for herself on the air so that the characters can 'drop in' like neighbors, and their stories unfold as though the housewife were eavesdropping on the people next door." For this reason most of Miss Phillips listeners are completely unaware of her existence.

The slow, repetitious pace of the episodes in Miss Phillips' serials is deliberate. Miss Phillips "knows women answer the door, pick up the baby, vacuum the rugs, and watch the stove while they listen to her stories, and she spins them so artfully that women can go right on with their housework without missing a word, tear, or heartbreak." She seldom uses more than two characters in a scene, and "they talk with all the pauses, hesitation, mumblings, repetitions, and waste of time that people in difficult situations naturally indulge in." Miss Phillips maintains that "you can tell a radio audience only one thing in a fifteen-minute show" and that most radio writers use up too much material.

There are more than seventy daytime serials on national networks heard in the United States, and it is estimated that more than twenty million women listen to one or more of them. McEvoy believes that many housewives "listen to eight or ten stories a day and carry all these stories, plots, and subplots around in their heads. One Midwestern store in self-defense set aside a listening room so its shoppers could duck in and learn if Ma Doakes had survived that lovely operation. Numerous towns have listening clubs of women who agree not to phone each other while certain favorite stories are on the air."

It has been estimated that Miss Phillips writes more than two million words a year, an equivalent of forty full-length novels. Her listeners regard the characters as real and frequently write to them and send flowers to their funerals. (It is reported that once an actor who was playing a particularly beloved character demanded an increase in salary under the illusion that he was indispensable, and that Miss Phillips solved the situation by giving him a fatal disease and allowing him to die a tearful death. "Flowers were sent from all over the country by bereaved housewives, and the story is still going right on without him.") In *Guiding Light* the minister, Dr. Rutledge, "hauls off every so often and spends the show period giving a sermon." These sermons, published in book form, sold 290,000 copies.

Miss Phillips is very particular about the authenticity of her dialogue and the accuracy of her facts. She retains a lawyer and two doctors for technical advice in their fields in connection with her radio stories and she has not only gone out of her way to make conversation with policemen and icemen so that her reproduction of their speech may sound real, but she has cultivated a large circle of varied acquaintances who serve as models for many of her characters.

Variety of September 8, 1943 announced: "Irna Phillips will start her services as a staff writer in the Hollywood office of J. Walter Thompson [advertising agency], October 1. Her entourage from Chicago to the Coast will include her secretary, two adopted children, a sister, and the writers of her current daytime serials, *Guiding Light, Road of Life,* and *Lonely Women.*"

Until her mother's death a few years ago, Miss Phillips was her constant companion. She has never been married or engaged, nor has she ever owned a house, despite the fact that the bulk of her writing is concerned with the home and the family and the rearing of children. She has an adopted son and daughter. Most of her money she invests in annuities.

Miss Phillips has been described as "a dynamic, charming person . . . petite, brown-haired. . . She lives simply, dresses with quiet chic. Her deep-set blue eyes are her most attractive feature, and blue is her favorite color." For relaxation she "rides horseback, takes boat trips, collects dolls." In 1940 she was given a new Plymouth automobile by her employers in recognition of her tenth anniversary in radio. Miss Phillips describes herself as "part mechanic, part psychologist, and part dialogist." She still is not happy. "I'd give it all up," she told a *Time* reporter, "if the right man came along."

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PHILLIPS, JOHN C. Nov. 13, 1870—June 25, 1943 Former Governor of Arizona; served as judge; admitted to Illinois Bar in 1896; during candidacy nicknamed "Honest John" because of "his simple way of life and his integrity."

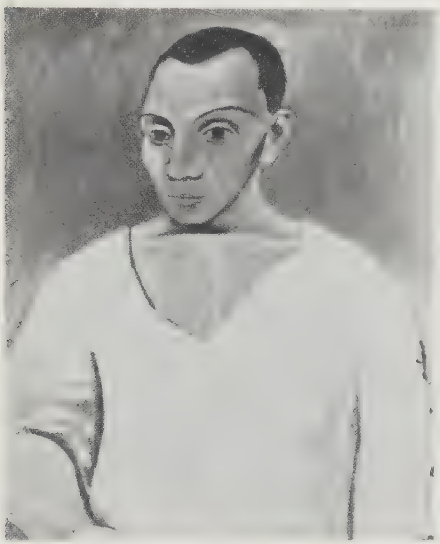
Obituary

N Y Times p13 Je 26 '43

PICASSO, PABLO (pē-käs′sō) Oct. 25, 1881- Artist

Address: h. 7 Rue des Grands Augustins, Paris, France

"We all know that art is not truth," Picasso once said. "Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies." Undoubtedly more controversy has raged over Picasso than over any other twentieth century artist. By now, of course, his importance, if not his greatness, is universally conceded. "Even his opponents," commented *Time* Magazine, "admit that Picasso has influenced the art of his time more than any of his contemporaries."



Self-portrait

PABLO PICASSO

Pablo Ruiz y Picasso was born in Malaga on the Mediterranean coast of Spain on October 25, 1881, the son of José Ruiz y Blasco, an art instructor at the Academy of Arts, and María (Picasso) Ruiz, who was of Italian origin. Although Picasso's family name is Ruiz, he preferred the greater euphony of Pablo Picasso, and, after 1901, dropped Ruiz entirely from his signature, retaining only his mother's name.

When Picasso was about fifteen his father was appointed professor at the Barcelona Academy of Fine Arts and the family moved to Barcelona. Picasso had drawn well ever since the age of eight or nine. According to Ramón Gómez de la Serra, his first exhibition was held in the door of an umbrella shop while he was still a boy. He passed the entrance tests for the Barcelona Academy in 1896, "taking," wrote Alfred H. Barr, "only one day for an examination so difficult that a whole month was ordinarily allowed for its completion. A few months later he repeated this prodigious performance at Madrid. But he soon grew so bored with the sterile atmosphere of the Madrid Academy that he returned to Barcelona to set himself up as an independent artist at the age of sixteen." At this time he decided that he would never use a model, and he abided by this self-imposed regulation until many years later. When he was seventeen years old one of his pictures won him a prize at a municipal art exhibition.

Although Picasso remained in Barcelona until 1900, he occasionally visited Madrid, where he fraternized with "Azorín, Baroja, Palomero, and nameless young men who sought taverns where some self-denying host provided unsurpassable food for almost no money." His companions were then, and always continued to be, literary, because, as Gertrude Stein said: "Why have painters for friends when he could paint as he could paint?" At this time he was painting, wrote Barr, "studies of beggars as Spanish in their intense realism as a Zurbarán or early Velázquez," and pictures not far removed from Renoir's late style. His art at that point was comparatively "academic and conventional." Throughout this period Picasso was filling notebooks with the sketches and caricatures and portrait studies that he was continually making.

In 1900, when Picasso was almost nineteen years old, he went to Paris. There he began to paint cabaret and street scenes, influenced by such painters as Steinlen and Toulouse-Lautrec. He sold a picture, according to R. H. Wilenski, to "a new Montmartre dealer, Mme. Weill, who was about to help and encourage creative talents." In the winter of 1901 he returned to Madrid, "where besides painting he published several issues of a magazine *Arte Joven* [Young Art]." By spring, however, he was back again in Paris, and he took up permanent residence there.

"Picasso came to Paris," said the *New Republic*, "a badly educated young painter, but infinitely clever and facile." There he studied the works of the moderns—Vuillard, Van Gogh, Toulouse-Lautrec, Denis, and Gauguin—and of the older men—Degas, Renoir, and the Impressionists—and he made friends of the poets Max Jacob, André Salmon, and Guillaume Apollinaire. In June of 1901 Picasso exhibited a group of canvases at Vollard's. "During much of 1901 he painted lustily with a rich palette and impressionist brushwork, suddenly but characteristically reversing his style in a series of flat, decorative figure pieces," such as the famous *Harlequin and Matches*.

Picasso went back again to Spain in 1902, and the result of that return was the painting known as his Blue Period. "The sadness of Spain," wrote Gertrude Stein, "and the monotony of the Spanish coloring, after the time spent in Paris, struck him forcibly upon his return there. . . The French influence which had made his first or Toulouse-Lautrec Period was over and he had returned to his real character, his Spanish character." The pervasive blue tone in Picasso's paintings was interpreted by Barr as "in harmony with the murky and sometimes heavy-handed pathos of his subject matter—poverty-stricken mothers, wan harlots with *femme fatale* masks, and blind beggars." Picasso himself explained the Blue Period by the fact that Prussian blue was the cheapest color to be had. He was indeed extremely poor at this time. Although Mme. Weill had exhibited fifteen of his 1901 paintings during his absence, the exhibition seemed to have fallen flat. "When he returned in the autumn he was so short of money that, unable to afford a studio, he shared a room with Max Jacob of the Hôtel Voltaire, sleeping by day when Jacob was out and painting by night when Jacob was asleep." Picasso's most important work of the Blue Period is *La Vie* (*Couple Nu et Femme avec Enfant*) of 1903, "in which he endows a salon 'problem' subject with serious statuesque dignity."

Early in 1904 the Blue Period came to an end; "but for a while," commented Barr, "thc rhetoric, the attenuated hands and mannered poses of 1903 grew even more exaggerated. . . Then gradually these mannerisms gave way to the more natural style and melancholy sweetness of the long series of *saltimbanques*, acrobats, and harlequins. . . Color, too, dispersed the blue gloom of 1903, but it was for the most part subdued and subtle, in harmony with a new delicacy both of drawing and of sentiment." He painted the *saltimbanque* pictures, without models, in his studio at night—for during this period Picasso continued to sleep most of the day and work by night. In 1905 Picasso passed some weeks at Gosol in the Andorra Valley of the Spanish Pyrenees. "During this time he left behind him the nostalgic introspective mood and the emaciated forms of the harlequins of the previous year," and began to paint pictures of a "chalky terra cotta pink tonality which seem to be inspired by Greek art." The tenderness, sensitivity, and charm of the *saltimbanque* and the succeeding neo-classic Rose Period are "very probably a reflection of Picasso's own improved circumstances, for during 1905 he began to have a moderate success . . . and discerning collectors such as the Americans Leo and Gertrude Stein and the Russian Shchukine began to buy his work."

Picasso painted Gertrude Stein's portrait during 1905. In the *Autobiography of Alice B. Toklas,* Miss Toklas is supposed to have murmured to Picasso that she liked his portrait of Gertrude Stein. "Yes," he said, "everybody says that she does not look like it, but that does not make any difference—she will."

Ambrose Vollard cast a series of bronzes modeled by Picasso in 1905. "Except for a few isolated, though important, experiments, Picasso was not to take up sculpture seriously again for over twenty years." In 1905 also, Picasso made a series of some sixteen dry points and etchings which "in their sensitive lyricism epitomize his work of that year." Picasso's visit to Holland in 1905 marked a further advance toward a more objective mood in his art and toward "forms of great weight and monumentality." In 1906 he reacted violently from his "Blue and Pink" pictures, which he later referred to as all sentiment, and he now "sought an attitude nearer to Gauguin's description of primitive art, an attitude in which sensuous experience and sentiment would retire to the rank of servants and not dominate the artist in his creation of form."

In 1906 the painting of Cézanne, pre-Christian Iberian sculpture from Spain and, somewhat later, African Negro sculpture strongly influenced Picasso. As a consequence he changed the "direction of his art and in so doing helped change to a remarkable extent the character of modern art as a whole. Cubism, the name subsequently given to this new direction (by Matisse) was not Picasso's singlehanded invention." The masterpiece of Picasso's Negro Period is the *Demoiselles d'Avignon* (1906-7) which, wrote Barr, "may be called the first Cubist picture, for the breaking up of natural forms, whether figures, still life, or drapery, into a semi-abstract allover pattern of tilting, shifting planes is already Cubism."

With a "series of greenish paintings," begun early in 1909 when he returned from another trip to Spain, "Picasso continued his progress toward a more developed and abstract form of Cubism, a progress which had been interrupted by the simplified brown paintings at the end of the Negro Period. "A term often applied to Picasso's work from 1900 to 1913 is "analytical Cubism"—Cubism which "analyzes, breaks up, takes apart natural forms." From 1911 on Picasso experimented with three Cubist innovations: "The introduction of letters, of pasted paper (*papier collé*), and of *trompe l'oeil* imitation textures." During 1915 Picasso began to return to realism in a series of portrait drawings, although he continued to work simultaneously at Cubism.

As a Spaniard, Picasso was not called upon for service in the First World War. He was in Provence when the War began. Soon afterward he returned to Paris and worked there through the greater part of 1915 and 1916. Gertrude Stein said that she remembered at the beginning of the War being with Picasso one evening on the Boulevard Raspail when the first camouflaged truck passed. They had heard of camouflage, but they had not yet seen it. Picasso, amazed, looked at it and then cried out: "Yes, it is we who made it—that is Cubism!"

Sometime during 1916 or 1917 Picasso's home in Montrouge (Paris) was robbed and his linen stolen. "It made me think of the days," wrote Gertrude Stein, "when all of them were unknown and when Picasso said that it would be marvelous if a real thief came and stole his pictures or his drawings. Friends, to be sure, took some of them, stole them if you like from time to time, pilfered if you like, but a real professional burglar, a burglar by profession, when Picasso was not completely unknown, came and preferred to take the linen."

Although Picasso had formerly held himself aloof from the Russian ballet as a snobbish luxury of the moneyed classes, in 1917 he went with Jean Cocteau to Rome and Florence to join the Diaghilev Ballet, for which he designed costumes and settings. That same year he married Olga Koklova, one of the "most beautiful ballet dancers," and Cocteau, Apollinaire, and Max Jacob were guests at his wedding. As far as is known, this was Picasso's first marriage, although Gertrude Stein speaks of Fernande Olivier as his "wife."

Picasso remained under the influence of the Russian ballet until 1925. His second classical

PICASSO, PABLO—*Continued*

period, begun in 1915 under the inspiration of Ingres, was stimulated by the ballet, which "aroused in him a renewed interest in the natural and esthetic beauty of the human body. . . For ten years this style was to run in a kind of rivalry with Cubism in Picasso's paintings and even down to the present time in prints and illustrated books." During this time he executed a number of "large, brilliantly colored still-life compositions" in the Cubist tradition. He did not usually paint in oils, but, like many of his contemporaries, used Ripolin paint.

About this time Picasso began to experiment with Surrealism in pictures and sculpture. At the same time he was doing a series of "flat pattern semi-Cubist" pictures. He became interested in paintings, "disintegrating the human forms and then recombining them, synthesized, as related shapes in a design." He also "had begun to concern himself with the esthetic of stained glass windows." In addition to these categories, he did a number of pen-and-wash drawings in a "baroque representational style (1933-37)."

In 1937 Pablo Picasso left his "Ivory Tower" and for the first time allowed a knowledge of events outside the *atelier* to penetrate his work. Indignant at General Franco's '42 proceedings in Spain he "produced a series of terrific symbolical etchings called *Songe et Mensonge de Franco* accompanied by a burning text . . . and in this mood, too," he painted *Guernica*, a huge picture entirely black and white (*grisaille*), "a passionate protest against Franco's savage bombing of Spanish towns and villages." The 250-foot square mural showed a "frieze of distorted figures, animal and human."

In 1940 Picasso fled Paris during the general evacuation and found safety for a time in Nazi-occupied territory at Royan near Bordeaux. He repeatedly declined offers from Ambassador Bullitt '40 and others to get him a passport to the United States, because, he declared, he hates travel and gets seasick.

Some time later Picasso evidently returned to Paris, for, in response to an allegation made in 1941, by a group of Mexican artists wishing to offer him a refuge in their country, that he was being held in a French concentration camp and that General Franco was seeking his deportation to Nationalist Spain, the authorities denied that he was interned and maintained that he was living unmolested at his studio in Paris. Marcel Duchamp, who reached the United States in August 1942, said that "Picasso works a great deal in his studio on the Rue des Grands Augustins, has no direct contact with the Germans, and sells his paintings to his usual admirers." No news of him has been received from France since that time.

Picasso has illustrated many books, among which are Ovid's *Metamorphoses*, Balzac's *Le Chef-d'Oeuvre Inconnu*, Aristophanes' *Lysistrata*, Gertrude Stein's *Dix Portraits*, and many other volumes by his friends. He has also collaborated in many ballets.

Gertrude Stein feels that, although Picasso is a French painter, his nature is fundamentally Spanish. "Cubism," she wrote, "is a part of the daily life of Spain, it is in Spanish architecture." Elliot Paul '40 maintains also that Picasso's "art is Spanish," although the painter had a studio in Paris and dealers sold his paintings "by the yard" in France. Stark Young observed that "Picasso was born in Malaga, and studied art in Madrid and Barcelona, so that the three provinces that compose the diversity of Spanish genius, Andalusia, Castille, and Catalonia, have all come into his range and quality." Another essential of his painting, commentators agree, is its literary quality. "Picasso . . . is a literary painter. Again and again his pictures express an emotion that did not come to him through the eyes alone."

The opinions that the critics hold of Picasso are many and diverse. Walter Pach wrote: "His line is of amazing sureness and freedom; he models his forms with economy and with great power; his color, while subsidiary, has fineness and a sense of reserve." Clive Bell called him "one of the most accomplished technicians alive." The *New Republic* said: "Picasso . . . is the paramount influence in modern painting—subject, of course to the supreme influence of Cézanne."

On the other hand, Leo Stein (Gertrude's brother) remarked that "Picasso was not a great painter or a great master of composition. . . The total output of intellect in his work is negligible." The famous art critic Elie Faure said that "Cubism is only an artificial stylization of form basing itself on a wrong understanding of the saying of Cézanne." F. W. Ruckstull declared one of Picasso's Cubistic paintings to be "an example of lecherous symbolism full of meaning for the initiates of the cult of symbolistic sadism in art, and fundamentally insane."

"Picasso, however," wrote J. C. Bulliet, "has a tough hide. He has proceeded calmly on his way, letting the curs bark at his heels to their hearts' content. Today . . . he is a 'best seller.' Tomorrow—he will be with Cézanne, and Manet, and Chardin, and El Greco, and Rembrandt—and the Ages."

Picasso in his youth was very handsome—many commentators agree in saying that he had the face of a Spanish troubadour. In 1913 one female interviewer went so far as to say: "How he can ever paint such ugly figures as he does, when he has only to look in a mirror, copy what he sees, and turn out something worth the trouble, I can't understand." She also observed that he looked "quite normal." Gertrude Stein described him as "small and robust with a vigorous body, dark-skinned" with "straight, not very fine, nearly black hair [now grizzled]." *Time* called him the "square, athletic type, with the face of a humorous, courteous Spaniard, and a frank expression that occasionally becomes intense. A loose, dangling lock of hair is his one mark of willfullness."

According to an article in the *New Republic*, Picasso had "qualities of a solitary, though he was very fond of having people about him, and had great personal charm. At his studio in the Rue Ravignan where many habitually gathered, for Picasso characteristically had people come to him rather than go out to other people, he spoke little and yet was obviously the dominant personality. His comment on persons and things was commonly humorous and satirical and he smoked his pipe and twinkled while others speculated and disputed. Occasionally he made caricatures and cartoons which were powerfully expressive as only a great caricaturist could make them. His dark brilliant eyes were the most absorptive that I have ever seen." Gertrude Stein speaks of Picasso as having a high, whinnying Spanish laugh.

In addition to his painting, Picasso also writes French poetry. He is fond of dogs and usually has one at his studio. He has one son—also named Pablo Picasso.

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PIERLOT, HUBERT (pyer-lō′ ʏ-bãr′) Dec. 23, 1883- Belgian statesman

Address: 117 Eaton Sq, London, S. W. 1, England

In July 1942 when Pierlot visited the United States on his way to the Belgian Congo, the Senate took a ten minutes' recess to welcome the Premier of the Belgian Government-in-Exile and to pay tribute to that occupied nation. Senator Barkley '41 praised the Belgians as "one of the most heroic peoples in the world."

Hubert Pierlot was born in Cugnon, Belgium, on December 23, 1883. He was educated at the University of Louvair, from which he received his degree of Doctor of Law. He was admitted to the Bar and he rose rapidly until he was one of the most prominent members of Brussels' legal circles.

When Belgium was invaded during the First World War, Pierlot enlisted as a private. Before the War ended, he had received several rapid promotions and he was mustered out of the Army after the Armistice a captain in the Corps de Chasseurs Ardennais.

In 1919 Pierlot entered politics as a member of the Catholic Party, "a coalition group of democratic and conservative wings," and he received his first post from Prime Minister Delacroix, who chose the young barrister as his "Head of Cabinet." In 1926 Pierlot began his legislative career as Senator from the Province of Luxemburg.

HUBERT PIERLOT

In 1934 Pierlot received his first Cabinet post as Minister of the Interior in the de Broqueville Cabinet. In November of that year Theunis replaced de Broqueville as Prime Minister, but Pierlot continued to hold his post in the Cabinet until March 1935. In 1936 Pierlot was elected to the presidency of the Catholic Party and given a new post, that of Minister of Agriculture, which he held until 1938. In February 1939 he became Prime Minister. From April 1939 to January 1940 he held also the portfolio of Minister of Foreign Affairs.

In almost exact repetition of the events of the First World War, Germany invaded Belgium on May 10, 1940 without a declaration of war and "in defiance of solemn engagements which Germany took (1937) and which she renewed a few days before the invasion." On May 14 Pierlot declared that the Germans were waging war on a more savage scale than in 1914 and exhorted the Belgians to "guard intact your morale." In the fortified area of Liége the Belgian guns were inflicting tremendous losses on the attacking Germans. "The hour will come when the enemy must pay for this," he told the Belgians. The towns he named as bombed since the invasion began included Antwerp, Namur, Louvain, Aalst, and Thienen (Tirlemont). The Louvain Library, established in 1426, destroyed during the First World War and then rebuilt, was again destroyed. Trains carrying civilians and refugees were attacked and machine-gunned. The American Ambassador, the late John Cudahy, as well as the members of other Embassies, signified their intention of remaining in Brussels indefinitely.

On May 15 German radio stations began broadcasting a proclamation to the Belgian people, asking them to cease their "senseless

PIERLOT, HUBERT—*Continued*

resistance." "Belgians," the German radio proclaimed in two languages, Dutch and French, "if you want to save the lives of your men and the welfare of your nation, lay down your arms. All resistance is vain. Following the example of the Dutch, lay down your arms. Germany does not want to wage war against the Dutch and Belgian people and is only warding off a French and British attack. Save your nation; lay down your arms."

On May 28, 1940 King Leopold ordered the Belgians to surrender. Considering himself duty-bound as commander in chief of the Army to remain with his men, King Leopold stayed with the Army and he has been a prisoner of war in his palace of Laeken ever since. In a statement issued by Pierlot from France, to which he had fled on May 28, Pierlot announced that the Government would reassemble in Paris and would continue the War alongside the Allies.

Soon after the fall of France which followed swiftly upon the Belgian surrender, the Germans announced that Pierlot had capitulated and that German-Belgian talks had been started to secure the return to Belgium of soldiers and refugee civilians. Actually, however, the Belgian Government, chiefly consisting of Pierlot and his Foreign Minister Spaak, had escaped to Vichy, while the Minister of Colonies was instructed to represent the Government in the Congo and the Minister of Finance was sent to London in the same capacity.

Pierlot and his Foreign Minister left France in August 1940 after the Vichy Government announced that it had broken off relations with their exiled regime. Before being admitted to Spain they spent five days on the French side of the Spanish border. The day they were admitted, permission to travel in Spain was revoked, and the Belgian officials slept in a meadow between the two countries for three nights. Upon their second admission to Spain they managed to get to Gerona, where they were interned for several weeks in their hotel despite protests by the State Department of the United States and the British Foreign Office. On October 11, 1940 it was reported that Pierlot and Spaak had been arrested in Spain at the request of Nazi agents, but less than two weeks later they turned up in London after a dramatic escape from Spain to Portugal.

In London Pierlot and Spaak joined Albert de Vleeschauwer, Minister of Colonies, and Camille Gutt, Minister of Finance. The four Ministers set to work reconstructing the Belgian Government and preparing to have it direct Belgian participation in the War through the colonies. They had already been recognized by the British Government as the official Belgian Government and had pledged themselves to carry on the War on the side of Great Britain and other "shadow governments" allied with her until victory was won. They pointed out that there were still nearly a half million tons of Belgian merchant shipping afloat, and that the Belgian colonies and territories, with their European and native populations of more than thirteen millions, were rich in deposits of copper, tin, and oil.

In September 1941, broadcasting on the same program with King Haakon VII of Norway['40], Peter II of Yugoslavia, Premier Sikorski['40] of Poland, Jan Masaryk of Czechoslovakia, and heads of other exiled governments, on the occasion of the second anniversary of the outbreak of the War, Pierlot said that Belgium counted on assistance from the United States. "We are making war because we want peace, not the peace of submission and shame, but peace with independence and honor."

In July 1942 Pierlot visited the United States on his way to the Belgian Congo. This was his second visit to America; his first had been in 1910. He told Americans that most of the population of Belgium was still in favor of King Leopold and that the King had declined cooperation with the Nazis and had refused to form a fascist Belgian Government. He told the American press, too, that the Belgian resistance had been splendid despite privation and punishment. "More civilians have already been shot in Belgium by the Germans in this War," he reported, "than during the four years of the Kaiser's occupation."

Reporting on current Belgian participation in the War, Pierlot said that the Colonial Army in the Belgian Congo was completely mobilized and that Belgian air squadrons in England had "as many pilots as at the beginning of the War." In addition there are trained and equipped Belgian motorized and infantry units, merchant ships flying the Belgian flag, and small Belgian warships and mine sweepers in the British Navy. He told the American press that America was directly interested in the defense of the Congo not only because of its valuable raw materials, but also because it is a channel of communication for the United States Armies proceeding to the Middle and Far East.

After visiting the Congo, Pierlot returned to London, where in 1943 he is continuing to direct the exiled Belgian Government's share in the war effort. He is married to the former Mlle. Dekinder and has seven children.

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International Who's Who 1942

PIERSON, LOUISE (JOHN) RANDALL 1890- Author

Address: b. c/o Simon & Schuster, Inc, 1230 Sixth Ave, Rockefeller Center, New York City; h. 932 Ocean Front, Santa Monica, Calif.

"Living with you and those kids," said Louise Randall Pierson's first husband, as he announced he was moving to the Yale Club, "is like living with Fannie Brice in a den of lions." His wife, who was "temperamentally a cross between a dynamo and a tornado," agreed. She got herself a new husband, Harold Pierson, a "Robin Hood in plus fours," whose specialty was a sword dance executed with his trousers rolled up to his knees. Life with Harold became something like "a pinwheel in a high wind."

Mrs. Pierson tells all about it in her autobiography, *Roughly Speaking* (June 1943). It is dedicated to her family, "who laughed when I sat down to the typewriter. They didn't know I was going to write a book."

Clifton Fadiman '41 has described it as "a highly spirited autobiographical failure story written as though it were the most important of success stories." Wrote John Chamberlain '40: "What it chiefly proves is that energy is attractive for its own sake. . . Mrs. Pierson also has punch, pep, zingo, adrenalin, and an excess of Vitamin B." Rose Feld called it "the story of social and economic changes in American affairs over a half century, and their effect on a New England 'native' who refused to take life lying down." Said *Time*, a little more gingerly: "The 332 pages of neat, small print, marred by an affected breeziness and curiously false conversational passages, nevertheless make up a lively, candid, sometimes exasperatingly interesting book."

As for the author herself, "when someone told her she had written 'the Case History of an Intuitive Extrovert,' she winced for a second and then boomed her approval." She has received a lot of fan mail since the book, a best seller, was published. "The letters she likes best are the long, challenging autobiographical outpourings from women readers. 'You think you've been through something,' they begin. 'Wait till you hear about *my* life. . .'"

The book really began through some correspondence in 1940 between Mrs. Pierson, an ardent Rooseveltian, and Arthur Krock '43 of the New York *Times*. Something conservative Krock had written "got up my nose," as Mrs. Pierson put it. So she sat down and dashed off a note to him. "It was definitely not a fan letter. It included a pen-portrait of Mr. Krock that was not calculated to make him vain. Mr. Krock replied, somewhat bitterly, with a request for a photograph of Mrs. Pierson with some suggestions of how well she had retained her own youth and charm." Then Louise Pierson really let go. "You are an honor, sir, to the old school tie," she wrote. "This is no time to sit on your *status quo*. Don't try to resurrect the dear dead past. Tell the truth if it cuts like a sword."

The author of *Roughly Speaking* put in some autobiographical truths of her own; Mr. Krock turned over her letters to Simon '41 & Schuster '41, who sent her a check and told her to write them a book—any book—at her own discretion. "I was born in 1890 on Adams Street, Quincy [Massachusetts] and went to the First Unitarian Church where I sat over the bodies of John Adams and John Quincy Adams." Her own ancestors were pretty good, too. Grandfather Randall was "lost climbing Mont Blanc," and Grandfather Manthano Pickering, of Spanish descent, was a graduate of Bowdoin. The Randalls were very well off. "Our house," her father said, "was our castle. 'And a pretty damned good one at that.'" The house had so many rooms it took five Finnish maids to keep it clean; there were stables, gardens, lavish food. "If there's anything I hate it's good plain cooking," said her father. When Louise was twelve he died, and after the estate was settled her mother was left with two girls to bring up on a yearly income of $600.

LOUISE RANDALL PIERSON

Louise Randall didn't mind the descent to the proletariat. As Fred, the hired man, said to her: "You're a tough nut. Anybody that tries to shove a curb bit between *your* teeth'll lose a finger." But when mother and daughters took an old farmhouse in Cohasset, Louise had to do the cooking and most of the other work, since her sister "had a habit of getting nervous when anybody asked her to shake a leg," and "took lessons in Repose." Mother's accounts were soon overdrawn—it took a lot of money to "do over" an old farmhouse—so they decided Louise should go to college because "an education was an investment."

Accordingly she entered Simmons College, Boston, where "I wanted to learn new and radical things, like business law and touch typewriting. I thought I was entering the front-line trenches in the glorious battle for the emancipation of women." The dean, however, disapproved of so ardent a pioneer spirit, and Louise had a good many chastening interviews in the dean's office. She was graduated from Simmons in 1910, and marched off to New Haven to begin life as a career woman. Her first job was that of research secretary to a Yale professor, but the professor's wife didn't like, among other things, the openwork yoke of her shirtwaist. So in 1911 she got a job as a stenographer at the Fore River Shipyard, at $15 a week. She also got to know quite a few of the Yale boys, among them one Rodney, "who was six feet two, tailored by Brooks Brothers, and had won six Latin prizes at Yale." In 1912 she followed him to New York, where he had a job in a bank, and they were married.

(Continued next page)

PIERSON, LOUISE RANDALL—*Cont.*

The young couple took a "modern" apartment uptown. There was "a field with three goats munching grass outside our bedroom window." But it was "the deadly, unbroken monotony of our life that got me." Later they found a house in Larchmont, New York, where her first child, Barbara, was born in 1913. During the next three years Louise Pierson had three more: John, Rodney, and Louise. She really wanted nine—but her husband's bank salary was small, and in order to help make ends meet she decided to write. Her first attempt, a satire on banking for *Banker's Magazine*, lost her husband his job. Then the War came, and Rodney got a job with another bank as their representative in Russia. When he returned they moved to Armonk, New York (1916), where the mother of "four bundles from heaven" really went to work to win the War. "I piled the kids in the back of the old Ford, sold $63,000 worth of Liberty Bonds, had the first war garden, took a census, turned up the supposedly safely interned crew of a German liner, and cast my vote for Charles Evans Hughes '41. I admired Wilson's mind but I couldn't stick those notes."

The children, however, were turning out to be "little savages" because of a free and easy upbringing, so it was decided to send them to a progressive school at Scarboro. There they proved to be "anti-social." The trouble was they were really "four little potential leaders." They reported that the most important thing they learned was: "You have to back out of the presence of kings." Soon after this they were stricken with infantile paralysis: the three oldest recovered completely, but young Louise had thereafter to walk with crutches. Upon recovery, the older boys were sent to old-fashioned private schools.

Mrs. Pierson's hair had turned white, but she entered Scarboro community activities with gusto. She joined the National League of Women Voters, after a fling at the "little theatre"; once Eleanor Roosevelt '40 came to tea. On learning that Mrs. Roosevelt had five children, besides doing a lot of other things, Mrs. Pierson was so envious that she told her husband she'd give up her activities and stay at home "if she could have another baby." But when she immediately took on more activities the long-suffering Rodney gave up, and they were divorced.

In 1924 she was married to Harold Pierson, whose motto was: "Let's go places and do things." She decided that "life with Harold would be fun, but complicated." It was. In 1925 her fifth child, Frankie, was born. For a while "money flowed like water." They bought several cars, a big greenhouse, even a yacht. Soon they were "overextended" on the greenhouse, but the children discovered they could make a bit of money selling things at a roadside stand. The stand developed into a real eating place, The Flower Tub, "so crazy" the customers liked it. The Piersons, however, soon lost greenhouse, Tub, and home simultaneously. Harold was versatile, and obtained an airport mechanic's job. Mrs. Pierson also went to work again—on the Bridgeport *Herald*. Then came the market crash of 1929, and the Piersons found themselves jobless and broke. They thought it would be romantic to take a little house on Cape Cod, where Harold knew of an ice cream parlor he could run. When the season opened they turned it into the Ship Ahoy Grill and Night Club. (According to the "natives," it was an "insane asylum.") Again they were penniless, and had to sell it and, after finding themselves mixed up with gangsters in a policy racket, they fled to New York.

The depression was at its worst. None of the Piersons could get work, and for five days they lived on onion sandwiches. Harold made a desperate effort to sell vacuum cleaners; then he got a WPA job. They bought a Stutz automobile; shortly afterward Harold got a pink slip. Then Mrs. Pierson tried her hand at job getting, and for a time managed a grill in a New York hotel; there were "spotters," and she lost the job. However, "I was tired of working just to get money. I wanted to do something that really counted," she says. So she went to work with the Women's Division of the Democratic National Headquarters. Mostly it was dull: she and her daughter Louise were the "only ones really for Roosevelt '42; all the rest were just Democrats." When Roosevelt was elected the Piersons were happy. The boys were both working their way through college and doing all right, too.

When Harold got a "supercolossal" job as superintendent of planting at the World's Fair the Piersons were on the way up again. They had a lot of fun making money on the side running an illegal parking ground. By the time that job was over the War broke out, and Harold (a Canadian veteran of the First World War) was ready to go over and sign up with England at once. But it seems he couldn't, and, after an interlude as a resort overseer in the Adirondacks, Harold went to work, in 1940, in the Bendix plant in Philadelphia.

Mrs. Pierson worked, too—for eight months as a reporter on the Philadelphia *Record*, doing human interest stories about the men and women in the local war industries. She was for fighting the Axis from the start: When Secretary of State Hull '40 referred to "the so-called Free French," she wrote addressing him as "the so-called Honorable Cordell Hull." It was about this time that she started her autobiography after a lengthy correspondence with Arthur Krock.

When *Roughly Speaking* was published Warner Brothers wired her an offer of $35,000 for the film rights. The telegram continued: "Will you also accept a contract as consultant at $300 a week, with ticket both ways and expenses?" Mrs. Pierson wired back: "Three hundred a week not enough. Need new toothbrush." She was a bit anxious for awhile. Warner Brothers wired back: "How about $500 then?" She answered: "O. K. That will do for toothbrush and new hair-do, too." The Piersons set off for Hollywood, Harold getting a transfer to the Bendix plant there. "He was really longing to play himself in the motion-picture version of *Roughly Speaking*," his wife said. Bette Davis '41 is to star as Mrs. Pierson in the film. Louise Pierson herself hoped they'd "let me play my mother." Her younger daughter, Louise, left her ticket-selling job in a Philadelphia railroad office to go to the Coast with them. Her eldest son, John, is a medical officer on a destroyer; the youngest, Frankie, is training to be a paratrooper.

"Handsome, white-haired, and dark-eyebrowed," Mrs. Pierson favors black for her dresses, and she "got her weight down to 128 while waiting for her book to be published." "Then I gave up and started eating again." When she left for Hollywood her sister Elinor asked, "You aren't going to take that suitcase you bought at the five-and-ten to Hollywood, are you?" The suitcase went; so did "a black evening dress with a few moth holes in it." Said Mrs. Pierson: "This is an occasion I've been saving up for these last twenty years!"

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PINTNER, RUDOLF Nov. 16, 1884—Nov. 7, 1942 Professor of education at Teachers College, Columbia University since 1921, widely known as a psychologist; directed many surveys in his field and wrote a number of scientific works.

Obituary

N Y Times p51 N 8 '42

PLAISTED, FREDERICK WILLIAM (plā'stəd) July 26, 1865—Mar. 4, 1943 Governor of Maine from 1911 to 1913, the first Democratic Governor elected in the State since his father left the office in 1882; like his father, was editor of *The New Age in Augusta*, a weekly; held other public offices.

Obituary

N Y Times p17 Mr 5 '43

POLETTI, CHARLES July 2, 1903- United States Army officer; former Lieutenant Governor of New York

Address: b. c/o War Department, Washington, D. C.; h. 40 W. 77th St, New York City

The first son of Italian immigrants to have held office in an American state as Lieutenant Governor and Governor is young Charles Poletti, whose career exemplifies his own strong faith in American democracy. In April 1943 Poletti received a commission as a lieutenant colonel in the Army. He was assigned to the civil affairs division of the chief of staff section on military government of the occupied countries, and went to North Africa to serve on General Eisenhower's '42 staff. Thus the former Governor of New York started another career in the personnel of AMG, the Allied military government system for territories liberated from Axis control. Today, as senior civil affairs officer in Sicily, Poletti "has a directive to abolish Fascism. . . Since the Fascist structure permeates every phase of Italian life, that is tantamount to creating a new form of government." Poletti acts also as liaison officer between the military governor, General Sir Harold R. L. G. Alexander '42, and the Italian people.

LT. COL. CHARLES POLETTI

Having grown up in a small Vermont town where his father was a granite cutter in the stone sheds, Charles Poletti "learned at first hand in a tough school the problems of the poor and underprivileged." He was born on July 2, 1903, at Barre, Vermont, the son of Dino and Carolina (Gervasini) Poletti. His father came from Piedmont, Italy; his mother was a peasant girl from Lombardy. From these Italian-born parents "he learned personal integrity and honesty. He learned to have no fear of hard work. He acquired a zeal and joy for a job well done." Poletti himself has written that "my background is like that of innumerable other citizens who believe in America as the land of free opportunity for all. In our home near the stonecutting plants we had several workingmen as boarders. During my high-school days I was proud to share with them a common bond because I was working too—on a farm, in a bakery, and as a salesman for the cooperative grocery and produce store operated by the stonecutters."

Encouraged by his high-school principal, young Poletti decided to go to Harvard University. He was an exceptional student, winning scholarships that helped to pay his tuition. "I also sold newspapers, waited on tables, tutored, and in summers worked on cattle boats." He was graduated in 1924 with a B. A., POLETTI, CHARLES—*Continued*

summa cum laude, and was elected to Phi Beta Kappa, having majored in political economy, political science, and history. At Harvard he came under the influence of the late Professor Frank Taussig, an outstanding economist, who advised his brilliant student to take up law, with which foundation he could later pursue more theoretical studies in political economy. While still at college he was also deeply impressed by the writings of President Woodrow Wilson; he became, too, an admirer of Governor Al Smith, in whom he says he saw an object lesson in American democracy. "I liked his record as Governor," said Poletti. "I liked the way he was fighting for improvement of the conditions of the common man. It was Al Smith and Woodrow Wilson who made me a Democrat."

After receiving his B. A. Poletti won, in a nationwide competition, the Eleanora Duse Scholarship and went to the University of Rome (1924-25). In 1928 he studied at the University of Madrid, perfecting his Spanish as well as his Italian. He then returned to Harvard, this time enrolling at the Law School, where he continued to pay his way by tutoring and taking students on European trips in the summer. He won his LL. B. in 1928, and immediately found employment with the legal firm of Davis, Polk, Wardell, Gardiner & Reed, of which John W. Davis, Democratic candidate for President in 1924, was a member.

While serving with this firm Poletti was also the legal assistant of the St. Lawrence Power Development Commission (1930). Of this project he has more recently written: "The St. Lawrence seaway and power development is our greatest single asset. The danger to America from a world at war demands prompt action. Completion of the project would add tremendously to our ability to out-produce those to whom we stand opposed." As counsel to the Democratic National Committee in 1932, Poletti began his public career. This led to his becoming counsel (1933-37) to Herbert Lehman '43, Governor of New York.

In 1937 a vacancy occurred in the State Supreme Court, and Governor Lehman appointed Poletti to fill it. Six months later he was elected as the candidate of all parties for a full fourteen-year term. But Charles Poletti did not choose to be shelved in this assured position, with its $25,000 annual income. He stepped down to risk his chances at the polls for the office of Lieutenant Governor at $10,000 where, he said, he "could render more valuable service." While he served as Lieutenant Governor of New York during the ensuing three years, Poletti kept his eye alertly on national and international developments. He was outspoken in urging defense against Nazi and Fascist propaganda in the United States and called for a "campaign of education to stress what democracy really means. . . American citizens, be they first generation or descendants of the founders of our country, can have no divided allegiance."

Governor Lehman designated Poletti in July 1940 as coordinator of the various activities and plans of the State for national defense "to avoid conflict of authority" and speed the preparedness program. Shortly before this appointment Poletti announced that he had resigned from the National Lawyers Guild, because he understood that some members of the Guild "were more interested in Communism than anything else." In his 1940 Columbus Day address he said: "We must strengthen our democracy by preserving the ideals of liberty and justice and tolerance that are its very cornerstone. Each one of us, no matter of what racial strain, has a great responsibility to keep his thoughts and actions thoroughly American."

Early in 1941, as defense coordinator for the State, Poletti decried the fact that there were 150 idle plants in New York State which, he said, should be used for war work before the Federal Government invested money in new factories. He also urged manufacturers to cooperate in the State's program of vocational training of skilled workers and to "avoid racial discrimination in selecting their employees." In February 1941 Poletti, as special counsel to the New York firm of Diamond, Rabin, Botein, and Mackay, represented the American Society of Composers, Authors, and Publishers in a series of negotiations with the United States Department of Justice in Washington. At the time, he was under fire for accepting legal fees for work extraneous to his job as Lieutenant Governor, and a bill was introduced in the State Legislature prohibiting New York's four elected state officers from engaging "in private activities for pecuniary gain."

By the spring of 1942 the state defense coordinator was more optimistic over the progress of the war program. The State, he said, "is producing its quota of materials and soon will go over its quota along all lines of production for war." He declared, in a further address, that "obstructionists and defeatists" should not be elected or re-elected to public office. "It is to labor and all other liberal Americans that we must look for constant vigilance against the isolationists."

With the November elections of 1942 approaching, Governor Lehman spoke out strongly in favor of Lieutenant Governor Poletti as his successor. Lehman expressed confidence that Poletti "could win the endorsement of the American Labor Party without much difficulty." Poletti, in an interview, said that he had always been an enthusiastic New Dealer, and that he believed there should be a working agreement between the Democratic and American Labor Parties. In August 1942 James A. Farley, Democratic state chairman, appointed Poletti to draft the party platform of the state convention. "Political observers interpreted this to mean that Poletti would be renominated by the convention for re-election to his present office." He was. In the November election returns Poletti's opposing candidate, the late Thomas W. Wallace, who rode in on the victory of Thomas E. Dewey '40, the Republican gubernatorial candidate, defeated Poletti by only 20,000 votes.

However, upon Herbert Lehman's assumption of his new post as United States director of foreign relief, the defeated Lieutenant Governor became Governor of New York State—to hold the job for a month until Dewey's inauguration. And things were not dull in Albany during December 1942. "We must carry on and make decisions in the month of December as we would in the month of March," said the new Governor. To meet the growing food shortage he issued orders that all acres available, and all State farms, increase production of products so as to make State institutions "more nearly self-sufficient as to food supplies." Upholding his lifelong stand against race prejudice, he ordered a thorough investigation of the "desecration and destruction" of Jewish religious property at Lake Placid and Saranac Lake.

But Poletti soon found himself in difficulties with New York's conservative press. On December 19 he had paroled fifteen state convicts, twelve on the recommendation of the State Parole Board. The other three, however, were freed without the Board's recommendation—among them Alexander Hoffman, a C. I. O. official who had been sentenced to four to eight years on an attempted arson charge. Hearst's *Journal American* and the anti-New Deal *Daily News* "poured huge black headlines on Poletti." Westbrook Pegler '40 led the chorus: "Of late it seems that a card of membership in the traitorous organization known as the Communist Party or a record of affiliation with avowed traitors of this group is one absolutely safe certificate of immunity." In his defense Poletti said: "I was advised that Hoffman enjoyed an excellent reputation as an honorable citizen. . . I acted honestly and I believe courageously on the basis of the facts submitted to me." *Time* Magazine, however, commented that Poletti had "pulled a first-rate political boner."

In general Poletti's leadership during his few weeks as Governor won high praise. On his last day in office he presented a program of social legislation which was to be used as the Democratic Party policy in the future. "Some saw in Poletti's move an intention of putting himself forward as titular party leader with an eye to prospects in 1946." The program called for the creation of a "Beveridge '43 Commission" to recommend social security plans for post-War years. Among the agenda items were: state health insurance; extension of benefits for unemployment insurance; funds for construction of low-rent housing projects; ten million dollars for financing the care of children in war-caused emergencies; prohibition by law of any discriminatory advertising for hiring; development of the St. Lawrence water power resources under state ownership; lowering the voting age in New York State to eighteen years.

After Dewey's inauguration Poletti was jobless for three days. On January 4, 1943 he reported for a new job as "special assistant" to War Secretary Stimson '40. The exact nature of his duties was "confidential." However, since Poletti had only a few days previously broadcasted an appeal to the Italian people to throw off the yoke of Mussolini '42, commentators predicted that he was "being kept in readiness for the collapse of Italy in the War." On April 18 it was revealed that he had received a commission as a lieutenant colonel, and had been assigned to the civil affairs division of the section on military government of occupied countries. On July 18 Allied Headquarters in North Africa reported that Poletti was serving there as senior civic affairs officer of the AMG. On that same day General Sir Harold R. L. G. Alexander, as military governor of Sicily "and adjoining islands," dissolved the Fascist Party and annulled all discriminatory laws based on race, color, or creed. The power of the Crown was also "suspended" during the period of military occupation. All officeholders except political leaders were required to continue to perform their duties under the direction of AMG officers, even though most of them were members of the Fascist Party, but it was emphasized that Fascist ringleaders would be punished. AMG officers followed so closely after the assault troops that in one instance Poletti found himself the only American in a town captured only a few minutes before. He made a speech to a mass of people crowded around City Hall and explained there would be no difficulty if they obeyed the military regulations. "They applauded and cheered as I drove away. It was just like a political meeting back home."

The job confronting the AMG in Sicily was, however, tremendous; and few situations could be solved as simply as in Poletti's anecdote. There was the problem of the great monopolies that had run Italy's industrial structure under Mussolini—would AMG come to terms with them? There was the problem of the Fascist labor and corporative organizations —these were abolished in September and a "free labor movement" substituted, but at the same time the provisions of the existing contracts between workers and employers continued, subject to revision based upon investigation conducted by the provincial labor office. And, most immediate of all, there was the problem of using Fascist personnel—a practice deeply resented by anti-Fascist Italians. As Herbert L. Matthews '43 pointed out (in explanation, not criticism), "What often happened in effect was that the Fascist label is removed, but the same men carry on the same functions." Undoubtedly the Sicilians realized as well as Matthews that, though "theoretically the people of Italy will have their chances to choose their own form of government when the time comes . . . it takes only a little cogitation to realize that AMG's activities between now and then will profoundly affect her mechanism and the choice of leaders through which the new government will take form." When in October, in a speech at Palermo, Poletti said Italy must oust her Fascists from office before she could enjoy full freedom, *La Parda* wondered how this speech jibed with the decisions of the Allied Advisory Council.

Like many another citizen now in military service, probably Poletti's hardest task to date was leaving behind a comfortable, happy family life. "Mrs. Lieutenant Governor" has stood heart and mind with her husband throughout his career—and at the same time pursued an active one for herself. As Jean Knox Ellis from Buffalo, before her marriage (June 1934) she had been graduated from Vassar College and was writing fashion copy for several New York department stores. There are three attractive young Polettis: Carla Knox, Charles Ellis, and Joanna Shattuck. It has been said that Mrs. Poletti "reminds one of Mrs. Frank-

POLETTI, CHARLES—*Continued*

lin D. Roosevelt ['40], not in physical appearance so much as in carriage, graciousness, and a general impression of achievement." While in residence at Albany she did work for her college, of which she is a trustee, and was in charge of educational work for the Women's Democratic National Committee. She also carried on a radio "political debate" program, *Opposing Views in the Campaign*, with Mrs. Preston Davie, GOP supporter.

While their father was at home the Poletti children held a large share of his attention: he took them to the zoo and for rides on ferryboats and busses. On week ends the family went to the John Shattuck farm near Elizabethtown, New York to fish, pick berries, and feed the farm livestock. The Polettis had their own cottage, where Mrs. Poletti did "the Governor's" secretarial work. Poletti never found much time for most forms of recreation. He had played squash, rackets and tennis during his school days; he rarely played golf. He "doesn't care much for the theatre, movies, or professional sports"; but he does like to read. He "isn't fussy about his food" and dresses conservatively, except for an occasional elegant necktie. His "sturdy frame, dark wavy hair, lustrous brown eyes, and exuberant vitality and gaiety" are inherited from his father. Mostly he finds recreation in the enjoyment of the work he happens to be doing. As Mrs. Poletti has put it: "I cannot tell what the future will bring forth, but I am sure it will be exciting. Life with Charles could never be anything else."

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POLING, DANIEL (ALFRED), REV.

(pō'ling) Nov. 30, 1884- Clergyman; editor; author

Address: b. Baptist Temple, Broad and Berks Sts, Philadelphia, Pa; h. 2315 N. Broad St, Philadelphia, Pa.

"War is not holy. War is the sum of man's inhumanity to man. But there are holy causes. Freedom is holy." With these words from his book, *A Preacher Looks at War* (1943), Dr. Daniel Poling, president of the International Society of Christian Endeavor, takes his stand on the issues involved in the Second World War. Author of some sixteen books, editor of the *Christian Herald*, a monthly publication with a 250,000 circulation, prominent lecturer and clergyman and one-time Prohibition candidate for the governorship of Ohio, rugged, energetic Dr. Poling is now engaged in a crusade against what he characterizes as "immoral and unchristian" pacifism, writing: "Let the Church have no blessing for war, but shame upon us as churchmen if we have no blessing for our sons and no blessings for our Governments who, in the presence of war, defend with their very lives our holy things."

Daniel Alfred Poling was born in Portland, Oregon, November 30, 1884, the son of Oregon pioneers, Dr. Charles Cupp and Savilla (Kring) Poling. For seven generations there had been clergymen in the family, so it was small wonder that young Daniel was attracted to the pulpit. At the age of eleven he listened spellbound to a campaign speech by the silver-tongued William Jennings Bryan and then shook hands with the great orator. Profoundly impressed by this incident, Poling resolved to make preaching his career, little dreaming that years later he himself would be described as a "Bryanesque" figure. He preached his first sermons in neighboring evangelical churches while he was still a college sophomore. Poling's college activities were not confined to studies and sermons, however. When he received his B. A. from Dallas College, Oregon, in 1904, he was president of his class, captain of the football team, and a diving, track, and boxing champion.

His "muscular Christianity," as his vigorous religious program has been called, stood him in good stead during the early years of his career. Besides doing graduate work at the Lafayette Seminary in Oregon, Dallas College (M. A. 1906), Ohio State University (1907-09), Albright College (LL. D. 1916), and Defiance College (Litt. D. 1921), and serving as a delegate to the Prohibition National Conventions of 1904, 1908, and 1912, Poling was working as pastor, author, and social worker. He moved to Canton, Ohio, in 1905 when he was appointed pastor of the Navarre Evangelical Church there. In 1906 he preached at the Grace Evangelical Church in Canton, and on September 25 of that year married Susan J. Vandersall. (She died in 1918, and a year later Dr. Poling was married to Lillian Diebold Heingartner.)

Dr. Poling launched his political career in 1912 when he was Prohibitionist candidate for the governorship of Ohio. Although he was actually four years too young to hold the office of Governor, he campaigned vigorously, touring the state in an automobile, with a cornettist to attract crowds, and speaking seven times a day for fifty-nine days. He lost the election, but his work was not entirely in vain, for he "raised the state's Prohibition vote 150 per cent." Poling continued his struggle for Prohibition, stumping the country in campaigns covering every state in the Union. He wrote extensively in support of the cause, publishing the first of his many works, *Mothers of Men*, in 1914, and was elected temporary chairman of the 1916 Prohibition National Convention.

When America entered the First World War, Dr. Poling volunteered for overseas service in the YMCA. He went to France with the American Expeditionary Forces. "With the American soldier he lived and roughed it from the port of entry to the front line, sharing his hardships and seeing things at their best and at their worst." *Huts in Hell* (1918) is his account of life with the A. E. F., and for his glowing tribute to the American soldier he was personally thanked by Secretary of War Newton D. Baker.

Poling remained in Europe after the War doing special relief and rehabilitation work. Then, under the auspices of the Prohibition Education Commission he made speeches in England, Scotland, and Wales.

In 1923 Dr. Poling was ordained minister in the Reformed Church in America and was invited to become the pastor of New York City's famous Marble Collegiate Reform Church. It was from the Marble Church that Dr. Poling began his popular radio talks. Informal, sentimental, and down-to-earth, these talks won him a nationwide reputation, and they were later published in three volumes, *Radio Talks to Young People* (1926); *Radio Talks* (1927); and *Youth and Life* (1929). During this period he also found time to write four novels: *The Furnace* (1925), a blood-and-thunder story of a strike in a steel mill; *John of Oregon* (1926), a fabulous story with a Paul Bunyanesque hero, intended for teen-age readers; *The Heretic* (1928), of which one reviewer wrote: "Though sentimentally mawkish and unconvincing, it is quite evidently honestly meant"; and *Between Two Worlds* (1931), a life of Jesus from the visit to the Temple to the Resurrection. On this book the New York *Times* commented: "Dr. Poling writes with force and vigor. His material is always handled with taste and reverence."

Since 1925 Dr. Poling has served as president of the World's Christian Endeavor Union. The Christian Endeavor Societies, of which there are now some 80,000 throughout the world, were organized in 1881 with the purpose of promoting "an earnest Christian life among members, to increase their mutual acquaintance, to train them for work in the Church, and in every way to make them useful in the service of God and their fellow men."

As president and as editor of the *Christian Herald* and the *Christian Endeavor Quarterly,* Dr. Poling has become one of the leading figures in American religion. In his editorials he is the champion of youth, constantly asserting his faith in young people: "Modern youth is incurably religious even though he may deny the fact for the moment, by deeds as well as words." He was, of course, an outspoken foe of repeal of the Eighteenth Amendment and headed the allied forces for Prohibition. In 1931, however, when the quarrel between the "wets" and the "drys" was reaching its heated climax, Dr. Poling shocked some members of his own faction by announcing that he wished "to dispel the popular impression that the holier-than-thou spirit pervaded the Prohibition movement." He wanted, he said, "to divorce Prohibition from religion and morals and make it a business proposition."

While Dr. Poling was on one of his round-the-world Christian Endeavor visitations in 1936, the Temple Baptist Church in Philadelphia asked him to become their pastor. This was no simple decision for the Temple Church to make, for Dr. Poling was not a Baptist, but a member of the Dutch Reformed Church. The entire question of Christian unity (defined as "the removal of sectarian restrictions so that any Christian may be received into membership without being rebaptized") was involved. Dr. Poling was eager to receive the appointment. "He was strongly impressed by the overtures of the pulpit committee and seemed to see in the Philadelphia parish an opportunity for a ministry worthy of his powers." Finally he agreed to be rebaptized and he has been the Temple Baptist Church pastor ever since.

REV. DANIEL POLING

With the attack on Pearl Harbor and the subsequent entry of the United States into the Second World War, churches of all denominations met to decide whether the War was "just and righteous." At the Northern Baptist Convention in Cleveland, early in June 1942, Dr. Poling took his stand at the head of the "interventionists." Poling, who, in the words of *Time* Magazine, "can usually sway any meeting to his will," proposed a resolution calling for "defeat of the Axis, the restoration of sovereignty to enslaved people, and the triumph of freedom and democracy." In spite of the persuasiveness of his oratory, the "pacifists" won out, and the resolution was defeated.

Reverend Dr. Poling was not discouraged and continued to fight for church support for his seven-point peace program, first proposed in July 1941. His plan calls for "American support of a world agency for the administration of world affairs, police power to administer the agency, open economic frontiers, collective responsibility for the administration of colonies and mandates, establishment of higher living levels everywhere, a coalition peace commission representing all political faiths, and cancellation by America of war debts." This program has been endorsed by the International Society of Christian Endeavor, representing some 4,000,000 members throughout the world.

Early in 1943 Dr. Poling's son, Army Chaplain Clark Vandersall Poling, died heroically in the sinking of an Army transport during the North African campaign. Young Chaplain Poling (along with three other chaplains of

POLING, DANIEL, REV. *-Continued*

the Protestant, Catholic, and Jewish faiths) gave his lifebelt to a soldier who had none. The four chaplains went down with the ship. Dr. Poling's book, *A Preacher Looks at War,* is dedicated to his son's memory and was written for "Christians who find it difficult to reconcile their faith with participation in the War." In the fall of 1943 Dr. Poling left the United States for a visit "to religious leaders and chaplains in Egypt, India, China, Australia, and other areas" and to the armed forces serving there. As in his visit, early in 1943, to England and North Africa, he represented the Christian Conference on War and Peace, and, in addition, sent back articles to the *Christian Science Monitor* and the *Christian Herald.* He returned in December with a prediction that American servicemen, now on foreign soil, would control practical affairs in the United States for the next fifty years at least. "Right now they grow impatient when people talk about details of the post-War world," he said. "But they're fighting to insure at least a fair hope that their children won't have to fight. They're going to have their say in industry and politics. And they're not going to be taken over by any group; they'll do the taking over."

A "husky, clear-eyed six-footer," Dr. Poling has received many honors, including the Boy Scout Silver Buffalo Award and a humanitarian award from the Pennsylvania Eastern Star. He holds a D. D. from Hope College (1925); an S. T. D. from Syracuse University (1927); a D.D. from the University of Vermont (1934); an LL. D. from Temple University (1937); and a D. D. from Phillips University (1939). Interested also in philanthropic work, Dr. Poling is a director of the Penney Foundation and of the Bowery Mission in New York City. Although he heads one of the largest religious organizations in the world, he still likes to think of himself as a plain-spoken preacher. "His proudest description of himself is that he is a man of the people."

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POOLE, FRANKLIN OSBORNE Sept. 3, 1872—Feb. 6, 1943 Librarian and general manager of the Association of the Bar of the City of New York; authority in the field of law library administration; helped edit third supplement to Poole's *Index to Periodical Literature;* member of famous New England family which contributed Poole's *Index* to the library profession.

Obituary

N Y Times p19 F 8 '43 por

POST, ROBERT P. 1911—Feb. 26, 1943 Correspondent and journalist; member of the London Bureau of the New York *Times;* killed in bomber crash while covering American raid on Wilhelmshaven, Germany; announcement of his death made by the International Red Cross on August 11.

Obituary

N Y Times p1 Ag 12 '43

POUND, SIR (ALFRED) DUDLEY (PICKMAN ROGERS) Aug. 29, 1877—Oct. 21, 1943 Admiral in the Royal Navy; First Sea Lord and Admiral of the British Fleet since 1939; "the ablest of British admirals since Lord Nelson"; died shortly after his return to England from the Quebec Conference; see sketch 1941 Yearbook.

Obituary

N Y Times p17 O 22 '43 por

POWERS, JAMES T. Apr. 26, 1862—Feb. 10, 1943 Comedian, light-opera singer, and former matinee idol, whose stage career covered fifty-five years; author of *Twinkle Little Star* (1939), autobiography; oldest member of the Players Club; original name James T. McGovern.

Obituary

N Y Times p19 F 11 '43 por

POZNER, VLADIMIR (pōz'nėr) Jan. 5, 1905- Journalist; author

Address: b. c/o Maxim Lieber, 545 Fifth Ave, New York City

Free-lance journalist, author, and scholar, Vladimir Pozner belongs to that younger group of articulate Frenchmen who used their pens to fight Fascism before the Second World War and who were mustered into uniform to fight for democracy when the Second World War began only to find themselves betrayed after a year of inaction. Pozner "left Paris the day the Germans entered it, crossed the Loire three times, repaired his car on the tracks of a railroad, and pursued imaginary parachutists near Vichy." During the two last weeks of the retreat Private Pozner drove "4,000 miles without a map." He managed, however, to avoid personal annihilation and eventually to come to the United States, where he could take up his pen again in the struggle.

Vladimir Pozner was born in Paris, France, the son of Russian Jewish parents, Solomon and Esther (Sidersky) Pozner, on January 5, 1905. He was educated at the Sorbonne, from which he received his licencié-ès-lettres degree in 1925.

Pozner never considered any career but a literary one for himself and the next fifteen years after graduation, except for his service with the French Army, he spent as a free-lance journalist and writer. He visited England and the United States several times and traveled extensively on the continent. Besides contributing to numerous French and European journals he wrote for many American periodicals, including *Travel, The Nation, New Republic,* and *Harper's.*

Pozner has written considerably about his travels, under such titles as "Main Street through French Eyes" and "Three Strategic Ports of Europe." He has interviewed such notables as H. G. Wells and George Bernard Shaw. The majority of his articles published abroad, however, deal with Fascism and related subjects. In "Pogroms for Profit," published in *The Nation* in 1939, he accused the Nazi leaders of absorbing Jewish businesses into their own personal enterprises instead of turning them over to the "Aryan" people as their propaganda had promised. In "The Cagoulards Continue," an article published in *New Republic,* Pozner accused the French police of knowing of the continuance of this Fascist organization but doing nothing about it. "The reasons for this silence can only be guessed at," he wrote. "It is alleged that even more important personalities . . . among them a former Premier—are involved. It is also charged that the British Tory Government, under the pretext that civil peace must be preserved in France at any cost, has intervened in behalf of the CSAR leaders. And it is still a matter for conjecture whether the police will discover the missing twenty-five tons of munitions, or wait until it is too late to forestall their use against the French people."

Pozner is the author of seven books, three of which have appeared in English as well as French. His first work was an anthology of contemporary Russian prose in French (*Anthologie de la Prose Russe Contemporaine,* published in 1929). This was followed by a distinguished critical study of contemporary Russian literature, *Panorama de la Littérature Russe Contemporaine,* also published in 1929 with a preface by Paul Hazard '41. In 1935 *Tolstoï Est Mort* appeared. This was a connected narrative by Pozner which included telegrams sent to and from Astapovo (now Tolstoi) from October 31 to November 20, 1919 relating to the Russian novelist's illness and death. This work was based on V. I. Nevskii's collection of new material on the death of Tolstoi.

In 1937 *Le Mors aux Dents* appeared; the following year it was published in the United States under the title *Bloody Baron* and in England as *White Despot.* This is a "fictionized biography of a Russian White general [Ungern] who gained considerable notoriety and a reputation for unbelievable cruelty and despotism in Siberia in the days of the Russian revolution." "I dare say there is some truth, some propaganda, more sensationalism in this tour de force so candid on the surface," F. T. Marsh wrote in *Books.* "Ungern, there can be no question, was some sort of mad man. I don't believe that the author has been able to come near him or to his subject matter." The Boston *Transcript* found that "fact and fiction have been skillfully combined to make an entertaining story." Some of the critics found it somewhat shocking, others found it "a perfect book for those who like to sup on horrors." They agreed that Pozner "offers more than a dash of genuine style in addition."

Les États-Désunis (The Dis-United States) appeared in 1938, but did not have an American edition. This book was described by *Travel* Magazine as "distinguished for its vivid pictures of American life and for its understanding of those basic national characteristics and problems which so frequently bewilder the ordinary European traveler."

VLADIMIR POZNER

In the summer of 1939 Pozner's class was called to the colors and for a year he "vegetated" in his artillery depot. "Then in six weeks he saw a lifetime of warfare, and then France fell." Armed with an obsolete revolver and no bullets, he had driven an army car. He was demobilized with the rest of the Army and he fled from France to North Africa, visiting Oran, Casablanca, and Rabat. From Tangier he flew to Lisbon and from Lisbon he went to New York in January 1941.

In New York Pozner began work on a novel depicting his experiences in the French retreat in the last days before the occupation and the fall of France. Published in the United States simultaneously in English and French, it appeared in 1942 as *Deuil en 24 Heures,* and as *The Edge of the Sword.*

The Edge of the Sword is concerned "not with the fate of the privileged folk who lost their privileges, but with the soldiers who lost their regiments and the families who lost their homes. This is the motivating theme of his book. Shuttling from the Belgian Front to the exodus from Paris and finally to the region of the Loire where the last stand was to have been taken," Pozner followed the fortunes of various men from one scattered regiment. He wrote about what he saw: "Senegalese unloading their rifles against the Stukas; a baby born in the woods; women prostituting themselves for a can of gasoline; lost tanks haunting the countryside in search of the enemy; regiments abandoned by their officers; and—always—the common people of France, soldiers and civilians alike, 15,000,000 of them, jammed along the highways."

(Continued next page)

POZNER, VLADIMIR—*Continued*

Edge of the Sword was enthusiastically received by critics. Virgilia Sapieha wrote in the New York *Herald Tribune*: "Pozner believes in the men who rode the tank, in the men who drove the trucks, in the stubborn, fleeing families. He believes in the plain folk of France and in their final victory." Marianne Hauser said: "His story possesses the authentic ring of Habe's '43 new book and the moving directness of Hans Sahl's poems about the French debacle." Lon Tinkle, writing in the *Saturday Review of Literature,* found that Pozner's style had a "hard agate-like brilliance" and an "oblique approach . . . reminiscent of Ernest Hemingway." "In mood this volume is neither lyric nor epic," he wrote, "but dramatic, sometimes with an overtone of Olympian humor; and its emphasis is not political, but narrative. As narrative it is a virtuosic performance." Alexander Kendrick, writing in the Philadelphia *Inquirer*, called it "the best novel yet to emerge from this war." Kay Boyle '42 was also enthusiastic. "I do know that I want to miss nothing that Pozner writes from now on. The quality of truth is alone a rare enough thing, but when this truth is set down by a gifted and subtle stylist we are getting very close to the best that literature can give. I have read the book with satisfaction and with love."

Besides favorable professional criticism, the New York *Post* reports, Pozner received many letters from Frenchmen praising the book. One wrote: "You have succeeded in putting it all into your book, everything we had felt and thought, cursed and hoped. I feel I must thank you in the name of all those who were there with us for this sort of revenge . . . that your book offers us."

As soon as *The Edge of the Sword* was in the publisher's hands Pozner began work on a second novel, *First Harvest,* which appeared in April 1943 simultaneously in English, French, and Spanish. *First Harvest* (*Les Gens du Pays*) is the story of the Nazi occupation of a hamlet on the coast of Brittany or Normandy. Concerning the authenticity of the background, Pozner wrote to his publishers: "I have known the Channel Coast from Pas-de-Calais to Finistère since I was a child."

In this novel a Bavarian private disappears from the French coastal village where he is stationed and is later found, neck broken, at the foot of a cliff. Ten hostages are taken from the villagers, innocent of his death and plotting only to save their grain from the Nazis. How a young girl who knows the truth discovers what she must do and carries out her resolve provides the climax to the story, which is prefaced by Goethe's words: "Concerning the French I have not the slightest anxiety; they stand so high in the perspective of world history that their spirit can no longer be subdued in any way."

Some American critics were not too kind to *First Harvest.* "Rich in character studies of Nazi soldiers, Gestapo functionaries, French villagers, *First Harvest* is a dismal, moral tale of average literary merit," wrote the critic for *Time.* Clifton Fadiman '41, writing in the *New Yorker* said: "Well-written, capably engineered," but "the theme, the people, and the treatment are the sort that is beginning to appear standardized. The author leans so far backward to make his Nazis believable that they end up by sounding almost sentimentalized, if that is possible." Alfred Kazin in the *New Republic* said that the book "is more competent than most anti-Nazi novels of its kind," but "glossy and empty. . . His France tells me as little as Steinbeck's '40 *Norway.*" On the other hand, F. C. Weiskopf wrote in the *Saturday Review of Literature*: "*First Harvest* is a moving, powerful, and beautifully written novel." And E. M. Olcott commented in the *Library Journal*: "Characters are drawn with humor, tenderness, and real understanding. . . Will be popular."

While working on *First Harvest* Pozner contributed frequent articles to the Fighting French Press. As soon as the manuscript was in his publisher's hands, however, Pozner decided to contribute more actively to the American war effort and obtained a position with the Kaiser '42 shipyards on the West Coast. In April 1943 he was awarded a Guggenheim Fellowship.

Vladimir Pozner was married to Ida Liebmann in 1937. He has two daughters, one from a previous marriage. His elder daughter is still in Europe, but his younger daughter and his wife accompanied him to the United States and in 1943 were with him in California. Pozner is above average height and very slim (he is five feet eleven inches tall and weighs 145 pounds). He is a personable, dark-complexioned young man.

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PRATT, WILLIAM V(EAZIE) Feb. 28, 1869- News commentator; retired United States Naval officer

Address: b. Newsweek, 152 W. 42nd St, New York City; c/o Navy Department, Washington, D. C.; h. 33 W. 51st St, New York City

On active duty in United States Naval service for almost forty-five years prior to his retirement in 1933—and again in active service for several months in 1941—Admiral William V. Pratt rose from the ranks to become (in 1929) commander in chief of the United States Fleet. Admiral Pratt has been serving on the home front in recent years, particularly as a Naval strategist conducting a weekly column, "War Tides," for *Newsweek* Magazine.

William V. Pratt was born in Belfast, Maine on February 28, 1869, the son of Nichols and Abigail Jane (Veazie) Pratt. He was appointed a Naval cadet from the 3rd Congressional District of Maine in September 1885 by the Honorable S. L. Milliken. Having completed the course at the Naval Academy in 1889, he was assigned to duty on the U. S. S. *Atlanta.* He was commissioned an ensign on July 1, 1891, and seven years later he was promoted to lieutenant (junior grade).

He served successively on the U. S. S. *Chicago, Philadelphia, Petrel, Lancaster,* and *Annapolis.* During the Spanish American War he was attached to the U. S. S. *Mayflower*, the prize steamer *New Foundland,* and the U. S. S. *Newark.* Later he served on the *Bennington, Monadnock, Indiana, Kearsarge;* then as navigator of the *Newark,* as executive officer of the *St. Louis,* and as executive officer of the *California.*

Admiral Pratt was married to Louise Johnson on April 15, 1902. The couple have one son, William Veazie Pratt, Jr.

From January 1911 to June 1913 Pratt was at the Naval War College. He was then ordered to duty as aide on the staff of the Commander of the Torpedo Flotilla Fleet, and on the U. S. S. *Dixie* with additional duty in 1914 in command of the *Birmingham.* In November 1915 he was ordered to the Panama Canal Zone for duty and the following year he was again at the Navy War College.

During the First World War, Pratt, with the rank of captain, was assigned in 1917 to special temporary duty in the Office of the Chief of Naval Operations, where he served until May of that year. He was then assigned to the Office of Naval Operations, and in August 1918 was appointed assistant to the chief of Naval Operations. In December 1918 he had the honor of accompanying President Woodrow Wilson to Europe. For his services during the war years he was awarded the Army Distinguished Service Medal and the Navy Distinguished Service Medal with the citation: "For exceptionally meritorious service in a duty of great responsibility as assistant to the chief of Naval Operations."

After the War, from January 1919 to October 1920 Pratt commanded the battleship *New York.* He then served as commander of the Destroyer Force, Pacific Fleet. His next duty was as a member of the general board, on which he served from 1921 to 1923. During the Limitation of Armament Conference in Washington, D. C. (1921-22) he also served as a member of the Technical Staff of the United States as technical expert general.

From 1923 to 1925 Admiral Pratt was in command of Battleship Division Four, Battle Fleet; and in 1925 he returned to duty with the general board, where he was on duty from June until September. He was then appointed president of the Naval War College. In 1927 he was made commander of the Battleship Divisions, Battle Fleet, with the rank of vice-admiral. In June 1928 he was commissioned commander in chief of the Battle Fleet with the rank of admiral. A year later he succeeded Admiral Henry A. Wiley, now on the retired list of the Navy, as commander in chief of the United States Fleet with the rank of admiral.

Succeeding Admiral Charles F. Hughes, Admiral Pratt became chief of Naval Operations on September 17, 1930. In that year he also served as adviser to the American delegation at the London Naval Conference. Three years later, in 1933, he was transferred to the retired list of the United States Navy. On January 6, 1941, because of his experience in Naval service and his value as an expert strategist, he was again put on active duty, but on July 15, 1941 he was returned to inactive status.

ADMIRAL WILLIAM V. PRATT

Admiral Pratt's careful analyses of Allied and Axis sea strategy in his column in *Newsweek* have been appreciatively followed by many readers. He is a staunch defender of the value of sea power in the winning of the Second World War, and he believes that the campaign against the submarine menace will be won—through the aid, however, of air power coupled with that of seacraft. When not following Naval operations, Admiral Pratt takes up his favorite hobby, gardening, his specialty being roses. For recreation and sport he likes golf, baseball, and football.

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Newsweek 15:8 Ja 1 '40 por
Who's Who in America 1942-43

PREZAN, CONSTANTIN (pre-zän' con-stan-tin') 1861(?)—Aug. (?), 1943 Field marshal of the Romanian Army; hero in the First World War, when he stopped the German offensive at Marashti and Marasheshti; appointed field marshal by King Carol '40 in 1930.

Obituary

N Y Times p11 Ag 28 '43

PRICEMAN, JAMES, pseud. *See* Kirkland, W. M.

RACHMANINOFF, SERGEI V(ASSILIEVITCH) (räн-mä'nē-nôf ser-gā') Apr. 1, 1873—Mar. 28, 1943 Celebrated Russian pianist, composer, and conductor; leader in music world for past fifty years; best known for his Second Symphony in E Minor, the piano concertos in C Minor and D Minor, the *Rhapsody on a Theme by Paganini,* his piano preludes, and certain of his songs; often appeared in concerts in the United States and abroad and played with The Philadelphia Orchestra, the London Philharmonic, the Moscow Philharmonic, and the Boston Sym-

RACHMANINOFF, SERGEI V.—*Cont.*
phony Orchestras; had resided in the United States since the Russian Revolution.

Obituary

N Y Times p1+ Mr 29 '43 pors

RAMEY, HOWARD K. 1896(?)—Apr.(?), 1943 Brigadier general and commander of the 54th Bomber Command of the 5th United States Air Force; reported missing in action somewhere in the Southwest Pacific.

Obituary

N Y Times p4 Ap 3 '43 por

RAMÍREZ, PEDRO P(ABLO) (rä-mē′rās) Jan. (?), 1884- President of Argentina

Address: Casa Rosada, Buenos Aires, Argentina

General Pedro Pablo Ramírez, who succeeded General Arturo Rawson as President of the new Argentine Government which took power in June 1943 through a military coup, has little in his background which would indicate democratic sympathies. He was born in January 1884 at the Plata River port of La Paz (a meat-packing center) in Entre Ríos Province. His father, who has been variously described as a chief of police and as a prosperous merchant, secured for him an appointment to a military school in Buenos Aires at the age of seventeen. A classmate of Arturo Rawson there, he was trained under General Luis Villanueva, a conservative officer of the old Prussian school. He was graduated as a 2nd lieutenant in 1904 and in 1910 was promoted to the rank of 1st lieutenant in the cavalry. The next year he was sent to Germany to complete his studies, from 1911 to 1913 serving in Kaiser Wilhelm's famous Fifth Hussars. He was joined in Germany by his sister, who married a German. Today his nephew is fighting in the Nazi forces.

In 1913 young Ramírez returned to Argentina, where he specialized in cavalry tactics, and advanced in rank from captain to colonel and finally to general. In September 1930, after spending two years as chief of the mobilization plans of the Argentine Army, he joined General José Uriburu in the uprising against the liberal Irigoyen regime—a revolution "directed against a system, not a party," according to Uriburu. As a reward for Ramírez' services Uriburu named him chief of the general staff of the information services and the next year sent him to Rome as military air attaché in the Argentine Embassy so that he could observe Mussolini's '42 new Army. Ramírez returned to Argentina in 1932, however, to take over the command of the 2nd Cavalry Brigade. He also returned in time to witness the turning back of Uriburu's military dictatorship to the civilians; Uriburu, though frankly a Fascist, had been so sure of his popular support that he had announced an election, in which he was unexpectedly defeated. Ramírez later declared in a published letter that the "revolutionary" aims of the revolt had been lost because the Army had given back its power too quickly.

During the next decade General Ramírez occupied cavalry and staff posts, in 1937 becoming a brigadier general with the 1st Army. But apparently he had not lost sight of the aims of the Uriburu revolt, aims which his stay in Italy must have helped to crystallize. According to John W. White, he helped to organize the Milicia Nacionalista, later known as the Guardia Nacional, the vanguard of Argentine Fascism, which is now said to be 600,000 strong. A "minimum program of action" to bury democracy in Argentina was formulated, published in pamphlet form, and distributed among the members of the Nationalist militia throughout the country. When the militia came to power all three branches of the democratic state—executive, legislative, and judicial—were to be dissolved. Uriburu's Fascist revolution was to be carried on until democracy was supplanted by a corporate state, similar to Mussolini's Italy. All political parties were, of course, to be abolished. The vote would not be the right of citizens but would be bestowed according to economic functions. Jews and Communists were to be "handled with a maximum of energy." Education was to be along military lines, the military training of children to begin in the primary grades. The program was not only anti-labor but also anti-foreign, and particularly anti-United States.

It was not until November 1942, however, that General Ramírez found himself in a position to help carry out these proposals. At that time President Castillo '41 was persuaded by some of the General's associates to appoint Ramírez to the post of War Minister, from which General Juan Tonazzi had just been forced to resign because of his sympathy for the Allied cause. At the time Ramírez was described as a close personal friend of Castillo and as an opponent of his chief rival, the pro-Allied General Agustin P. Justo, who was to meet his death in 1943. White says that the next month the Guardia Nacional joined with the Uníon-Nacional Argentina to form the first totalitarian party of the country, the party of the Recuperación Nacional. At the same time Ramírez began to reorganize the Army, appointing General Rawson commander of the cavalry—the post which he himself had formerly held. It was noted with some astonishment that on the annual Army promotion list of December 30 nearly all of his appointees to key military positions were considered United Nations sympathizers, although at least one was notorious for his pro-totalitarian beliefs.

Castillo's policy of "neutrality" in the Second World War, a policy which actually favored the Axis, was creating much restlessness in Argentina—and not only among radicals and democrats. The Army leaders watched the Brazilian and Chilean Armies getting lend-lease aid from the United States with envious eyes. The great landowners saw Argentina pointedly omitted from the list of nations participating in the food conference at Hot Springs in May 1943. And, as Axis fortunes took a turn for the worse, it became increasingly apparent to Argentines of all classes that some outward support must be given to the cause of the United Nations if Argentina were not to be left far behind. It was true that the odds in the coming election of September 5 were heavily in favor of Castillo's hand-picked candidate, Robustiano Patrón Costas, who, though an extreme conservative, seemed to be less attached to "neutrality" than Castillo; but he would not be able to take office until February 1944, probably too late to recoup Argentina's prestige.

Such was the situation that laid the ground for the Army revolt. Nationalists who wanted an immediate break with the Axis in order to get lend-lease aid, irrespective of the nature of Argentina's domestic regime; pro-democrats who opposed both Argentina's "neutrality" and Castillo's repressive domestic policies; pro-Nazis who feared that Costas would be less sympathetic to the Axis than his predecessor; native Fascists, with the models of the Vargas '40 and Trujillo Molina '41 regimes before them, who wanted to see an executive in power who they were sure was capable of coping with any possible resurgence of democracy—all were against the President. They could not have all been of one mind as to the policies of the regime that would succeed Castillo's, it was true. General Rawson, co-leader in the revolt, was described by most sources as pro-Allied; Ramírez had reportedly made some pro-Axis statements in the past.

Castillo, according to *Newsweek*, had some warning as to what was coming when on May 18, 1943 General Ramírez warned him in a Cabinet meeting that the poorly equipped Argentine Army was determined to secure aid from the United States even if it meant drastic changes in Argentina's neutrality policy. According to *Newsweek*, too (Ramírez denies this), Castillo later learned that Ramírez had been invited to head a third party ticket as a Presidential candidate in opposition to Costas and demanded that the General leave his Cabinet; Ramírez promptly departed for military headquarters, where the forces under Rawson were mobilizing for a march on Buenos Aires. In any case, on the eve of Costas' formal nomination by the Conservative Party, Castillo rejected an ultimatum from Rawson demanding his resignation and made a plea for assistance to his 1st Field Artillery. The plea was futile, and not many hours later the President and his Ministers hurriedly abandoned the Casa Rosada and fled the capital on a mine sweeper. Resistance was so ineffective that Rawson and his Army were able to stroll into the Casa Rosada at 2:40 in the afternoon of June 4, and a flock of unsigned handbills were soon being distributed saying that a democratic revolution was taking place and that the Rio de Janeiro pact, including a rupture with the Axis, would be fulfilled. Rawson was proclaimed President of the new Government, which was at first described as "provisional"; Ramírez, who had been ousted by Castillo, was to be his Minister of War.

Rawson himself may or may not have been sincere, but if this was a "democratic revolution" his new Cabinet showed no signs of it. Its only civil members were two well known Rightists, one of whom, José Maria Rosa, was connected with the Nazi newspaper *El Pampero*, which supported the new Government from its very first day. Among the first actions of the new Government were the dissolution of Congress, an order to the police to suppress any "pro-Communist" statements, and the suppression of *La Hora*, a pro-Soviet newspaper. Neither *El Pampero* nor *Cabildo* (another pro-Nazi newspaper) were touched. Rawson's only pro-Allied move was a verbal message to the diplomatic corps of the American republics that he intended to maintain friendly relations with American states and to comply with international agreements.

GEN. PEDRO P. RAMÍREZ

On June 7, after the Argentine public had begun to show signs of disillusionment and suspicion, Ramírez succeeded Rawson as President. He removed the two Ministers of marked pro-Axis sympathies from the Cabinet, among other changes, and, proclaiming democracy from the balcony of the Casa Rosada, pledged friendship toward the other American republics and neutrality "for the present" toward the rest of the world. Yet his Cabinet, which was also made up entirely of Rightists, and which included but one civilian, the man who replaced Rosa, made no move to undo the work of the last. The state of siege which had been decreed by Castillo in December 1941 was retained, and Ramírez threatened "very serious measures" against anyone who circulated reports that the situation was not "absolutely normal" —"attempts of that nature" being considered as "treason against the country." A *Christian Science Monitor* correspondent wrote that the new Government's repressive acts actually "exceeded anything imposed by the ousted Castillo regime under its 'state of siege.'" While Fascist leaders and institutions carried on their activities unmolested, more than one pro-Allied organization was closed down, more than one pro-Allied newspaper suspended, and a severe censorship was imposed which seemed to affect *Yanqui* correspondents most of all.

(Continued next page)

RAMÍREZ, PEDRO P.—*Continued*

Ramírez nevertheless won prompt recognition from other Governments. Brazil, Paraguay, Bolivia, and Chile quickly recognized the regime; recognition by the Axis nations followed. The United States, Britain, and Canada followed a "wait-and-see" policy for a few days. Then Ramírez banned the use of all code messages in international radio communications (after twenty-four hours during which such messages could be sent—a privilege which presumably allowed Axis radios to clear the accumulated business with their principals and to transmit information as to new arrangements for getting around the ban). His reward was quick. On June 11 the United States State Department issued its official acknowledgment, followed by a conference between United States Ambassador Norman Armour and Argentina's new Foreign Minister—apparently one of the most pro-democratic members of Ramírez' Cabinet, for Armour later described the conference as "a happy augury for Argentine-United States relations and consideration of problems of mutual interest." At the same time Great Britain and Canada also recognized the new Government. There were no indications that Allied lend-lease aid or economic help for Argentina would be forthcoming until Ramírez had shown more symptoms of anti-Axis activity, but Allied recognition of his anti-popular regime profoundly disappointed liberals.

By the middle of June the New York *Herald Tribune* was reporting that Washington itself believed that the palace revolution had been engineered mainly by pro-German forces who wanted to forestall the nomination and election of Costas. Ramírez' actions continued to contradict his promises. He promised that the military character of his Government would not be perpetuated and that the national Constitution would be reestablished in its entirety only a few days before he suspended the Presidential elections, banned the word "provisional" as applied to his Government, and removed from office the majority of provincial Governors, the heads of several governmental departments, and many other officials, in more than one case replacing them with outspoken pro-Nazis. The Governors had been elected by fraud, he said, and the department heads had been guilty of graft; before the Argentine political parties would be permitted to return to power they must clean out the corruption which he now called the chief cause of the revolt. On July 8 he was quoted by a Rightist newspaper as saying that he didn't intend to sever relations with the Axis "immediately" and that no elections would be held in the "near future." Finally he dissolved several important organizations which had been working for the United Nations, along with a branch of the Confederación General de Trabajo, on the charge that there had been an "infiltration of Communist elements" into them. At the same time German cultural and benevolent circles were ordered to close down, but it was charged that this was "apparently to create the impression that the new moves are not specifically anti-democratic," and it was pointed out that the treatment of Nazi groups was far milder than that of anti-Nazis. Several hundred secret arrests of liberals and Communists had been made by this time, it was also reported.

In September the United States State Department made public some notes exchanged by Secretary of State Hull '40 and the Argentine Foreign Minister Segundo Storni, in which Hull bluntly charged the Ramírez Government with permitting Axis espionage agents to operate on its soil and with having broken faith with sister Latin American republics by refusing to sever diplomatic relations with the Axis. Hull said that "vicious propaganda against the United Nations appears in publications . . . supported by subsidies from Axis sources," and allowed by Government decree to get supplies of newsprint at favorable prices. He refused Argentina's request for Lend-Lease aid and added that Argentina's attitude excluded her from all "arrangements . . . to solve post-War problems."

Another rebuke came from the United States on October 16, when President Roosevelt '42 denounced the Ramírez Government's ban on Jewish publications. The ban was lifted a few hours later, but two known pro-Fascists and one notorious anti-Semite were promptly appointed to Cabinet posts. Wholesale arrests of labor leaders, the suspension of the rights of meeting, organization, and strike, the intensification of anti-Communist and anti-Jewish agitation, the removal of Government critics from their posts, the emergence of a secret police resembling the Gestapo—none of these were exactly symptoms of a more anti-Axis orientation. And it seemed unlikely that Argentina would remain the only country in which Axis elements had their way. In December 1943, when an Army coup in Bolivia overthrew the Peñaranda '40 Government, it was revealed that the new Bolivian Finance Minister, Victor Paz Estenssoro, had visited Buenos Aires a few months before the revolution—to which the pro-Axis press in Argentina and elsewhere gave its open approval.

"Wiry, black-haired, tight-lipped," General Ramírez acquired the nickname "El Palito" (Little Stick) because of his short, stiff figure. He has a "motherly auburn-haired wife," who is named María Inez, three daughters, and a son, and he lives in the same second-story five-room apartment that he rented on Buenos Aires' Santa Fe Avenue in his subaltern days. When he became President he ordered no additions to military salaries, meaning that he must get along on his regular general's pay of about $125 a week. On all but state occasions he continues to drive his blue Plymouth sedan, and he immediately removed the No. 1 license plate from the Presidential Cadillac. According to *Time*, he "entertains freely, jokes continually, sneaks candy whenever he can get it, wishes there were more time to tinker with mechanical gadgets."

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RATHBONE, ELEANOR 1872- British Member of Parliament

Address: b. House of Commons, London, England; h. 5 Tufton Court, Westminster S. W. 1, London, England

A vigorous feminist, and a member (Independent) of Parliament since 1929, Eleanor Rathbone has fought during her long social and political career for various legislation on behalf of women. Her greatest victory in Parliament—and one which took a generation to win—was getting the Government to accept the principle of family allowances, with direct provision for the cost of child maintenance. She was actively engaged during the First World War in social reforms, and was a leader in the woman-suffrage movement. Social problems and needs rising from conditions during the Second World War have also been of especial interest to Miss Rathbone.

Of an old Lancashire family, Eleanor Rathbone is the daughter of the late William Rathbone, M. P., a prominent Liverpool merchant and philanthropist who initiated district nursing and several other reforms, and of Emily (Lyle) Rathbone, daughter of Acheson Lyle, the former Lord Lieutenant of Londonderry. She attended Kensington High School, then entered Somerville College, Oxford. She did not take part in games, sports, or social activities, but she was a serious student of political philosophy, intending ultimately to divide her time between philosophical writing and work for social reform. She received her M. A. and D. C. L. degrees at Oxford, and an LL. D. at Liverpool University.

Her career in social work started when she began to make inquiries into industrial conditions. Case work for relief societies led to an elaborate investigation, in 1904, of dock labor at Liverpool. Many of her proposed reforms, in a report which both employers and employees declared to be accurate and impartial, were accepted years afterward. At this time she also edited the *Memoirs* of her father, William Rathbone.

For several years prior to the last War Miss Rathbone, a member of the Independent Party, worked in Liverpool—in 1909 she was the first woman to be elected to the City Council. She served on the Council until 1934 and gained a good deal of experience concerning housing and hospital management. At this time, also, Miss Rathbone was an ardent advocate of woman suffrage, technically on the non-militant side, but a persistent worker in that cause. From 1920 to 1929, in succession to Mrs. Henry Fawcett, she was to serve as president of the National Union of Societies for Equal Citizenship.

During the First World War she was responsible for organizing the work of the Soldiers' and Sailors' Families Association in Liverpool. From that time on she continued her fight for feminist reforms, such as widows' pensions. She became a member of the executive committee of the League of Nations Union. With others she also initiated several bills which became law during the Baldwin Administration of 1925 to 1929.

ELEANOR RATHBONE

Believing more and more that the most urgent social need in Great Britain was better provision for mothers and children, Miss Rathbone wrote a book, *The Disinherited Family* (1924), a plea for direct provision for the costs of child maintenance through family allowances. At the time Sir William Beveridge '43 said: "There are few whose opinions the book will leave unchanged." In 1924 she stood unsuccessfully as Independent Parliamentary candidate for the Liverpool division, largely in the hope of stimulating such domestic reforms as had been called for in her book.

After reading Mayo's *Mother India,* Miss Rathbone became aware that millions of Indian mothers were suffering even more acutely than British women. With the hope that she might in some way help them she stood again, in 1929, for Parliament—this time with success—as Independent candidate from the Combined English Universities. In 1931 she went to India to confer there with national leaders. She published *Child Marriage: the Indian Minotaur,* in 1934. While the Act of 1935 was being considered she concentrated on securing a better status and more opportunities for Indian women.

Now well established in the House, Miss Rathbone carried on her work in domestic social reform as chairman of the Family Endowment Society and of the Children's Nutrition Council. The years just before the Second World War saw her active on behalf of Abyssinia, Spain, and Czechoslovakia. She was a member of the National Joint Committee for Spanish Relief. In January 1938 she wrote a short book, *War Can Be Averted,* which "contained many forecasts later verified." In 1940 appeared *The Case for Family Allowances,*

RATHBONE, ELEANOR—*Continued*

which helped instigate Parliamentary action on the family allowance issue.

Miss Rathbone was a prominent member of a deputation, in 1941, that called on Foreign Secretary Anthony Eden '40 to demand that the ban on women entering the diplomatic and consular service of Britain be removed. Among arguments advanced was that the United States, Russia, China, and other countries had women diplomats who had been most successful. Viscountess Astor '40, a member of the deputation, declared that "a woman is far more skillful than a man at wangling other men. That is what you want in a diplomat." Eden promised to consider the issue and to see the deputation again when he had done so. "The important thing," observed Miss Rathbone, accustomed to waiting years for reforms to materialize, "is that the door has not been slammed in our faces."

Since the outbreak of the Second World War, Eleanor Rathbone has been gravely concerned with the refugee problem. She has pressed unceasingly for larger and more generous measures for refugee aid and rescue. She has been active on committees to secure food for the starving Greeks; she has urged the freeing of political prisoners, especially those in Spain and North Africa. Her work on behalf of persecuted Jewry is well known. In January 1943 she was a member of an important delegation, headed by Arthur Greenwood '40, and representing both Houses of Parliament, meeting to confer with Ministers on what should be done for the relief of persecuted Jews in enemy-occupied countries. The group urged an immediate announcement that Britain would offer asylum to any Jews who escaped or were released from Axis countries. It suggested that colonies be opened for such refugees, and that the United States and Allied countries and dominions be asked to follow suit.

Eleanor Rathbone's own Parliamentary career has demonstrated her belief that women's contribution in politics consists mainly of two things. The first is the forcing of domestic social reforms which especially concern women and children, "more of which have been passed since women M. P.'s were elected than during the whole of the previous century." The second contribution derives from women's particular sensitiveness toward human suffering. Out of long experience, however, she has learned that even much-needed reforms take a long time. She used to tell younger women that, if they wished to secure reforms, they must combine "the methods of Bruce's spider, the giant Sisyphus, the Ancient Mariner, and the importunate widow." At the same time, it would be fatal if they became so boring that people fled at their approach.

Because her political faith "is an unquenchable belief in the ultimate goodness of human nature," Miss Rathbone has learned to be patient without falling into cynicism. She may lack fire and brilliance, but she is persistent. "She belongs to the bulldog breed, and once she gets her teeth into a matter she worries it until she eventually gets what she wants." She generally gets her point of view heard, although she is said to be no master of Parliamentary technique. Her major failing in this respect is a tendency to expand her supplementary questions into speeches.

"The firm lines of her mouth and chin, the glint in the eyes behind her half-spectacles, the set of her head—crowned by an ordered billow of whitening hair—the upright carriage which disguises her lack of height: all these speak of the fighter. There is nothing of the merely muddled benevolence of a Mrs. Jellby or the vague kindliness of the amateur of good causes." It is said that, in the House of Commons, Miss Rathbone's seat below the gangway has come to be a symbol "of an independence and integrity which have won her respect in all quarters. In her position in the House and her humanitarian aims, she recalls Wilberforce; and though she has not had advantages equal to those which Wilberforce enjoyed from his friendship with Pitt, her achievement will bear the honor of comparison. . . If the universities will continue to send men and women like her to Parliament, university representation will have fully justified itself."

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Who's Who 1943

RATOFF, GREGORY Apr. 20, 1893-
Film director; actor

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To see Gregory Ratoff directing a film is to deplore his loss to millions of film-goers who would perhaps be more intrigued and entranced by his antics than by the productions he directs. Fabulously eccentric, colorful in personality, exotic in speech, "Gregory the Great" sprawls inelegantly on the set, cigaret dangling from his mouth, slippered feet planted on an elevated block, and with the aid of his indispensable agate-headed cane (which serves as infant, lover, or enemy) blissfully lives and acts through each part as the great drama unrolls before him. In himself an almost incredible caricature of Hollywood directors, his grandiose mind works only in superlatives—his most confidential whisper is an earth-shaking roar, his most casual acquaintance a "genius" whom he "adores," his most commonplace remark a gory butchering of the King's English.

Communication with his fellow-man has not always been such a source of high adventure to Gregory Ratoff, for he has solemnly assured interviewers that when he acted on the stage in the country of his birth, Russia, he spoke "vitout an occent. Rossian I talk like a natiff, vitout any dialect." It was in Samara on April 20, 1893 that Gregory first saw the light of day. Since his parents could not agree on the career which would most fully utilize the talents of their promising offspring, young Gregory was prepared for several contingencies by a business education at the Imperial School of Commerce in Petrograd and a law course at the University of St. Petersburg. (His own early vocational yearning, which was completely ignored, was to be a physician.) After receiving his law degree Gregory asserted himself by enrolling at the

St. Petersburg Dramatic School, much to the alarm and chagrin of his respectable middle-class merchant family. "They ver disgusted vit me I should be an octor," he relates. "They said I vas a bomb" (pronounced by hide-hound conservatives, "bum").

Nevertheless he persisted in his choice and made his first professional appearance in *Mad Money* at the Malay Theatre in Petrograd. After several years of stage experience there and at the Imperial Theatre in Moscow, he allied himself with the Sineknikov Theatre at Kharkov, where a group of earnest young people were making stage history. It was at Kharkov that he met the ingenue, Eugenie Leontovich, who was later to become his wife. Their early meetings were far from romantic, however, for Ratoff was a nobody with prospects obscure while Eugenie was a magnet for masculine attention. In due time Miss Leontovich married one Paul Sokolikov, a prominent banker of the district. Far from being discouraged, Ratoff, fortified by the unblushing ego which has carried him through many a tight situation since, acted as best man at the wedding, at the same time informing the happy bride that she was making a distinct error in judgment, and would some day marry him.

When Russia entered the First World War the stalwart Gregory marched off as a soldier of the Czar, serving two years in the Army. (Until recently, he admits apologetically, his opinions were "White, darling [his customary form of address to a female interviewer], very White—the worst White that ever lived" —but they changed when the Nazis invaded the Soviet Republic. Then, along with every Czarist doorman and Imperial ballerina he knows, "I turned pink in five minutes.") He remained in Russia for a short time after the Revolution, playing for two months to Bolshevik audiences, then fled the country, traveling through Turkey, Greece, Serbia, and Austria before settling in Berlin in 1920. There he found conditions favorable for the establishment of his own Russian theatre, an enterprise enthusiastically supported by the expatriates from the East. While he was engaged on the development of road companies to amuse the provinces with the musical shows he produced, Ratoff received word that Eugenie Leontovich's husband and brother had been killed during the Revolution and that Eugenie herself was stranded. He immediately wired and asked her to fill a place in his company, an offer she was glad to accept.

The year 1922 was a fateful one for Gregory and Eugenie: it was then that Lee Shubert saw them playing at the Alhambra in Paris in *Revue Russe* and signed the entire company for an American tour. Contrary to Shubert's expectations, the *Revue Russe,* which opened at the Booth Theatre on October 5, 1922, was doomed to a short and unhappy life. Its failure did not prejudice the producer as to the actor's talents, however, as Ratoff appeared later in thirty-two Shubert shows. In 1941 what Ratoff remembered chiefly about the *Revue Russe* was his linguistic masterpiece: "I had von line to say in Anglish that I learned after they coached me t'ree weeks. I vould lean over the footlights ond say, 'Tall me confidahnshally, vere con I get a dreenk?' It vas prohibition here then, you see." With a great sigh he added, "I am still vanting a dreenk. Isn't it a coincidence?"

GREGORY RATOFF

On January 19, 1923 Gregory and Eugenie were married in Buffalo, New York, and they spent some months after that seeking roles which they could play together or separately. Finally their luck changed: Ratoff was cast as Count Sharntoff in *Blossom Time,* which opened at the Jolson in May 1924. Later appearances included the part of the Chancellor in *Castles in the Air* (1926); Carl Fink in *Tenth Avenue* (1927); Rinkleman in *Café de Danse* (1929); and, prophetically, the Stage Director in *Out of a Blue Sky* (1930). One of his biggest successes was in Joel Harris' *Wonder Boy* (1931) in which he played Phil Mashkin, president of the Paragon Pictures Corporation, an uncouth chap with a talent for ending up on the right side of a ledger. He played just one more stage role—in *Twentieth Century* (1932) at the El Capitan in Hollywood.

When Ratoff became a successful actor on Broadway he made every effort to establish the stage career of his wife, who was appearing in slight vehicles while she struggled to master the English tongue. He went the rounds of the managers' offices so often that as soon as he popped his head in the door he would be met by "Nothing for your wife today, Ratoff." Deciding that his strategy had been faulty, he commenced to speak of her only as Eugenie Leontovich, mentioned her European successes, and soon had several magnates springing at the bait. Later some of these impresarios—who still didn't realize she was Ratoff's wife—boasted of Eugenie as their discovery.

It was in 1932 that Ratoff's ebullient personality first dazzled the film colony when he appeared in RKO's *Symphony of Six Million.* His opinion of Hollywood is still that it is "movelous. Hollywood made me vat I am.

(Continued next page)

RATOFF, GREGORY—*Continued*

Ven I come to Hollywood the first time in 1932 . . . I don't know anythink about making pictures. They teach me everythink. They make me a man . . . the climate, the people, everythink there is vonderful." Nevertheless, in spite of his praise, he resented the fact that in the innumerable pictures he played in his role was always the same—that of a Jewish theatrical producer with a comic accent. (He appeared in such RKO films as *What Price Hollywood* and *Thirteen Women* in 1932 and *Professional Sweetheart* and *Headline Shooters* in 1933. In 1933 he also played in *I'm No Angel, Sitting Pretty, Girl without a Room,* and *Broadway through a Keyhole* for Paramount.) In an attempt to escape his fate he fled to England in 1934, and there, under contract to Gaumont-British, played the part of—a showman, Russian, Jewish, accented. Undaunted, but deciding that stronger measures were needed, Ratoff returned to Hollywood and asked Darryl F. Zanuck '41 to make him a director. "I vent to heem, and I say, 'Darryl, I don't vant to be an octor any more, I vant to be a director. He looks at me like I am crazy. 'You are an octor,' he says to me, 'you are vorth $2,500 a veek as an octor, but as a director, Gregory, you are only worth $500 a veek because you don't know anythink about directing.' I conwince heem that I am not crazy; I tell heem that I am an octor vorth $2,500 a veek because of my occent, but soon people vill get tired of it, and then maybe he vouldn't even be able to pay me $500 a veek, ond he listens to my logic."

The fact that earlier in his career Ratoff had produced and staged eight plays including *The Kibitzer* and *Candlelight* may have influenced Zanuck's decision, but at any rate 1935 found the former actor launched as a director—and making a phenomenal success of it, too. Among the films he has directed are *Rose of Washington Square* (1939); *The Great Profile* (1940); *The Men in Her Life* (1941); and *Something to Shout About,* with a Cole Porter '40 score (1943). In 1943, he says, he made his greatest picture and his worst picture—his greatest being *Song of Russia* and his worst being *The Heat Is On* with Mae West. Late in 1943 he was scheduled to produce *Bandwagon,* the Broadway show, as a big film musical, and to direct *When Irish Eyes Are Smiling.* "Part circus ringmaster, part classical artist, part high-pressure salesman, and part Coney Island barker," he puts on a good show. Said to be 220 pounds of "friendly volcano," the way he handles his cane is a Ratoff barometer, indicating storms or calm ahead.

"He says he hates noise, and his is the only closed set on the Columbia lot. He has a man hired just to yell, 'Quiet!' But 'quiet' applies to everybody but Ratoff; his tone of polite conversation is a shout. Excited, he sounds like a bassoon in distress—a bassoon with a thick Russian accent. Ratoff, however, is no show-off; he *is* the show. He originates ideas—and changes plot and dialogue while in production. He picks his own stars—sometimes from the ranks of the chorus, sometimes from among old actors. He teaches the dancers how to dance, the song writers how to write songs. And having been a well-trained character actor himself, he rehearses scenes until tempers snap and schedule keepers agonize."

It has been intimated that Ratoff wanted to be a director in order to give himself a chance to act. In *The Men in Her Life,* in which he made his debut as producer-director, "Loretta Young, in the starring role, enters the film as an awkward, ignorant girl of sixteen, and during its action matures to the age of thirty and to the status of a great and dazzling figure in the world of the theatre. Therefore Ratoff was a girl of sixteen and a star of thirty, to say nothing of being a handsome young female at several way points. He was also all three of the romantic interests in Miss Young's life, her theatre manager, her duenna, her infant daughter, and a great many other people." In spite of all this, "he finishes on time, and his box office is invariably 'terrifeec.' So Hollywood once again tells the plump director he is wonderful. Ratoff merely twirls his cane. 'In theese business,' he booms confidentially, 'you are either vonderful or hongry.'"

Not content with being a mere actor-director-producer, Ratoff has written original scenarios for a number of films, including *The Great Flirtation* (1934); *This Woman Is Mine* (1935); *Café Metropole* (1937), in which he also appeared; and *You Can't Have Everything* (1937). By 1937 he had a three-way contract as writer, actor, and director. In spite of his huge Hollywood salary, on August 30, 1932 he filed a petition in bankruptcy at Los Angeles, listing liabilities as $38,994 and assets as $10,976. Since his salary was $1,000 a week at that time, Bankruptcy Referee Rupert Turnbull, hearing the plea on January 28, 1933, decided that a man and wife earning such salaries as did the Ratoffs could not seek discharge of debts—particularly when the record showed recent Christmas presents of a $1,750 diamond ring to the wife, and a $350 diamond-studded cigaret case to the husband.

Ratoff's life with Eugenie has been complicated by the fact that she has often played in corners of the earth farthest from his. In the early days, when she was playing in New York and he in Chicago, they used to fly to Pittsburgh for week-end meetings. At that time there were reports of an impending divorce based upon the incompatibility of their careers, but the rumors came to nothing. Eugenie gained her own success in such roles as *Grand Hotel* (1930); *Candlelight* (1930); *Twentieth Century* (1933); and *Tovarich* (1935). In 1943 she was one of the three feminine stars of the hit play *Dark Eyes,* for which she shared script credit with Elena Miramova.

Gregory Ratoff is a naturalized American citizen (1936) and a Greek Orthodox Catholic. Far from being content to rest on his laurels, he has of recent years become increasingly interested in the prospects for film-making in New York. As he explains it, even in Hollywood it is impossible to go on location now because of the planes overhead. Moreover, "ofter you feenish a day's vork in Hollywood, vot is there to do? Go to a prize fight? I don't go for those things. Here in

New York there are the opera, the Philharmonic, all kinds of concerts, they are necessary for an artist. Onfutunately, there are not those things in Hollywood. My frand, I tell you, the owtomobiles, the svimming pools, the big houses on the heels, they don't help an octor. Those things will make an artist soft. A person needs a little rain in his life, a little cold as vell as varmth." In 1941 he had his plans made—money, actors, stories, technical workers all set up. He needed only a little municipal cooperation—and he was sure that he would get it. "I am dyink to meet the Mayor," he said, and an interviewer commented, "There is a meeting that should be recorded in sound and pictures." But apparently the plot is still thickening. Although in February 1943 Gregory Ratoff Enterprises, Incorporated, with offices listed in New York, was chartered at Albany, the directors denied having any "particular purpose" in mind for the time being.

Now a free-lance director, Gregory made his debut as an *Information Please* expert in 1943 without moving from Hollwood. While the New York experts raised their hand in response to Fadiman's '41 questions, he rang a little bell when he wished to talk, thus cueing Fadiman and the engineers—who heartily wished that they worked on another program. His implausible accent won the hearts and applause of the radio audience—and a series of return engagements.

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RAY, TED 1877(?)—Aug. 27, 1943 British golf champion; toured the United States with Harry Vardin; won the British open golf championship in 1912 and the American open championship in 1920; famous for his niblick shots; given name Edward Ray.

Obituary

N Y Times p39 Ag 29 '43 por

REDWAY, JACQUES WARDLAW May(?), 1849—Nov. 6, 1942 Noted geographer who was the author, among other works, of the *Manual of Geography*, widely used textbook; also known as a meteorologist and historian.

Obituary

N Y Times p15 N 7 '42 por

REICH, NATHANIEL JULIUS Apr. 29, 1882—Oct. 5, 1943 Egyptologist; scholar of Semitics; Hungarian-born, he studied at the universities in Vienna, Strassburg, Berlin, Munich, and Oxford; worked on demotic papyri and ancient stone inscriptions; came to the United States in 1922 and taught at Johns Hopkins University and Dropsie College in Philadelphia.

Obituary

N Y Times p23 O 6 '43

REID, MONT R(OGERS) Apr. 7, 1889—May 11, 1943 Head of the department of surgery at University of Cincinnati College of Medicine; received first Matas Award in vascular surgery in 1934; author of many articles.

Obituary

N Y Times p25 My 12 '43

REINHARDT, MAX (rīn'härt) Sept. 9, 1873—Oct. 31, 1943 Theatrical producer; won fame for his European productions of *The Miracle*, *Everyman*, and *Oedipus Rex*; former director of the Deutsches Theatre in Berlin; forced to leave Germany in 1933, he came to the United States the next year to produce *A Midsummer Night's Dream*, first in the Hollywood Bowl and then on the screen for Warner Brothers in 1935.

Obituary

N Y Times p17 N 1 '43 por

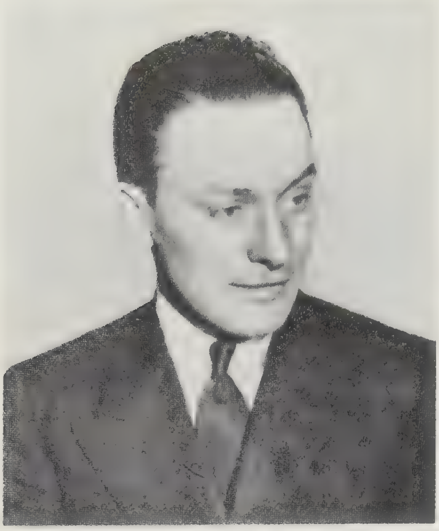
RESTON, JAMES B(ARRETT) Nov. 3, 1909- Journalist; author

Address: b. c/o New York Times, Savoy Hotel, London, England

"An exceedingly able young man, esteemed by his colleagues as one of the outstanding newspapermen of his generation," according to Wallace R. Deuel '42, James Barrett Reston, author of the book *Prelude to Victory* (1942), was born in Clydebank, Scotland, on November 3, 1909, the son of James and Johanna Grace (Irving) Reston. The boy attended the Vale of Leven Academy in Alexandria, Scotland, from 1914 until 1920, when his parents came to the United States. They later became citizens and he automatically became a citizen through their naturalization. They came to Dayton, Ohio, where he was educated in the public schools. In 1928 he entered the University of Illinois and in 1932 was graduated.

Immediately after his graduation from college the young man got a position as a reporter on the staff of the Springfield (Ohio) *Daily News*. He held it until 1933, when he left for work in the publicity department of Ohio State University. The following year found him publicity director of the Cincinnati Baseball Club. That same year (1934), however, he left publicity work to return to journalism, joining the staff of the Associated Press in New York City as a sportswriter, and later becoming a theatre columnist. On December 24, 1935 he married Sarah (or, as she is better known, Sally) Jane Fulton.

In 1937 the Associated Press sent Reston to London, where he had "the novel assignment of covering major sports events in summer and the Foreign Office in winter." He worked for the Associated Press until 1939, when he became a reporter on the London bureau of



JAMES B. RESTON

the New York *Times*. In 1941 he left England and returned to the United States to work at the Washington, D. C., bureau of the New York *Times*. At Washington he specialized in diplomatic and foreign affairs.

For nearly two years in Washington Reston "watched his countrymen repeating the mistakes that the British had made before going to war. For six months after Pearl Harbor he watched them repeating most of the British mistakes before Dunkerque, while all the time implying that they were wiser in battle than the British would ever be. Finally, Mr. Reston boiled over. The steam condensed and he called it *Prelude to Victory*." The book appeared in the summer of 1942. "This is not a book," the author states in the preface, "so much as it is an outburst of bad temper against careless thinking; bureaucratic officials; selfish 'special groups'; irresponsible citizens, newspapers, and politicians; people who think wars don't really settle anything; people who want 'to get back to normal'; people who think time and money are on our side; and people who are afraid to win because of post-War problems. In short, it is an outburst of temper against anything and anybody who is concentrating on anything but winning this War."

"The book," Reston asserts, "is written because of a profound conviction and a very real fear. The conviction is that we got into this War because we underestimated the price of freedom; the fear is that we shall lose the War unless we clear out of our minds several fundamental illusions which are minimizing our effort." The theme of the book is that "we cannot win this War until it ceases to be a struggle for personal aims and material things and becomes a national crusade for America and the American Dream."

"The interests of the state and the individual in this country," Reston concludes in the book, "are not incompatible. For while it is true that every man must in this crisis sublimate his own personal interests in the interests of the state, while it is true that he must make many great and fundamental sacrifices, it is also true that the only hope of personal satisfaction in this age of sorrow is in making those sacrifices willingly and without reservation. There are honor and dignity and true simplicity to be found in the service of this great nation in the hour of its trial. There is, on the other hand, nothing but unhappiness and despair for those who will not look forward and upward and who insist on crying for an age that is gone. We must see both sides of China's word *crisis*. We must defy the *danger* and welcome the *opportunity*. We must strengthen the things that unite us and remove the things that divide us. We must look forward to the future with faith in each other and in the rightness of the American Dream. For that is the Prelude to Victory."

"This," wrote Deuel in the New York *Times*, "is a brilliant and altogether admirable book. Time may even decide that it is a great book. One of the great things about it is the penetrating insight with which Reston discusses what he quite properly says has been the greatest single weakness in the American—and not only the American—war effort thus far; a weakness of faith and will. . . Another great thing about *Prelude to Victory* is Reston's insistence that there can and must be no buck-passing." The book as a whole, the critic commented, "is a formidable indictment. Yet it is truly drawn. And it is also exceedingly well drawn. . . *Prelude to Victory* is one of the half-dozen best written, best thought out, most informative, and most important books to come out of the War so far." Most reviewers agreed in essence with Deuel. The New York *Herald Tribune* found Reston's style "fast-paced vigorous prose without frills or mawkishness." Clifton Fadiman '41 called the author a "valuable propagandist." Some critics, however, objected to the fact that there had been too many books on the same subject appearing at that time, even though Reston wrote his "more ably than most." Others took exception to his excessive loyalty to the New York *Times* and to his occasional extravagance of language.

Reston was awarded the Ohioana Award for "a book written by an Ohio author in 1942 which contributed most to the understanding of present-day America." His prize was a War Bond. Walter Wanger, the Hollywood producer, was so impressed by the book that his enthusiasm reached the proportions of an active crusade. He arranged for a Hollywood bookshop to offer the book for sale "with Mr. Wanger's promise to underwrite the refund to any one who returns the book as not in agreement with the movie man's view of its importance."

In England *Prelude to Victory* also met with a warm reception. "This tract for our times," wrote the critic of the London *Times*, "has had a great and deserved success in America. It deserves comparable success here. . . The only serious criticism one can make is that inevitably the very appositeness of the illustrations of the general argument to the current American situation may limit the effectiveness of the argument here. . . Mr. Reston's tract is timely reading for anyone so foolish as to think that time is firmly on our side without our having to do anything very strenuous to deserve its favors." The *Spectator* considered the book "an admirable polemical volume. It is a call for action and for critical thought."

Soon after the publication of *Prelude to Victory*, Reston was sent by the United States Government to England in order to organize the new London office of the Office of War Information. He returned to the United States early in December 1942 and assumed his new post of assistant to Arthur Hays Sulzberger '43, publisher of the New York *Times*, but in September 1943 left for England again to take charge of the London office of the *Times*. The next month he scored a scoop when, more than twelve hours ahead of Churchill's '42 and Roosevelt's '42 joint announcement, he cabled the news of Italy's decision to declare war on Germany. Since that time he has continued to cable trenchant articles on military and political developments in the War as seen from the vantage point of London: the Cairo, Moscow, and Teheran conferences and their implications; the Polish-Soviet border dispute; Churchill's illness; the British reception of Eisenhower's '42 appointment as supreme Allied commander of the Western Front. Only rarely does he descend to the simple "human interest" article, but on December 25, 1943 he cabled sadly that "this is an island of lonely people," ninety per cent of all families having been broken up for one reason or another.

In addition to the book Reston has written a number of articles which have appeared in the New York *Times*, the *Reader's Digest*, and other periodicals. Reston is dark, five feet ten inches tall, and weighs 150 pounds. He is a member of Sigma Pi. Appropriate to his Scottish background is his favorite sport, golf. Although Reston describes himself as "a backsliding Presbyterian," he has, wrote Deuel, not slid very far. "There is a positively Old Testament wrath in much of his writing that lends both a passion and a clarity to his style." The Restons have two children, Richard Fulton, born in 1937, and James Barrett, Jr., born in 1941. To his associates Reston is known as "Scotty."

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N Y Times Book R p4 Je 28 '42 por
Newsweek 22:88 O 25 '43
Read Digest 40:1 Ap '42

REYNOLDS, HELEN WILKINSON 1877(?)—Jan. 3, 1943 Prolific writer on Dutchess County topics; collaborator with Franklin D. Roosevelt '42 on county research; consultant for the local history division of the Franklin D. Roosevelt Memorial Library; author of books on Dutchess County.

Obituary

N Y Times p20 Ja 5 '43

RICE, ELMER (L.) Sept. 28, 1892- Playwright; director; producer; novelist

Address: b. Playwrights' Producing Co, Inc, 630 Fifth Ave, New York City; h. Long Ridge Rd, Stamford, Conn.

Bachrach

ELMER RICE

Elmer Rice belongs in the group of contemporary playwrights who believe "the theatre can be something besides a place of entertainment, that the stage is a legitimate forum for discussion in emotional and dramatic terms of problems that affect the lives and happiness of millions." He is a realist, not an escapist. A man who has always faced facts and who "has dived belligerently into the thick of political and economic issues . . . he is a trifle on the Left." Never "orthodox in his radicalism," however, Rice "seems to have veered more definitely toward the position of those who have renounced the revolutionary attitude of Marx and Lenin in favor of one which they hold more moderate as well as more in accord with our native tradition."

Born on September 28, 1892 in New York City, Elmer L. Rice is the son of Jacob and Fanny (Lion) Reizenstein. He changed his name after the production of his first play because it was so often misunderstood over the telephone. He grew up in the neighborhood of Madison Avenue and 106th Street, attending the public schools in New York but dropping out before he finished high school in order to enter business. After less than a year, dissatisfied with his progress, he began the study of law, going to school in the evening and working in a law office during the day. He was graduated *cum laude* from the New York Law School in 1912. The following year, after he had been admitted to the Bar, he suddenly amazed his family with the announcement that he was going to write a play.

"Young Rice blasted theatrical traditions when as an unknown writer he had his first play accepted through the naïve procedure of mailing it to a producer." Before the play reached production, however, Rice, under the direction of Arthur Hopkins, had rewritten it many times. The play, *On Trial* (1914), was a sensational success, running for nearly a year on Broadway and earning for the twenty-one-year old playwright (who

RICE, ELMER—*Continued*

had given up a $15-a-week job as a law clerk to write it) nearly $100,000. A courtroom melodrama which employed for the first time in the theatre the film technique of the "cutback," it was hailed as a dramatic masterpiece.

Despite the wide publicity given his Cinderella-like rise, Rice refused to regard *On Trial* as anything more than a "shrewd piece of stage carpentry." Wishing to use his talents to inject some elements of vitality and meaning into a theatre which seemed to him "utterly futile and piffling," he began a serious study of the drama. While a student in Hatcher Hughes' course in dramatic composition at Columbia University, Rice contributed several one-act plays to the Morningside Players, an amateur organization under the direction of Hughes. He also served as dramatic director of the University Settlement, and as chairman of the Inter-Settlement Dramatic Society.

For nine years he studied and experimented —"experiments in technique, experiments with ideas, experiments in using the theatre for a social purpose." His produced plays of this period include: *Home of the Free* (1917); *Iron Cross* (1919); *For the Defense* (1919). In 1920 *Wake Up Jonathan* (written in collaboration with Hatcher Hughes) was presented on Broadway. This was the first play since his initial success which evoked any particular interest. It was regarded by one critic as a "comedy with intellectual body." *It Is the Law*, a melodrama, regarded as a "potboiler" by Rice, appeared in 1922 but failed to do much even to make the pot boil for its author.

In 1923 *The Adding Machine* (written in the expressionist mode) was produced by the Theatre Guild. Though it was not a popular success, running for only nine weeks with the Guild's subscription audience, and though there were a few adverse criticisms, John Gassner regards it as one of the most original plays of the American stage, a genuine triumph for Rice. The play has grown in reputation, and with each successive year it has been played by an increasing number of art and repertory theatres.

Mr. Zero, hero of *The Adding Machine*, is an aging routine office worker. When he is discharged from his job because an adding machine has made him unnecessary, he rebels for once in his life, stabs his boss to death, is executed for murder, and ascends to a heaven in which he is put to work at a machine of the very sort responsible for his downfall. But even heaven cannot use him as he is, and when the curtain falls he is on his way back to earth again.

Close Harmony (1924), a collaboration with Dorothy Parker, successfully toured the road under the title *The Lady Next Door*, but met with little success on Broadway. In collaboration with Philip Barry, Rice then wrote *Cock Robin*, which was produced in 1928. The play, as the title suggests, was a murder mystery. The chief mystery to Broadway, however, was why its distinguished authors had chosen the backstage of the theatre for their "who done it" play. Current at the time of its production was the tremendous box-office success, *The Spider*, and a less successful play, *Triple Crossed*, both of which were backstage murder mystery plays.

In an article written some years later describing this period in his career, Mr. Rice said: "Five more troubled years followed *The Adding Machine*. I spent three of them in Europe trying to get a perspective on the American scene and to overcome any doubts that there really might be some place for me in the American theatre. In 1928 I wrote *Street Scene*. It was promptly and emphatically rejected by practically every manager in New York. Finally . . . it was produced [the following year] by William A. Brady, who also gave me a chance to find out whether I could direct plays as well as write them.

"*Street Scene* not only solved my economic problems [with a family to support he had been forced to spend two years in the pay of Hollywood] but resolved my doubts as to my place in the theatre. I knew now that I wanted to go on and in which direction... I had found justification for my belief that the theatre must not necessarily be devoted exclusively to gags, wisecracks, tap-dancing, knockabout farce, fustian romance, and polite adulteries."

Street Scene, which was awarded the Pulitzer Prize in 1929, is a tragedy of New York tenement life. It was a tremendous success, ran for over a year, and later it was made into an excellent film. Played against a "flat" representing the exterior of several apartment-converted brownstone front houses, the play was originally called *Landscape with Figures*. Rice said that he chose this title because he conceived "the house as the real protagonist of the drama, a brooding presence which not only literally dominated the scene but which integrated and gave a dramatic unity to the sprawling and unrelated lives of the multitudinous characters and lent to the whole whatever meaning it may have."

The year 1929 saw the production of *The Subway* and of *See Naples and Die*, the latter, a comedy, said to have been written by the author for his own pleasure when he was recovering from an illness and when *Street Scene* was going begging for a producer. Writing in *The Nation*, Joseph Wood Krutch said: "The gentlemen of the daily press were not favorably disposed toward Elmer Rice's comedy *See Naples and Die*, which is now playing at the Vanderbilt just opposite his *Street Scene*. Indeed they were rather grumpy about it, and Mr. Allen of *Women's Wear* is alleged to have expressed the sentiments of all of them by remarking: 'For months Rice worked to win the Pulitzer Prize on one side of the street, and now he goes and loses it on the other.'" Krutch's own opinion of the play was that "carelessly written though it is, I found contagious the pleasure which Mr. Rice obviously took in composing it, and I see no reason why one should gravely object to the improbability of a plot which never was intended to be probable."

A Voyage to Purilia (1930) was Rice's first novel. It is a satire on the motion pictures, possibly his revenge for the "unhappy" years he spent in Hollywood. The New York *Times* pronounced it "a satire of high order, so high that it sometimes suggests the *Golden Ass of Apuleius*." In 1931, returning to New York from another European vacation with two new plays, Rice began his career as a manager-author. *The Left Bank* and *Counsellor-at-Law*, written, directed, and produced by Rice, were conspicuously successful. *The Left Bank* ran for thirty weeks on Broadway, and *Counsellor-at-Law* not only proved to be popular in its first season but was revived eleven years later (with Paul Muni again in the star role) and became one of the successful box-office attractions of 1943.

Writing of these last two plays, Krutch said: "Both are characteristic of Mr. Rice because they exhibit his great skill as a practical playwright. . . No contemporary dramatist has (or rather had) a keener ear or a shrewder eye. . . What most of us have only seen or heard he has noticed; and the result is a spectacle at once novel and familiar—familiar because we have met everyone of its elements before, amusingly novel because we have never previously realized just how characteristic these familiar things were."

John Gassner, paying tribute to Rice's particular forte for observations, called *The Left Bank* "a picture of pseudo-Bohemianism popular among self-deluded Americans who coddled their second-rate talents on the left bank of the Seine while despising their country for its raw strength." A 1931 review of *Counsellor-at-Law* says the play "holds one's interest because the characters are familiar . . . and the situations rest upon a solid foundation of realism." The New York *Times* reviewer in 1943 pointed out that "there have been a few minor changes for the revival, but the fact that only a few were required is proof that Mr. Rice, when first he was setting it all down, was delivering a taut, tidy play that would stand on its own for a long time."

Black Sheep (1932) was the first failure Rice had in his career as author-manager. Its thesis the conflict between the artist and the conventions, it "has infrequent moments, but is an undistinguished play to creep from the typewriter which earlier wound out such a stirring drama as *Street Scene*." In 1933, at the height of the depression, Rice created in *We, the People* "a veritable chart of the nation's rumblings—nearly every line of the play recorded some injustice—from racial—to hunger and frustration in love. In conclusion he held his report angrily before the eyes of his audience and called for remedial action. It was a gallant effort but one that was considerably weakened by diffusion and a miscellaneous case history."

Judgment Day and *Between Two Worlds* were Rice's 1934 contributions to the Broadway stage—both in the category of propaganda plays. The late Percy Hammond, dean of drama reviewers in 1934, complained that the stage "has responsibilities other than those of feverish propaganda." Continued the critic: "Mr. Rice abhors tyranny in all its manifestations, and his cries for Liberty have sounded in many a playhouse. . . The abuse that now rends Mr. Rice's soul with fury is that of the dictatorships." After the presentation of *Between Two Worlds*, Brooks Atkinson '42 wrote: "Several weeks ago this Jovian department was reproving Elmer Rice for being too ebullient in the staging of *Judgment Day*. After the staging of *Between Two Worlds*, Jove will have to put the shoe on the other foot. For this time Mr. Rice is writing such a scrupulous analysis of character and is staging it with so much persuasive ease that it does not excite the bloodstream as much as a good play should."

A few weeks later, Rice, believing the drama critics had been unjust in their reviews, told a small lecture group at Columbia University, with his characteristic courage in defending his opinions, that the entire Broadway system was a bar to honest writing and that he felt compelled to abandon it. "The first nights," he said, "were composed of 120 representatives of the press looking for wisecracks to characterize the play as a means of elevating their egos. . . There is not a drama critic in New York City who knows anything about the problems of acting and directing. . . You can call them all ticket grabbers."

Rice's comments made page one: J. B. Priestley, a visiting dramatist-manager from England, came to Mr. Rice's defense. The end of the quarrel came when Rice announced, "I'm through for a long time as a producer of plays," and sailed for a trip around the world. In England he saw the much criticized *Judgment Day* produced with much success. On his return (1935) he accepted the position of regional director of the New York Federal Theatre Project of the WPA. A repertory theatre had been one of his dreams for a long time: in the Federal Theatre he hoped to make a new approach to the theatre which was not possible in the commercial theatre of Broadway, which "was too conscious of the box office to become a cultural force in the country."

"A new form of theatrical exhibition appropriately named the *Living Newspaper*" was founded by the Federal Theatre while Rice was its regional head. The new form, a "most successful effort to use the stage for the purpose of propaganda," was the journalistic presentation of facts and arguments with occasional dramatic interpretations on a selected subject. The first "living newspaper" planned for staging by Rice was on the Italian-Ethiopian question. Mussolini '42 and Haile Selassie '41 were to be impersonated by living actors, however, and Washington censored the production on the grounds that "foreign rulers and Cabinet officials could not be depicted upon the stage under government auspices." Rice resigned, saying that the ruling "stifled freedom of expression in the organ in which it was itself created."

Another play, *Not for Children* (1935), was followed (1937) by Rice's second venture as a novelist. "*Imperial City*," wrote

RICE, ELMER—*Continued*

a reviewer in *The Nation*, "is enormously readable; conceptually, it is mature; in its social thinking it is admirable. But it is ruined by a crude and false sensationalism. . . " The New York *Times*' reviewer, though stating that blue penciling would have improved the book, concluded that it was "an honest and accurate observation on an epoch in New York life."

In *American Landscape* (1938) Rice returned to the "purposeful fantasy that had served him so well in *The Adding Machine*. It was a penetrative work [because of] its implication that 'Homo Americanus' is too compound a person, compounded of ancestors from too many races and having too fine a tradition of liberalism, to indulge in prejudices without inconsistency. . . Unfortunately the imaginative device of bringing ancestral apparitions on the stage was not sufficiently primed for successful operation." *Two on an Island* (1939), produced by the Playwrights' Company, was written in "a gay and engaging mood." Just as the house was the chief protagonist in *Street Scene*, Manhattan Island was the chief protagonist in *Two on an Island*, which was regarded as picturesque and pleasant but as lacking the force of the earlier play.

Wolcott Gibbs, writing in the *New Yorker* of *Flight to the West* (1941), said: "Rice has written an exhaustive and impassionate indictment of totalitarian government, but I am not at all sure he has written a play. . . The passengers on a transatlantic Clipper on her way from Lisbon to New York are little more than convenient symbols of the universal war between freedom and oppression, and they speak with the unmistakable accent of the editorial writer and the crusader." Most critics called the play "a failure."

The author's present wife, Betty Field, was starred in his *A New Life* (September 1943). In general, reviewers agreed that the first act was well written, but that "the second act . . . is where conversation takes command over dialogue and a good show gets crossed up by some extra heavy dashes of propaganda." Burton Rascoe was led to remark, in the New York *World-Telegram*, that "Mr. Rice has been repainting his old streamer, which used to read 'Down with Capitalism!' It now reads 'Down with Fascism!' His symbols for fascism are still the same as they were for capitalism—the man who has grown rich in American industry producing consumer goods as differentiated from the playwright who has grown rich in the theatrical industry writing plays denouncing capitalism." The play closed in November 1943.

On June 16, 1915 Elmer Rice was married to Hazel Levy. There are two children by this marriage: Robert, editor of the drama page of *PM* until his induction into the Navy on August 17, 1943, and Margaret, a research worker in a defense factory in New York City. Divorced on January 10, 1942, two days later Rice was married to Betty Field, star of stage and screen. They have one son, John. Rice is five feet ten and one-half inches tall and weighs 180 pounds. His hair, red during his youth, has turned to a light brown in recent years. He has a number of decided dislikes, chief among which are crowds, rich people, and the tawdriness of Broadway. His likes include Claude Lorrain, the seventeenth century French painter, a few of the modern painters, and country hiking. At one time Rice said he walked because he could not afford to ride, but when his first play, *On Trial*, was earning for him $10,000 a week in royalties, he and his bride, Hazel Levy, made their honeymoon trip through some of the New England states on foot. He is president of the Dramatists' Guild of the Authors' League of America; a member of the board of directors of the American Civil Liberties Union; and a member of the National Institute of Arts and Letters and of the Panel of the American Arbitration Society. Most important of all, he is a member and a director of the Playwrights' Producing Company, which he helped to found in the summer of 1938, and he has directed *Abe Lincoln of Illinois* (a Pulitzer Prize winner) and other plays for that company.

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RICH, LOUISE DICKINSON June 14, 1903- Author

Address: h. Middle Dam, Me.

The December 1942 Book-of-the-Month Club selection was an odd choice for a nation in the midst of a devastating war. The book *We Took to the Woods* by Louise Dickinson Rich, has nothing to do with totalitarianism or the range of the latest fighter airplane. It is, instead, an intelligently written and witty account of what it feels like to live in a wilderness home in the northwesternmost corner of Maine.

Louise Dickinson Rich was born in Huntington, Massachusetts, on June 14, 1903. Two years later her family moved to Bridgewater in the same state. Her father, James Henry Dickinson, was the editor of a small-town weekly newspaper; her mother was Florence Myrtie (Stewart) Dickinson. Louise and her younger sister, Alice, early got the smell of printers' ink in their nostrils, and they used to help their father correct proof. This, together with the fact that their father "bore a remote relationship" to the poet Emily Dickinson, "made them feel vaguely literary." Young Louise was graduated from the Bridgewater High School in 1920 and then continued at the Bridgewater State Teachers

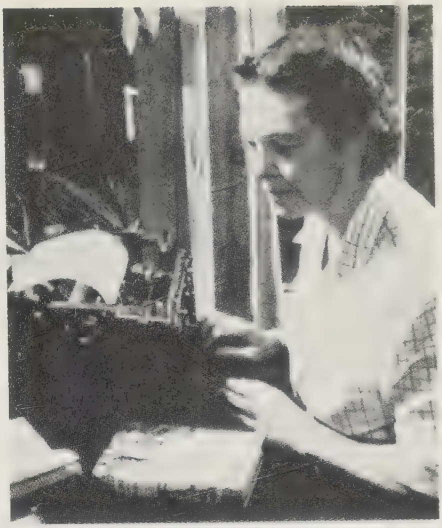
College, where she received her B. Sc. in Education in 1924.

In *We Took to the Woods* the author says: "During most of my adolescence—specifically, between the time when I gave up wanting to be a brakeman on a freight train and the time when I definitely decided to become an English teacher—I said, when asked what I was going to do with my life, that I was going to live alone in a cabin in the Maine woods and write. It seemed to me that this was a romantic notion, and I was insufferably smug over my own originality. Of course, I found out later that everybody is at one time or another going to do something of the sort. It's part of being young. The only difference in my case is that, grown to womanhood, I seem to be living in a cabin in the Maine woods, and I seem to be writing."

Some years elapsed between the wish and the fulfillment. First, beginning in 1924, she taught English in high schools in New Hampshire, New Jersey, and Massachusetts. Later she worked in an institution for the feebleminded, and spent a summer vacation in Europe. Her life continued placid and even until the summer of 1933, when "I, the schoolteacher-on-vacation, and my sister and some friends, went to Maine on a canoe trip" among the Rangeley Lakes, which form "a gigantic staircase to the sea." As they were walking along, weary of travel and canoeing, they "saw a man splitting wood in the yard of the only house we had seen in days, and we stopped to talk to him. He had just arrived there that morning, and he was about to build his first fire and cook his first meal. He invited us to stay and eat with him, because he felt like celebrating."

That man, Ralph Eugene Rich, a Chicago businessman and graduate of Harvard, invited the group to spend a week fishing, sunbathing, and swimming at his place. The author doesn't mince words—she comes right out and says: "I became obsessed with the idea that if I didn't see more—a lot more—of this Ralph Rich, I'd quietly go into a decline and die. It's a common phenomenon, I believe, both in fact and fiction... It's seldom fatal, I understand, so probably I'd have recovered if I'd had to. I didn't have to." She returned to Massachusetts and began "getting letters, telegrams, and finally telephone calls, almost daily from Ralph. Then he began spending his time and money on the long and painful trek from Maine to Boston." They decided that "this was a lot of expensive nonsense, so why didn't we get married?"

Which was what they did—on August 27, 1934. Mrs. Rich from then on made her home in a wild and "virtually inaccessible part of Maine" between "two ranges of mountains, the Boundary Mountains and the Blue Mountains . . . in a high valley," which has "a few narrow trails, but travel through the woods is so difficult, with the swamps and blowdowns and underbrush, that the lakes have remained what they were to the Indians, the main thoroughfare... Our clearing is on the Rapid River," says Mrs. Rich, "just below Pond-in-the-River Dam; and because Rapid River is not navigable, being the swiftest river east of the Rockies—it drops one hundred-eighty-five feet in three miles, with no falls, which is some kind of record—we amazingly live on a road. It doesn't go anywhere. It's really a 'carry' between two lakes."


LOUISE DICKINSON RICH

In summer the Riches can get from their wilderness home to the "Outside" by lake and "carry road," but winter presents grave problems—travel on skis, snow shoes, dog sled, or snow boat, if they cannot use their cars. Getting the mail means a twenty-mile trip; the nearest A & P is forty miles away, "but after the autumn freeze-up it might as well be in Egypt." (The freeze-up, explains Mrs. Rich, is the "fall in-between period, when the lake is just frozen and the ice is too thick to put a boat through and too thin to support a man or a horse or a car.") Consequently enough food must be stored to last a month in winter. Together with lighthouse keepers and sheepherders, the Riches get special ration allowances. Hunting and fishing supplement the stock of canned goods. "Hunting's the hardest work I do," says Rich. "I'd rather dig a ditch."

In *We Took to the Woods* Mrs. Rich describes the life which, Thoreau-like, they live. They get their water from the river; do their bathing in a tin washtub before the kitchen stove; use an outhouse ("supreme test of fortitude when the thermometer crawls down to ten below zero"); and for a living they write articles and stories, act as guides for city "sports," use their old cars and boats to haul "anything from logs and boats to litters of pigs and Camp Fire girls."

For chapter headings in the book (which was first published in *Atlantic Monthly* and in *Reader's Digest*) Mrs. Rich uses the questions which relatives and friends ask her, "presumably in an effort to establish her sanity." "But How Do You Make a Living?", "But You Don't Live Here All the Year 'Round?", "Isn't Housekeeping Difficult?", "Aren't the Children a Problem?" Mrs. Rich answers these and many more questions (according to Clifton Fadiman [41] in the *New*

RICH, LOUISE DICKINSON—*Continued*

Yorker) "to her own perfect satisfaction, without making any try at conversion, and leaves the reader with the conviction that here at last is that rarest person on earth—one who really knows what he (or she) wants."

She is proud of being able to get breakfast on winter days with mittens on. "The kitchen stove," she says, "won't hold a fire over night, so in the morning everything in the place is frozen—the wood, the water in the pails, the bread, the butter, everything." She does all the cooking and house work, acts as a guide, fishes, chops wood, and gardens.

On a December night, with the temperature at zero, Mrs. Rich's son, Rufus, made his premature arrival. She had spent the previous day ice skating and taking numerous tumbles. Ralph Rich had spent hours pouring over a handbook, *If Baby Comes Ahead of the Doctor.* He couldn't get a doctor and delivered the baby himself. Full of strange bits of knowledge (the neighbors call him "an ingenious cuss"), he proceeded to grease the baby. "Did you get him greased all right?" asked his wife hopefully, upon being told this was customary. "Certainly I did," he replied. "I should hope so, after all the pistons I've oiled in my lifetime." Rufus, a healthy boy, boards in the nearest town so that he can attend school. So does a teen-age stepdaughter (Mr. Rich had been previously married and divorced). Since the book was written a second child, Dinah, has been born. For her birth Mrs. Rich went "outside" for the first time in five years.

The book, with its tales of lumberjacks, log rollers, native Maine guides, the occasional Maine backwoodsman and the summer hotel boarders, was well received by the critics. Rose Feld in the New York *Herald Tribune* said: "While, as she confesses in a self-evaluation which endears her to a reviewer's heart, she has no gift for creating literary works, she has something that is admirably suited to the delightful material with which she packs her pages, an engaging and robust sense of humor and a fine gift for narrative; and there are moments in her book when she comes close to writing literature." "Uncommonly good reading," said another critic. "It will arouse in the reader," said Clifton Fadiman in the *New Yorker,* "sharp envy and warm admiration for Mrs. Rich, together with a fierce determination to go and do likewise. The fierce determination will last about six hours."

Mrs. Rich confesses that it took nearly three years to write the book. She thought she could do a column for syndication. "But everyone showed an appalling apathy. So my agent suggested that I write a book, even if it wasn't much good, it would at least bring me to the attention of editors." And so it has—and to the attention of more than 425,000 readers who bought copies through the Book-of-the-Month Club and from book stores. In 1943 Mrs. Rich was at work on a novel about Maine and also a sequel to *We Took to the Woods.* She also writes occasional pieces for the women's magazines.

The author is five feet six and weighs 145 pounds. At home she wears slacks and cotton blouses; in New York, which she visited in March 1943 in order to see her publishers, "she was all dressed up in fawn-colored tweeds, with earrings twinkling under her short brown curls, and her nails as sleek and polished as any metropolitan author's. . . She looked . . . like the high-school teacher of English she was . . . . before she met Ralph Rich." Her hobbies are fly-tying, fly-fishing, canoeing, knitting, walking, and spending long evenings with books. Fame has changed things some for the Riches; for one thing the first money from royalties was spent in "buying a huge white and glistening refrigerator, which runs by kerosene . . . and required the services of five strong men to transport it in by boat." During the summer of 1942 the Riches bought "a new place on the next lake down the chain, Umbagog." "It is simply swell," says Mrs. Rich. "Two hundred-fifty acres of wild land, surrounded on three sides by water, a simply elegant set of camps—in short, The Works!" Another change that has come to Mrs. Rich is a "fan mail" problem. "But what are you going to do," she asks, "when a woman writes that after twenty years of married life she has read your book, and it has opened new vistas to her, so that she is about to leave her husband and flee with another?"

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Rich, L. D. We Took to the Woods 1942

RICHARDS, LAURA E(LIZABETH) Feb. 27, 1850—Jan. 14, 1943 Daughter of Julia Ward Howe; author of some eighty books, most of them for children, including *Captain January,* which sold 300,000 copies; autobiography, *Stepping Westward,* published in 1931.

Obituary

N Y Times p17 Ja 15 '43 por

RICKEY, JAMES W(ALTER) Nov. 10, 1871—Apr. 19, 1943 Former chief hydraulic engineer of the Aluminum Company of America; designed and supervised the building of company's dams; responsible for many hydroelectric developments; built Cheoah Dam and power house in North Carolina, Chute-a-Caron development in Canada.

Obituary

N Y Times p23 Ap 22 '43 por

RIGGS, T(HOMAS) L(AWRASON), REV. June 28, 1888—Apr. 26, 1943 Founder of St. Thomas More Chapel of Yale University and Catholic adviser to Yale students for more than twenty years; pioneer in the Interfaith movement; contributor to many periodicals; volume about Joan of Arc to be published posthumously.

Obituary

N Y Times p24 Ap 27 '43

ROBERT, GEORGES (ACHILLE MARIE-JOSEPH)

(rô'băr' zhorzh) Jan. 31, 1875- Former High Commissioner of Martinique and Guadeloupe

Admiral Georges Robert, former High Commissioner of the French islands of Martinique and Guadeloupe, is now "enjoying full civilian status." "Robert le Nazi," as he was known in the French Antilles, remained true to Marshal Pétain '40 while other Vichy men were scrambling to attach themselves to the United Nations cause. On June 30, 1943 he broadcasted a request to the United States Government "to send a plenipotentiary to fix the terms for a change of French authority." Impelled by an imminent revolution in favor of the French Committee of National Liberation, he negotiated with American Vice-Admiral John Hoover and on Bastille Day (July 14) turned over his authority to the new Commissioner, Henri-Étienne Hoppenot (former director of civil services for the Committee). Diplomatic relations and United States food shipments to the islands were resumed, while Admiral Robert proceeded by warship to Puerto Rico and thence to Lisbon and Barcelona, where he was reported en route to Vichy at the end of December 1943.

Georges Achille Marie-Joseph Robert, a man with a "white, out-jutting spade beard," dark brows, and an imperious nose, was born on January 31, 1875. He entered the French Navy in 1893, and was made a vice-admiral on April 15, 1930. As commander of the Mediterranean squadron his record has been described as "excellent." According to a French officer quoted by Pertinax '40 he was, however, "one of those sailors who seldom go to sea. . . He was no friend of the late Admiral Jean François Darlan '41, and the Admiral of the Fleet kept him at arm's length. When war broke out he was already on the retired list but, with other veteran admirals, he craved a further spell of 'active' service. Darlan could not sweep him aside but hastened to ship him off to the Western Hemisphere. There Robert found an opportunity to recoup himself."

Martinique is the southernmost French island in the West Indies, a mountainous mass of volcanic origin embracing about 385 square miles of territory that was discovered by Columbus in 1502 and first colonized by the French in 1635. For some time it was passed back and forth between Great Britain and France, but since 1816 the French have been in undisputed possession. The numerous battles that have taken place in and around it emphasize the significance of its position in the Caribbean: it is an estimated 1,200 miles by air from the Isthmus of Panama, 1,615 miles from Miami, Florida, and its two sides are flanked by deep-water passages leading to the Panama Canal. Enemy planes based on Martinique could knock out the Canal, although there is no airfield on the island. As for the harbor of Fort de France, it is reputedly the finest between Cuba and South America, with fifteen square miles of protected water—enough to permit anchorage by the entire United States Atlantic Fleet.

ADMIRAL GEORGES ROBERT

The population of both Martinique and Guadeloupe is predominantly Negro. At most there are 5,000 whites out of a population of 250,000 in Martinique, but the whites own all the large estates and control all the commerce. (Actually, according to the Fighting French, Martinique has Four Families who claim to be the only truly white families on the island and whose economic power is absolute.) The rest, aside from a Negro elite of a few thousand, are poorly-paid workers on the sugar cane or banana plantations, fishermen, or small tradespeople. Guadeloupe, 100 miles north, is twice the size of Martinique, but its population is about the same. There the whites number only about 1,500, and the Negro elite is also smaller. In spite of the economic setup of the islands, under the Third Republic their local legislative assemblies were elected by universal manhood suffrage, and they sent two deputies and a Senator to the French Chamber. The natives were therefore jealously concerned with their political liberty, and the French capitulation in June 1940 came as an incredible shock.

Admiral Robert stood by Marshal Pétain, who named him absolute dictator of all French possessions in the Western Hemisphere. Supported by the privileged classes and by the sailors who had arrived on French warships after the capitulation, he then gradually set about to tear down the structure erected by the Third Republic. "Special envoys of Marshal Pétain" came to assist him. The General Council was suppressed. The Mayors, all but four or five of whom were Negroes, were replaced by Administration appointees. The higher civil officials were weeded out and replaced by "reliable" agents from France, sailors, or policemen. The news service, radio, censorship, secret police, foreign relations, and other important agencies were all taken over by Robert. When the suspicious population began forming dissident groups in clubs and cafes a reign of terror was instituted. Listening to Allied broadcasts was made a crime, as was the failure to keep Pétain's picture on the wall. Lists of political suspects were given to local storekeepers with orders to deny them all but the most meager supplies. Many were thrown

ROBERT, GEORGES—*Continued*

in concentration camps on Martinique or Guadeloupe or shipped to the prison colony in French Guiana, which was now also under Robert's rule.

Naturally Robert could be of great help to the Nazis. At the time of the French capitulation the aircraft carrier *Béarn* had been traveling from Halifax to a French port with 100 or more American-made planes when orders came to put about and head for Martinique. The United States tried to get the planes back, but Vichy refused to return them, saying that Berlin would not permit it. They were subsequently transferred to a storage field at Fort de France, where they allegedly represented a threat to the Panama Canal and other vital points. Moreover, several cruisers and auxiliary vessels and six tankers in addition to the *Béarn* were in anchor in the broad expanse of the harbor of Fort de France, and early in the War part of the gold reserves of the Banque de France had been brought to Dakar, part to Martinique.

The situation at Martinique alarmed both Britain and the United States, but they hesitated to use force, and Robert insisted that the armed forces on Martinique would offer strong resistance to any invader. For a while the British therefore kept the French ships penned up in the harbor by a blockade which resulted in severe economic hardships to the island. Martinique's economy is based on sugar and its by-products, and before the War the larger part of the food and other necessities of the island had been imported and paid for with exports to France of rum, sugar, and bananas. The British blockade made it difficult to send exports to France, and French funds in the United States had been frozen.

Finally, after conversations with United States Rear Admiral John W. Greenslade in November 1940, Admiral Robert came to an agreement with the United States. Details were not revealed, but apparently there were guarantees with reference to the movement of French vessels in American waters; a daily sea and air patrol of Martinique and Guadeloupe was permitted, with a representative of the United States Navy stationed at Fort de France to check its observance; and the three French warships were immobilized in the harbor by having their boilers removed, all trial runs canceled, and the importations of fuel oil stopped. In return, the United States released on a monthly basis enough French credits to permit Martinique and her sister colonies to obtain foodstuffs and other essential supplies in the United States—according to most sources, from $800,000 to $1,000,000 a month. According to *The Nation,* a guarantee was probably also given that Vichy control over French possessions in the Americas would continue undisturbed, accounting for the consternation of the State Department when a year later the Free French liberated the islands of St. Pierre and Miquelon.

Many commentators persisted in seeing Vichy control over Martinique as a menace to American security even after this agreement, and there were rumors, probably unfounded, that the harbor was being used as a base for Nazi espionage and attacks against Allied shipping. Such suspicions were not lessened by Robert's radio station, which, named "The Voice of France in the Antilles" and nicknamed in Martinique "The Voice of Germany in the Antilles," constantly poured out anti-British, pro-Vichy propaganda to the French-speaking areas of the Western Hemisphere. When in July 1941 Indo-China surrendered to the Japanese the American State Department grew alarmed, and new negotiations were opened, reportedly with the hope of getting hold of at least the fleet of merchant ships at Martinique. The United States failed to win a single new concession, however, in the accord of December 1941, and when it tried again in May 1942 Robert referred all proposals to Pierre Laval '40 and declined to give any answer until they were approved by Vichy. Negotiations were therefore still going on when in November 1942 the Americans invaded North Africa and finally broke off relations with Vichy itself.

Just after the American landings in North Africa, Secretary of State Cordell Hull '40 announced that negotiations with Robert "had reached a point where announcement of a comprehensive solution could be expected at an early date." Optimism rose. The Giraud '42 forces were anxious to obtain use of the French ships held by Robert at Martinique, and they hoped that Robert would send sugar and other island products to French North Africa. It was also remembered that on Martinique were from 15,000 to 17,000 thoroughly trained artillerymen and infantrymen, officered by graduates from St. Cyr—a prize if Robert should swing over to the Allies.

Robert himself indicated no very "comprehensive" solution. On November 12 the Martinique radio broadcasted an announcement to the crews and officers of merchant vessels then on the high seas or in the Mediterranean: "Turn back immediately to a French port in the Mediterranean or in Corsica. London is inviting you to commit treason. Do not let yourself be deceived. Your duty is clear. Marshal Pétain demands that you return to French ports and continue to serve France." Robert attacked Darlan for "exceeding his powers," and on November 16 both the Martinique and Guadeloupe radios transmitted in full Pétain's declaration forbidding Giraud to act in his name. On November 21, however, it was officially announced that Robert had detached himself completely from the Laval Government and was now acting independently on his own authority; and two days later Hull announced that a satisfactory agreement had been reached in Martinique between Robert and Samuel Reber, the State Department's representative, as a result of which the American occupation of French Guiana, Martinique, and Guadeloupe could be regarded as unnecessary. The text of the agreement was not published.

Whatever the agreement, nothing more was heard about it until February 19, 1943, when Pertinax revealed in the New York *Times* that "at the eleventh hour in November Admiral Robert refused to append his signature to the treaty that Samuel Reber of the American State Department had been discussing with him for fully six months." Next, on March 8, Under-Secretary of State Sumner Welles '40 told a press conference in Washington that food shipments to Martinique had been suspended in November and not resumed on account of Robert's recalcitrant attitude. (According to Welles, the situation had not developed until late in December: food might have been sent for some time after November 8, but Admiral Robert had not sent any ships to this country for that purpose during that period.) For some time before Welles' announcement commentators had been advocating American occupation of Martinique, and the State Department's announcement was the signal for fresh criticism of American policy. It was pointed out that the island could hardly be starved into surrender, for Robert had had all food stores requisitioned, and the blockade fell exclusively on the majority of the population hostile to his government.

The situation was confused still more when Representative James H. Morrison of Louisiana denied that food shipments to the islands had actually been suspended. Early in March, according to Morrison, the sailing of a food ship from New Orleans to Martinique had been prevented "not by the State Department, but by a strike of the pro-American, anti-Vichy seamen aboard the ship." A former commander of the land forces in Martinique who had escaped from that island on December 30, 1942 was the Congressman's authority for the statement that a steady flow of American food had been arriving in Martinique at least up to the end of 1942.

In April 1943 refugees from the islands reported the situation there as desperate. Robert was operating Martinique and Guadeloupe (French Guiana had broken away from him suddenly and peaceably in March, when it announced its adhesion to the Fighting French) for a handful of plantation owners whose main worry was their mounting stocks of rum and sugar. The food shortage affected everyone except the officers, men of the Navy, authorities, their families, and some privileged civil servants. Bread contained only about twenty per cent wheat; there was no more medicine; and the suffering of the people was made worse by grafting officials. Both military men and civilians who could escape were leaving at the rate of about fifteen a day, many to join the de Gaullist movement, although they were often drowned in the attempt to escape and were imprisoned or shot if caught. The gold bullion store, it was believed, had been removed from Fort Dessez to a secret hide-out. The ships remained in good condition. Robert had, however, let it become known that at the faintest sign of coercive action all of them would be scuttled immediately.

In a letter received by the Associated Press in Puerto Rico on April 16 Robert listed the conditions on which he would join the struggle against Germany. First, the act must not mean the necessity of rebellion against the French Government; second, the Allies must permit the French who were fighting to form a unity under one single authority vested with sovereign rights; third, the act must safeguard the interests of the French Antilles "such as I have been able to conserve them up to the present." Robert also commented that "the manner in which the French who believed that the moment had come to join the United Nations have been treated by the Allies only confirms me each day in my prudence."

According to an authority quoted by Pertinax, a "distinguished military officer who has never lost touch with Admiral Robert and who even assisted him at Fort de France," by this statement Robert was striving to build up for himself a position not unlike those of de Gaulle '40 and Giraud and to have a voice in the negotiations in progress between them, emphasizing the fact that he alone owed his appointment to regularly constituted republican government.

On April 26, 1943 a communication of the American State Department informed Robert of the severance of political relations, the recall of the American consul general at Fort de France, and the termination of agreements previously entered into with him by Washington. Robert regarded himself as a representative of the Vichy regime, the note said, "now an integral part of the Nazi system," and the United States Government would not "recognize or negotiate with any French representative in the Antilles who remains subservient to or maintains contact with the Vichy regime." Robert promptly protested this action, and the Vichy radio said that Allied military operations against Martinique could "undoubtedly be expected." From Puerto Rico Vice-Admiral John H. Hoover, commandant of the 10th Naval District, expressed doubt that an actual state of war would develop against Martinique, but said that the Navy was maintaining a day-to-day policy of watchful waiting. Edgar Ansel Mowrer '41 respectfully suggested that the time had come for Britain and the United States to turn the situation over to their French allies to handle, letting the combined forces of de Gaulle and Giraud carry out the "execution" of Admiral Robert and reconquer ships and islands and impounded gold for the French Republic.

Giraud and de Gaulle had agreed to joint action with respect to Martinique, but the word to go ahead did not come from the United States. Unrest in the island itself increased, however, particularly among the Negro population, and early in June there was an abortive attempt at revolt. On June 30 Robert made his plea that the United States send a "plenipotentiary to fix the terms of a change of French authority," and a few days later, when notified that Henri-Étienne Hoppenot had been appointed High Commissioner to the Antilles, he requested that Hoppenot "come as soon as possible"—demonstrations against his regime were increasing. It may be assumed that Robert's return to "full civilian status" was a relief for all concerned.

Robert's enemies have not made the mistake of considering him a fool. According to Major Jean Victor Sarrat, he is "an intelligent man, a diplomat, a man of considerable background as an administrator." According to another source, "He is not the single-minded seadog, blind to the intricacies of internal and external politics, that you readily imagine. He is no fool and no maniac [in 1941 it was falsely rumored that Robert had gone mad, and that his screams could be heard miles

ROBERT, GEORGES—*Continued*

away]. He is a clever man, endowed with a dextrous intellect and a ready tongue, who can be a match for any intriguer."

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ROBINS, EDWARD Mar. 2, 1862—May 21, 1943 President of the Historical Society of Pennsylvania; author, and historian; formerly journalist; author of several historical books and juvenile works, including *William T. Sherman* (1905) and *A Boy in Early Virginia* (1901).

Obituary

N Y Times p13 My 22 '43

ROLLAND, ROMAIN (rô-län) Jan. 29, 1866—Oct. (?), 1943 Author; winner of Nobel Prize for Literature in 1916; internationalist and socialist; author of *Jean Christophe* (1911-15) and other novels, plays, biographies, and political and social pamphlets; reported to have died in a German concentration camp. although DNB, the German News Agency, denied the report of his death.

Obituary

N Y Times p9 O 21 '43

ROMULO, CARLOS P(ENA) (rō'mu̇-lō) Jan. 14, 1901- United States Army officer; journalist; author

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In *I Saw the Fall of the Philippines* (1942), Colonel Carlos P. Romulo, former publisher, editor, university professor, and playwright, and today aide-de-camp to General MacArthur '41, has written what the New York *Times'* Orville Prescott calls a "bitter, bloody, beautiful book." Colonel Romulo was the last man to leave Bataan, and one of the few men alive and free today to tell the story of the heroic and hopeless battle of 7,000 American combattant troops and 75,000 Filipinos against 250,000 Japanese. And the reason that the Filipinos fought so valiantly is made clear in another book, *Mother America* (1943), in which he sets forth the idea that the United States' method of dealing with the Philippines, extended to all the subject populations of the Eastern world, is the best and only solution to the Asiatic problem. (This thesis has been set forth, too, in a number of articles.)

Carlos Pena Romulo was born in Manila in the Philippine Islands on January 14, 1901, the son of Gregorio and Maria (Pena) Romulo. His father was one of the Filipino guerrilla fighters in their province during the first days of the American occupation of the Philippines, and one of the boy's earliest recollections was hearing his father, when he came secretly to their house in Camiling, in the Province of Tarlac, talk about the "blue-eyed foreign devils" camped out in the town park. "Don't let the boys go near them," he would tell their mother. Curiosity, nevertheless, got the better of young Carlos and his friends, and when the "foreign devils" gave them apples they quickly made friends. An American sergeant taught him and eight or ten others to read English.

What the boys did not realize was what it meant when their friend dismissed his class, grabbed his gun, and dashed out of the park with the other soldiers. The first realization that the sergeant was one of the men fighting against their "guerrillero" fathers came when Carlos saw a neighbor's body dangling from a tree. He promised himself that he would hate the Americans forever, and for a while he didn't return to the park. He finished his English lessons after his friends began twitting him and calling him too dumb to learn, but he remembered his promise, particularly after some American soldiers tortured his grandfather by giving him the "water cure" because he had refused to tell where his son was hiding.

Eventually the leader of the guerrillas was captured—by a ruse, the boys were told. Then Carlos' father surrendered, took the oath of allegiance to the Americans, and soon was sincerely reconciled to American rule. The first Filipino in town to learn English, he was elected a municipal councilor and later municipal president (or mayor), and an American revenue officer became his best friend and came to live at the Romulo house. But Carlos remained stubborn, believing that his father's American friend was different from the other "foreign devils." For a long time his chief rival in intermediate school was an American, the son of one of the American teachers, and although after a battle in which young Romulo got the better of it they became good friends, even this friendship did not greatly change his ideas.

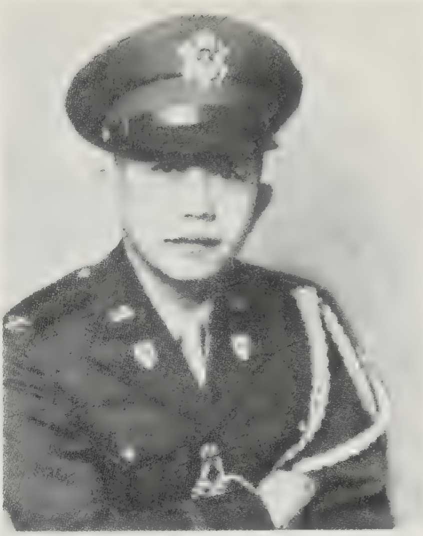
Eventually the elder Romulo was elected Governor of his Province, and the family moved to Tarlac, the capital of the Province of Tarlac. Romulo attended the Manila High School. He was a senior when Manuel Quezon '41 made his dramatic homecoming from the United States as resident commissioner, bringing the Jones Act, which placed the legislative body in Philippine hands and gave the first promise of independence by Congressional action. Carlos was carried away by enthusiasm, and his feeling about President Quezon still retains much of that same youthful fervor and hero worship.

That same year, while a senior in high school, a humiliating experience crystallized Carlos' resentment against the Americans. For some reason he found himself in the Army and Navy Club in Manila and he was promptly asked what he was doing there in a tone which left him no doubt that there were places in their country where Filipinos were not welcome. The high school principal, an American to whom he confided his bitterness, won his confidence, however, and it was not long before Carlos was the winner of an oratorical contest on the subject "My Faith in America." After he received his B. A. degree from the University of the Philippines in 1918 the Philippine Government sent him to Columbia University in New York City for further study. His years there, he now says, were the "happiest in my life." "Some of my best friendships were made during these years. I learned that the average American is fundamentally fair and always for the underdog. I was boyish-looking and a foreigner, and the audiences were always on my side when I competed on the debating team."

After receiving his M. A. degree from Columbia in 1921 Romulo returned home and became an assistant professor of English at the University of the Philippines, later heading the English Department. In 1922 he also became a member of the Philippine Independence Mission, and since that time he has made five official visits to the United States on various independence missions. He says: "I had everything a man could ask of life in a gay and cosmopolitan pre-War Manila that was truly the Pearl of the Orient." Romulo has "a beautiful wife [the former Virginia S. Llamas, a onetime Manila Carnival queen, whom he married in July 1924], four sons, and a home in the Malate district where we welcomed friends from all over the world."

As head of the D. M. H. M. Newspapers, a Philippine newspaper chain, until the Japanese came, he was the publisher and editor of the Philippine *Herald*, one of Manila's three dailies in English, of the Monday *Mail*, also in English, of *La Debate* (in Spanish) and of *Mabuhay* (in Tagalog). (Previously he had been editor of the *Tribune* of Manila.) He had become a regent of the University of the Philippines in 1929; he was a board member of several Philippine corporations; and he had been an active Rotarian since 1931, serving as president of the Manila Rotary Club in 1935 and as director and first vice-president of Rotary International in 1937 and 1938. He contributed not only to the *Rotarian* but to American magazines like *Foreign Affairs*, in which he wrote, in April 1936, that when the United States retired from the Philippines there was little doubt that Japan would attempt to grab them. This uncheerful but realistic view of Japan's intentions did not prevent him, however, from attacking in the columns of the *Herald* the "bright correspondents who drop in among us for a day and then write back home reams upon reams of 'inside stuff' about the Philippines"—particularly those who said the Filipinos were ready to call off their demand for independence out of fear of a Japanese invasion.

In September 1941 Romulo set out on an extensive tour of the countries neighboring the Philippines. He went first to Hongkong, then flew to Chungking over Japanese lines, and from Chungking to Kunming; he took an unbelievably uncomfortable automobile down the Burma Road, a trip which took eight days and seven nights; from Lashio he took a plane to Rangoon, then went on to Bangkok, Thailand, visited Malaya, Batavia, and Bandoeng, and finally reached French Indo-China. Almost everywhere he went he spoke to Rotary Clubs, giving his frank opinion of the military situation. He told the Bangkok Rotary Club that when the Japanese came—as they surely would—the Thais would make a token resistance of from three to five hours. After he left, the Japanese registered a protest against his speech, and the president of Rotary was called on to make an explanation. But his prophecy was accurate: actually the resistance in Thailand was of five hours' duration. In Malaya he said that Kuala Lumpur was unprotected, and that the Japanese would come from the supposedly impregnable forests. He also said that Singapore would be without naval support.



Blackstone

COL. CARLOS P. ROMULO

Much of his pessimism was based on the pro-Japanese attitude fostered by the British, Dutch, and French treatment of natives of the countries which he visited. He did not, however, reveal all of what he saw and heard in his newspaper articles, which were published in his own Manila newspapers and carried in the United States and elswhere by the King Feature Syndicate. This series won him the 1941 Pulitzer Prize for distinguished correspondence as well as the enmity of the Japanese. "I can tell you now that those articles would never have won the Pulitzer Prize if I had told all of my experiences in the Orient," he says. "I held back a lot because as a writer I knew hatred is created by incidents."

In November 1941, when Kurusu '42, Japan's "peace" envoy to the United States, passed through Manila, Romulo went to see him. "You have made a tour of the East?" Kurusu asked. Romulo nodded. "Why do you hate us?" Kurusu asked. Romulo replied that he could not and did not hate. "Nonsense!" the Japanese promptly exclaimed. "You are only an emissary of the A-B-C-D!" "Yes," acquiesced Romulo, "if by A-B-C-D you mean Accuracy Beyond Cavil or Doubt!"

"The role of a warrior was as much of a shock to me as Pearl Harbor was to the United States," Romulo says. On the day of the Japanese surprise attack on the Philippines most of his staff on the *Herald* resigned

ROMULO, CARLOS P.—*Continued*

in order to enlist. Romulo, a major in the Philippine Army Reserves, and a close friend of MacArthur's since 1928, was called into active service as press aide to the commander in chief on December 10, 1941. On December 17, the day the Japanese Blitz really began, he got his desk in the Press Relations Section and began working day and night, "sustained by cat naps and by sandwiches and coffee wolfed at my desk," issuing press releases to newspapermen, helping to select headlines that would both soothe and inform the civilian population, writing and arranging radio programs. At the time his sons, aged from four to seventeen, and wife were hiding in the provinces. The situation became more and more hopeless; finally, in hopes of sparing the city, Manila was declared an open city and all antiaircraft defenses evacuated. The Japanese replied by bombing it more mercilessly than ever, and on December 29, 1941 Romulo's newspaper plant, bombed, went up in smoke. After this Romulo's eldest son enlisted as a private in the Philippine Army. Romulo said farewell to his wife for the last time and left the city on New Year's Day 1942. On January 2 Manila officially surrendered.

Romulo went to Bataan as a sort of public-relations man between fox holes and headquarters. He was there for fourteen weeks following the enemy occupation of Manila, and they were fourteen weeks of nightmare. He calls Manila, Corregidor, and Bataan "three tight little components of hell." On January 5, 1942 he made his first broadcast over the *Voice of Freedom* from Corregidor, a challenge which the Japanese answered within an hour, and which caused them to put a price on his head. Because of this, when the fall of Bataan seemed imminent MacArthur arranged his last-minute rescue in a makeshift amphibian nicknamed "The Duck." It was the night of April 8, 1942. Romulo carried only letters from some of the doomed men on Bataan, which fell that very night, and the diary on which his book was based. (Later, in *Mother America,* Romulo was to write: "The Oriental's hatred and fear of imperialism spoke at last in Burma, French Indo-China, Thailand, Singapore, Hong Kong, and Java, when he did not protest, but accepted, Japan. Only the Filipino did not gloat over the fall of the white man.")

After his escape to the United States, Colonel Romulo was reportedly asked to join the Cabinet of Quezon's Government-in-Exile in Washington, but he preferred to return to Australia as aide-de-camp to General MacArthur. On March 5, 1942 he had been made a lieutenant colonel. On March 10, 1942 MacArthur had cited on the field every member of the rear echelon of which Romulo had been an officer, "for having under continuous aerial bombardment, between December 8 and December 31, 1941, planned and directed the delaying actions that made possible the withdrawal of the northern and southern Luzon forces into Bataan Peninsula; planned and executed the evacuation of Manila; and, through prodigies of labor, working to complete exhaustion of the personnel, brought about the movement of supplies and equipment which made possible the prolonged defense of Bataan." Finally, on July 7, 1942, he received a cable from MacArthur promoting him to the rank of colonel. He has also been decorated with the Silver Star by MacArthur, with the Purple Heart by Lieutenant General Wainwright [42], and with two Oak Leaf Clusters, and he is the recipient of an honorary LL. D. degree from the University of Notre Dame.

"Small, suave," Colonel Romulo is himself the best illustration of his thesis that the Filipino is the cosmopolite of the Orient, the product of three influences: the basic Malayan, Spanish, and American. One of the best English-speaking Filipino orators, in the fall of 1942 he was on leave in the United States for a lecture tour which was a sensational success. He traveled over 60,000 miles, appeared in about 289 different cities, and spoke more than 356 times. To his audiences he said substantially what he wrote in the *Rotarian* for August 1942: "There is too much smug complacency. I know. I have seen the British in Hongkong, in Burma, in Singapore. I have seen the French in Hanoi and Saigon. I have seen Chungking. I have seen Java. I have seen Corregidor. I have lived through Bataan."

Today Colonel Romulo's Manila home is used as quarters by part of the Japanese High Command, and he has had no word from his wife or children since January 1942, when he received one message from his wife and a note from his eldest son ending: "It's a Jappy New Year." What is more, when the Japanese entered Manila they demanded his car by its license number and ransacked his house, hunting for pictures of his family. He nevertheless dedicated his first book to his wife and four sons, Carlos, Jr., Gregorio, Ricardo, and Roberto. "The world we shared so joyously has been taken from us. I look forward to greater happiness. I know you are holding the prayer with me, wherever you may be, that we find our ways back to one another."

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C S Mon M p2 Ag 15 '42
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American Catholic Who's Who 1942-43
Romulo, C. I saw the Fall of the Philippines 1942

ROOD, HELEN MARTIN 1889—Jan. 22, 1943 Authority in the field of children's reading; author of books on the subject.

Obituary

N Y Times p13 Ja 23 '43

ROOSEVELT, KERMIT Oct. 10, 1889—June 4, 1943 Major in the United States and British Armies; son of the late President Theodore Roosevelt; fought in both the First and Second World Wars under both the British and American flags, but died, it was believed, of natural causes; author of several books, including *The Happy Hunting-Grounds* (1920), and *Trailing the Giant Panda* (1934) written with Theodore Roosevelt, Jr.

Obituary

N Y Times p42 Je 6 '43 por

ROOT, WAVERLEY (LEWIS) Apr. 15, 1903- Radio commentator; journalist

Address: b. Press Alliance, 235 E. 45th St, New York City; h. 123 Waverly Place, New York City

Friends of Waverley Root, we are told, describe him as "a newspaperman's newspaperman." "What they mean by that is that instead of covering the same story at the same time and in the same way as his colleagues, he specializes on spotting the new developments before they have popped up in the news, and revealing what is behind them when they do. When a newspaperman in New York wants to look up a fact from the past he consults the files; when he wants to find out what is likely to happen in the future he phones to Root. He usually gets an answer."

Waverley Lewis Root was born in Providence, Rhode Island on April 15, 1903, the son of Francis Solomon and Florence Mae (Lewis) Root. His mother is a Canadian, born at St. John, New Brunswick, of Scotch-Irish stock, the daughter of a sea captain. His father's family, Scotch-English in origin, settled in New England in 1635. Notable members of the family include the composer, George Francis Root, the Secretary of State, Elihu Root, and the wife of General Pershing, Frances Warren.

In 1909 the Roots moved to Fall River, Massachusetts, where Waverley attended the elementary school and the Durfee High School. In his youth his principal interests were music and writing. He played the piano, harmonium, drums, trombone, and tuba, he tells us, and had his own twenty-five-piece orchestra which rehearsed at his home. He played in the Fall River Boys' Band and the high-school orchestra (a different instrument each of his four years), and he composed the music and lyrics for his class ode. After he was graduated from the Durfee High School he entered the Liberal Arts School of Tufts College in Medford, Massachusetts. At college he was a member of the musical club and of the band. He left at the end of his third year, lacking only three semester hours of the necessary credits for graduation. (Tufts gave him his B. A. *ex ordinem* in 1941 with a citation for service in the fields of music and international journalism.)

Root started writing in grammar school and won a city-wide essay contest while he was in the eighth grade and a nation-wide one when he was in high school. With a high school friend he published a handwritten literary paper and in college he "virtually edited the college newspaper for all three years he was there," although he held the title of editor in chief only in the third year. As a college student he represented the Boston *Telegraph* for a year and the Associated Press for two years. He was assigned chiefly to covering sports events. Before he left Tufts he founded a college comic magazine.

In July 1923 Root started his professional career working for a trade publication. He next held a series of "unimportant editorial and advertising agency jobs" and read books for motion-picture companies until 1927, when he went to Europe on what he intended to be a short trip. (He stayed there thirteen years.) Between 1923 and 1927 he wrote musical criticism "for several obscure publications in New York, and he still thinks it no worse than what was being written in more solemn publications. His musical interests were later reflected in *The Truth about Wagner* [1930], which he wrote in six weeks in London on the basis of Wagner material unearthed by Philip Dutton Hurn." Root was about to hire the Paris Symphony Orchestra to play a symphony composed by himself when the outbreak of war disrupted that organization.

WAVERLEY ROOT

Root spent eleven of his years abroad in Paris and two in London, although his assignments frequently carried him from Poland to Portugal or from Sweden to Italy. Hired first as a reporter by the Paris edition of the Chicago *Tribune,* he numbered among his colleagues such outstanding journalists as Vincent Sheean '41, William L. Shirer '41, Jay Allen '41, and Edmond Taylor. From 1928 to 1930 he was assistant London correspondent for the Chicago *Tribune*; from 1930 to 1934 he was news editor of the Paris edition. In this last capacity, he recollects, he was at one time or another the boss of almost every American newspaperman who has ever worked in France. In 1934, when the Paris Chicago *Tribune* was sold, Root became night cable editor of the United Press in Paris. To this job he attributes his minute information on France in particular and on Europe in general, for it gave him time to read nightly twenty of the twenty-five daily newspapers printed in Paris as well as a number of papers of other countries. In 1938 Root became the Paris correspondent for *Time* Magazine and the French representative of the Mutual Broadcasting System. In 1940 he returned to the United States.

Besides the positions mentioned, Root has always had an assortment of assignments on the side. From 1932 to 1940 he was Paris

ROOT, WAVERLEY—*Continued*

correspondent for the Copenhagen *Politiken* and through it for the the Stockholm *Tidningen* which shared the Danish paper's foreign service. From 1932 to 1940 he was correspondent of *Newsweek* Magazine's "Periscope" department. From 1939 to 1940 he was Paris correspondent of the Chicago *Times.* At one time during the war in France he was representing ten different news-gathering organizations.

The stories Root has covered during his long sojourn abroad include Lindbergh's '41 arrival in Paris, the French reaction to the Sacco-Vanzetti case, the London Naval Conference of 1930, the arrival in England of Amelia Earhart, the Concordat in Rome, living conditions in South Wales during the worst period of employment in 1928, the Stavisky scandal in Paris, and all the major events leading up to the War. When he was with the United Press, Root "scored such scoops as securing Franco's '42 reply to the London Non-Intervention Committee and reporting three months ahead of time the exact date on which the *Anschluss* would occur." Years before, Root had started a book which he was going to call *War by 1940.* He abandoned it "because the pace of developments outstripped his writing speed on the book," and because publishers whom he consulted about it thought it "alarmist and far-fetched."

Root scooped his colleagues on the bombing of Paris on June 3, 1940, then fled with the Government to Tours and to Bordeaux, and covered the signing of the armistice. He made the last American broadcast from France to the United States during an air raid on Bordeaux. The armistice ended broadcasting, and he returned to the United States with his wife and sixteen months' daughter on the last trip of the *Manhattan.* (Root was married to Joanne Albinelli in April 1937, and his daughter, Diane Lane, was born in Paris in February 1939.)

On his return to the United States, Root began a nightly news commentary broadcast from station WINS in New York City. He also started a syndicated column, "Uncensored," for the Press Alliance. "Uncensored" was originally written in collaboration with Pierre Lazareff '42, but when the United States entered the War the title was changed to "Backstage of the War," and Root conducted it alone, Lazareff having been employed by the Office of War Information. Root has also been lecturing and writing miscellaneous articles for various publications as well as working on a book, *The Secret History of the War,* in collaboration with Lazareff. He edited the "World behind the Headlines" page for the New York *Daily Mirror* from his return in 1940 until 1942.

Root's journalistic theories, he informs us, "are not orthodox." He claims "journalism is essentially unskilled labor, and that a young man coming out of college trained for no particular job, and not a good enough salesman to peddle bonds, naturally gravitates into journalism." Since Root has the greatest contempt for uninformed journalists and believes that a solid background of general information is necessary for adequate performance of the most important journalistic tasks, his unorthodoxy is not, we understand, to be taken too seriously.

Root believes that great men should be avoided by the journalist who wants to be able to continue to judge them and to appraise their acts without bias. Instead of seeking to establish contacts with leading statesmen—whom he does not believe ever open themselves to journalists unreservedly and without political motives of their own—he prefers to know the men three or four stages down in the Ministries who do the actual business of government. He has not been able to dodge all the statesmen, however. Newspapermen in the know consider him one of the United States' outstanding experts on France and the political tangle in French North Africa, and his advisory opinions are, therefore, sometimes sought by men of political prominence. (Root remembers the time he met Elihu Root on board the steamship *Augusteo* at Naples and traveled all the way to Genoa with the American statesman and Nobel Prize winner without obtaining any state secrets. Elihu Root avoided his young cousin's questions "by continuing a running lecture on the family genealogy.")

In his radio broadcasts Root criticized the North African political maneuvers, feeling from the beginning that the deal with Darlan '41 not only did not save the lives of American soldiers as was claimed, but alienated resistance movements in occupied countries, which might eventually cost more American lives. He accused the United States' State Department of being prejudiced against the de Gaullists and contended that Giraud's '42 rule did not restore a republican government to Africa. He opposed the late Wladyslaw Sikorski's '40 attitude on the Polish post-War frontiers as in line with the policy of the old Polish "party of the colonels." In March 1943 Root warned in a broadcast discussing the revelation of the 1942 "purge" of two Polish labor leaders in Moscow that Russia might make a separate peace with Germany. He felt that such a peace would be a result of the inadequacy of Lend-Lease, the Allied failure to open a second front, the clash of interests in Yugoslavia, and the State Department's "hardly veiled attempts" to restore post-War European Governments which are anti-communistic. This was, fortunately, not one of his more successful prophecies; but in May 1943 Root upheld his reputation as a seer by announcing that Hitler '42 would resist any Allied invasion of Italy, for "a fight on the peninsula would give the Nazis more time to prepare their European Fortress and use up the good invasion weather." Moreover, "if we have to take Italy as part of the war strategy, negotiations with Italian Fascists will not save us the cost of an invasion." A staunch advocate of the second front in Western Europe, in July he analyzed German reports about the effectiveness of Allied air bombing as propaganda designed to convince us that we need do that and nothing else. An equally staunch opponent of the policies of the United States State Department, in September he charged that department with "deliberate attempts to lead its opponents into the errors Mr. Hull '40 self-righteously charges them with making, by withholding from them the explanations which it gives to its tributary writers."

Root is a member of the board of governors of the Overseas Press Club and of the executive committee of the Association of Radio News Analysts. He is one of the founding members of the latter organization, which boasts such notable members as H. V. Kaltenborn '40, Raymond Gram Swing '40, and Elmer Davis '40.

Root is fond of bridge, chess, and "Go," a Japanese strategic game older than chess, he says, and more complicated. He used to play a "fair game of tennis" but for years he has not had time for the sport. His interests are eclectic: he reads widely in psychology, biology, music, and current literature. Root is blond and portly; he is five feet eight inches tall and weighs 215 pounds.

ROPER, DANIEL C(ALHOUN) Apr. 1, 1867—Apr. 11, 1943 Lawyer; first Secretary of Commerce in President Roosevelt's '42 Cabinet (1933-38); former United States Minister to Canada (1939); as internal revenue head first man to enforce the prohibition law.

Obituary

N Y Times p23 Ap 12 '43 por

ROSANOFF, AARON J(OSHUA) June 26, 1878—Jan. 7, 1943 Former state director of institutions in California; one of the foremost authorities on psychiatry in the United States; author of many papers on psychiatric subjects and *Manual of Psychiatry*, the standard medical textbook.

Obituary

N Y Times p20 Ja 8 '43

ROSENBERG, ANNA M(ARIE) July 19, 1900- Regional head of the United States War Manpower Commission; regional director of the Social Security Board

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Called the busiest woman in New York, Anna M. Rosenberg holds down a dozen or more jobs in the public official category and as many more in an unofficial capacity, including those of investigating and trouble shooting behind the scenes for labor and government. When she was appointed a regional director of the War Manpower Commission (September 1942) by Paul V. McNutt '40, Mrs. Rosenberg was well known for her capable work as director of New York's Social Security Board. She was also known (through investigations of a Federal Appropriations Committee) as the woman who was making $28,500 annually on the side as an "adviser" to three private clients. In 1942 Mrs. Rosenberg decided to drop these outside paid activities and patriotically devote herself exclusively to government work. This work includes jobs for the petite, feminine coordinator with the "red-hot personality" on any number of national, state, and city councils and committees. In between times she "gets along with the Mayor; arbitrates and settles labor disputes; participates in the activities of fourteen more organizations; speaks at meetings, at conferences, and on the radio; is a housewife; has her hair waved; keeps her lipstick smooth." It is reported that another busy woman, upon hearing what Mrs. Rosenberg does, said: "I am going out and kill myself."

ANNA M. ROSENBERG

This dynamo so perfectly geared to the contemporary American pace was born in Budapest, Hungary on July 19, 1900. Her father, Albert Lederer, was a prosperous furniture manufacturer who lost his fortune when the Emperor canceled a large contract after the furniture had been delivered. Her mother, Charlotte (Bacskay) Lederer, is a successful writer of juvenile fiction. When Anna was eight the family came to the United States and settled in The Bronx. She remembers how the school children made fun of her accent, of which she still has a trace. She entered Wadleigh High School in Manhattan when she was fourteen, showing in those early years a talent for leadership. When the students went on strike against compulsory military training she organized a political club and took a prominent part in arbitrating the strike. After its settlement she headed a large delegation to the Board of Aldermen to ask for a shorter school day to relieve overcrowded classrooms. Manhattan's aldermen were impressed; so were reporters.

While still in high school Anna Lederer did part-time work at a base hospital in the old Siegel Cooper Building. On one occasion, it is said, she stood by a soldier, at his request, while his arm was being amputated. She also sold Thrift Stamps and Liberty Bonds at the corner of Broadway and 145th Street, and made an exceptional record. In 1918 she left school to marry a man in service, Julius Rosenberg, now a rug merchant. "Mother made me go back to school," she said. "When my husband went overseas with the 51st Pioneer Infantry, I volunteered for work at the Debar-

ROSENBERG, ANNA M.—*Continued*

kation Hospital at Sixth Avenue and Nineteenth Street. I had charge of the recreation room there."

A son, Thomas, was born in 1920. He is now in the Army, and his mother admits that "her chief vice is her willingness to keep the entire WMC marking time for an hour to be with Private Rosenberg whenever he reaches town." She likes to go to the movies, but saves the best shows for "Tommy's leaves."

In the early '20's Mrs. Rosenberg entered politics via the Seventh Avenue District. She won a rough and tumble bout with James J. Hagan in the Amsterdam Democratic Club and was on her way up. Her political activity led her into social welfare work, public relations, and labor mediation. Mrs. Rosenberg's first important contact, politically, was with Belle Moskowitz, mentor of Alfred E. Smith. "She asked me to organize a concert to raise funds for charity. I thought it was a voluntary job and returned the check she sent me. It came back again with a note saying, 'If your time is worth nothing to you, it's worth nothing to others.' There's something in that."

Since then Anna Rosenberg's time has been worth quite a bit to others. During the '30's her work widened into the field of trouble shooting in industrial and social welfare issues. Her present industrial relationships began with trips through the South to smooth out labor troubles. In 1933 she succeeded Nathan Straus, Jr., as NRA regional director of New York. Mayor LaGuardia '40 commented on her ability: "She knows more about labor relations and human relations than any man in the country." After the NRA folded she was kept busy by employers and union business agents calling for her advice on knotty labor problems. It was in 1935 that she became director of the Social Security Board in New York City.

When war activities began in this country Mrs. Rosenberg was appointed to several important posts. She became a director of the Health and Welfare Defense Services; member of the State War Council; secretary of the combined War Labor Board; member of the Mayor's Business Advisory Committee. As Federal defense coordinator for New York State she was instrumental in plans to avoid waste in the Government's training program for defense workers. Tests of physical fitness were given workers entering the program, resulting in the assignment of trainees to the kind of job they were best equipped to fill. Under her direction a committee was also formed to provide social and recreational activities for enlisted men stationed within sixty miles of the city. These various jobs meant coordinating all the welfare work being done in the State of New York as part of the Federal armament program. It was a man-size undertaking, and Mrs. Rosenberg was the only woman among the eleven regional defense coordinators.

In the meantime, industry had been competing with government for her services, and Mrs. Rosenberg's jobs for private clients were netting her a considerably meatier income than her public works. Her fees from private industry included a payment of $8,000 in 1938 for advice on a series of radio programs. She became labor relations and public relations adviser for R. H. Macy & Company and for L. Bamberger & Company, department stores, receiving from them a fee of $20,000 annually. From I. Miller & Sons, Inc. she received $2,500 annually; and as consultant on the staff of Nelson Rockefeller '41, coordinator of Inter-American Affairs, she earned $6,000 a year.

Early in May 1942 members of the House Appropriations Committee were determined to write into all future supply bills a provision prohibiting Federal administrative officials from accepting employment outside the Government. Mrs. Rosenberg became a case in point. It was disclosed that her total earnings were $36,000 annually, $13,500 being paid by a government agency and $22,500 by private industry. Under the new legislation she would be required to abandon one activity or the other. Brought before the Committee, Mrs. Rosenberg protested. "I have bent backward not to let anything interfere with my government work." She declared that the time given to her private clients had been taken out of her social life or her vacation. Mrs. Rosenberg also mentioned that she had taken the social security job with the understanding that she could continue to represent her private clients. This was confirmed by Arthur J. Altmeyer, board chairman, who further testified that "Mrs. Rosenberg is a most efficient regional director."

Although she seemed cleared of the charge that outside activities interfered with her successful discharge of government work, pressure of criticism continued. Accordingly, in September 1942, when Paul V. McNutt was considering her for a regional manpower post, Mrs. Rosenberg wrote Mr. Altmeyer stating that after December she would confine her paid activities "to my work for the Government." She wrote further: "I feel that my contribution can best be made through sharing in the administration of a program of social security, war manpower, and defense health and welfare agencies." Reportedly offered $100,000 by the radio networks for a two-month job as a labor adviser in the fall of 1943, Mrs. Rosenberg refused the offer, although she had more than two months' leave due her.

Soon after she took her WMC post the United States Employment Service was given the job of recruiting 20,000 workers for Henry J. Kaiser's '42 Pacific coast plants. Supervising this job of transferring manpower from one coast to another, Mrs. Rosenberg met with a number of technical problems. The Kaiser agents, however, expressed high satisfaction with the service and cooperation given in the matter by Mrs. Rosenberg's organization. One difficulty was not solved. She had refused to fill the original Kaiser order when she learned that no Negroes would be accepted into the Kaiser A. F. of L. union. She had then been assured that the company did not discriminate, and went ahead supplying Negro labor. But at least one West coast local refused to hire the qualified Negroes except as helpers and laborers.

The Kaiser drafting of labor, however, took care of only a small portion of New York's jobless, numbering 370,000 in the city alone. And Mrs. Rosenberg's efforts to ship workers to upstate defense areas, where there was a shortage of skilled labor, were met with considerable "prejudice" by employers. She therefore asked for the assistance of the Federal Advisory Council in breaking down these prejudices. The National Youth Administration, through vocational training provisions, and the Board of Education were also asked to cooperate in meeting upstate needs. Mrs. Rosenberg worked, too, through the Office of Production Management to get defense orders for small business in the city. On November 10, 1942, she reported substantial improvement in the situation.

A committee to make a state-wide study of New York State's farm problems, with special emphasis on the serious farm labor shortage, was appointed late in October 1942 by Mrs. Rosenberg. For temporary work during the harvest season several hundred men were recruited, chiefly Negro workers from Harlem with agricultural experience. In November the farm-labor committee presented its recommendations for meeting the year-round shortage. These included stabilizing labor not only for dairy and poultry farms, but for those producing essential fruits and vegetables; urging employers in factories not to hire workers on stabilized farms; removal of existing interstate barriers to employment of migratory workers.

In June 1943 Mrs. Rosenberg solved the "Buffalo manpower muddle" by devising a system of labor priorities, which has since been applied elsewhere. The problems created by the 27,000 New Yorkers whom the services expected to discharge as psychoneurotics before 1944 absorbed her attention in October, as she drafted plans for a consultation and referral service for the mentally unfit.

When asked how she managed to keep all her various jobs going, Mrs. Rosenberg said: "I delegate authority to other people in whom I have confidence and who do not come running to me with every little problem. Sometimes they make mistakes, but they don't make any more than I would if I were handling the matter myself." Most of her social security work is in the hands of a man "so capable that I can now give most of my time to various defense activities, and these, incidentally, are directly connected with social security." Probably the ability to let the problems brought up by one public job help solve those of another, as well as the successful delegation of authority, has made Mrs. Rosenberg one of the nation's outstanding women executives. Although she is often the only woman serving on special boards, she believes in hiring women—her own Social Security Board has a preponderance of women employees. "Men bend backward not giving women a chance," says Mrs. Rosenberg. "So if women don't give women a chance, it's bad."

The fact is that most men have learned to bend forward to give Mrs. Rosenberg a chance—or else. Her secret in getting along with and if necessary overriding the male contingent lies in looking soft, coy, charmingly feminine, but being tough as a teamster underneath and developing the ability to fight with words till her opponent falls for the count. Nor is her vocabulary limited. Alice Hughes writes: "When those soft feminine lips open up on a barrage of Pier 6 language, the listener couldn't be more shocked if he had been bopped over the skull with a bung starter. In a crowd of politicians Anna laps up every bit of masculine adulation that is rightfully hers by virtue of being petite and looking clingy. The minute the boys get set to relax, because she's just a frail little woman after all, Anna lets them have it." She has a way with women, too. "She has so much charm she doesn't have to hoard it," Cecelia Ager of *PM* says of her. "She has also energy, diplomacy, cajolery, common sense, decision, direction, toughness, sympathy, humor, and tact. By the time the other woman (the woman who's meeting her for the first time and is naturally hostile) has discovered that, curses, Mrs. Rosenberg is good looking, too, it's too late. She likes her anyway."

Mrs. Rosenberg spends four days a week in her New York office and two in Washington, where she often confers with the President and with political bigwigs or labor leaders, most of whom she knows by their first names. Abe Savage, her assistant, says of her office: "A hot dog stand would clean up from the persons coming and going." While phones ring and secretaries rush in and out for dictations that won't wait, Mrs. Rosenberg is glad to interview innumerable callers. She is a little over five feet tall, weighs less than 115 pounds, and is always smartly tailored. Prominent on her desk are two pictures: one of son Tommy, the other of her old friend Franklin Roosevelt '42. There is also a vase always filled with flowers, her "greatest extravagance" next, perhaps, to her hats, which are elegantly and radically feminine. It is said that she smokes cigarets in moderation, takes an occasional drink, and likes to mix with many people. She doesn't have much time for home life, but has a comfortable apartment on upper Fifth Avenue. As a hobby, she likes to cook. "I'm a good cook and can get up the best Hungarian dishes you've tasted," she boasts. Anna Rosenberg declares she is not a crusader or a reformer, only "there are a lot of things happening you just cannot sit by watching idly. I decided to do something about some of those things—and here I am."

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(Continued next page)

ROSENBERG, ANNA M.—*Continued*

American Women 1939-40
Who's Who in American Jewry 1938-39

ROSENBERG, ARTHUR Dec. 19, 1889—Feb. 8, 1943 Member of the German Reichstag from 1924 to 1928, most of the time as a Communist; broke with the Communists in 1927; fled Germany in 1933 and came to the United States to teach history at Brooklyn College; author of several books.

Obituary

N Y Times p23 F 9 '43 por

ROSENFELD, KURT Feb. 1, 1877—Sept. 26, 1943 Former Prussian Minister of Justice; one of the founders of the Weimar Republic; a lawyer, "he contributed much to the formulation of the advanced code of judicial administration under the Republic, subsequently discarded by the Nazis"; a member of the Reichstag for fourteen years; once caused Hitler '42 to be fined 1,000 marks in a 1932 trial; bitter enemy of Nazism; in America since 1934, he was chairman of the German-American Emergency Conference, an anti-Nazi organization.

Obituary

N Y Times p19 S 27 '43

ROSS, HAROLD W(ALLACE) Nov. 6, 1892- Editor

Address: b. New Yorker Magazine, 25 W. 43rd St, New York City; h. Wire Mill Rd, Stamford, Conn.

"Whenever he can't find anyone to play gin rummy with him," Random House reports, "Harold W. Ross, editor of the *New Yorker* Magazine, is busy writing his autobiography *My Life on a Limb*." Those who know the editor of the American *Punch*, as those who know about him, look forward to the inside story of the man who speaks "only to Wolcott Gibbs and God," but do not expect to see it soon.

Harold Wallace Ross was born in Aspen, Colorado, November 6, 1892, the son of George and Ida (Martin) Ross. Aspen, which was second only to Leadville as a silver mining camp, was, says Ross, "a very spectacular place. It was on the other side of the range from Leadville. It went flat with the collapse of silver in 1896, and everybody in town was broke, including my father." The family moved to Salt Lake City, Utah, where Harold's father, a well known mining man in the West for forty years, was a contractor, and as a side line, opened a wrecking company ("materials reclaiming"). Ross says his father "was pretty much a mining man all his life, his other interests being dilettante-ish. The trouble was, mining went out from under him, except for the big-scale low grade copper mining."

Harold attended high school for two years, was "something of a reporter at twelve or thirteen," writing on the school paper and doing other "reporting chores outside of school hours." "After two years of high school I drifted off into full-time newspaper work. . . I found high school too dull and newspapers glamorous (what with riding on the fire engines, the police patrol, and all) and I still find journalism glamorous," Ross explains. He worked from 1906 to 1908 as an apprentice reporter on the Salt Lake City *Tribune*, where he was a protégé of the managing editor, Frank I. Seifert.

In 1908, when Ross was sixteen, he left Salt Lake City to visit California, accompanied by an older boy. "The older lad ditched me with our joint capital in Albuquerque, New Mexico," says Ross, "and I hoboed my way to Needles, California. I wasn't a very good hobo, and the Santa Fe didn't have many trains in those days, and I walked most of the distance. At Needles, I got a job as timekeeper (being competent because I had done the same work for my father). I went back to Salt Lake City (as a first class passenger) but I didn't stay long, deciding to see the world.

During the next seven years Ross held a number of newspaper positions on papers all over the United States. He was with the Marysville, California, *Appeal* in 1910; the Sacramento, California, *Union* in 1911; the Republic of Panama *Star and Herald* in 1912. From 1915 to 1917 he served on the New Orleans *Item*, the Atlanta *Journal*, and the San Francisco *Call*. *Fortune* recalls that "he is best remembered around the Golden Gate—he was water-front man for the San Francisco *Call*—for his feat of having provided the local newspaper club with an elegant set of wicker furniture" which Ross had "cabbaged" from the Danish buildings of the Pacific Exposition. Of this period *Fortune* says, too, that Ross once chaperoned a past king of Thailand on a "see-night-life-incognito" tour and that he earned for himself the nickname of "Rough House."

During the First World War, Ross enlisted as a private in the Railway Engineer Corps. In Bordeaux he heard that the Army was about to launch a newspaper, *Stars & Stripes*, and he decided he would like to join the staff. Ross was a candidate for 2nd lieutenant at a training camp at that time. The *Stars & Stripes* was edited by enlisted men—not officers. After "much turmoil" Ross resigned from the training camp, became a private once again, and joined the editorial staff of the paper. Many different stories have been printed about Ross' part in running that illustrious journal. As Ross himself tells it: "To lay the apocrypha, here is how I came to be the so-called editor of *Stars & Stripes*. Our commanding officer had a nervous breakdown and the editorial department was left without authoritative direction. Six of us, Sergeant Alexander Woollcott '41, Private John T. Winterich (now colonel in the Army censorship section at Washington), Private Hudson Hawley, Private (Marine Corps) Albian A. Wallgreen (comic cartoonist), and C. LeRoy Baldridge (serious cartoonist), held a meeting to decide what to do. My idea, which prevailed, was that we should elect an editor and that editor would have full authority to give instructions to the others and to run the paper but could be removed at any time by a meeting of the six of us. My candidate for editor was Winterich but he backed out. Winterich was more the editor than anyone else, from start to finish, but he shied away from the personal contacts that went with the job. I was never fired by the staff and we finished the War that way. Winterich really did most of the editing, though. Woollcott used to say that after my election I sent the staff out on so many assignments and such distant ones that it never got to meet again."

When the War was over Ross sponsored an unsuccessful attempt to continue the *Stars & Stripes* as the *Home Sector* Magazine. He edited the *American Legion Weekly* (1919-24) until, according to Ralph Ingersoll '40, "he quit in a huff when he saw his journal heading into politics." (Others say that he left because he was not happy working for an organization paper "which in effect has almost as many editors as the organization has members.") In 1925 he edited *Judge* until the owners cut his editorial budget and then, turning down a lucrative offer to work on Hearst's *Cosmopolitan* Magazine, he set about to find the money for a weekly paper of his own devising.

The "Thanatopsis Literary & Inside Straight Club," which had started in Nini's in Paris, and which was publicized by Franklin P. Adams '41 in the New York *World*, was composed of a group of serious wits who lunched at the Algonquin Hotel and met Saturday nights at one another's homes to play cards." Most of the *Stars & Stripes* alumni belonged, as did a non-journalist, Raoul Fleischmann, one of the heirs of the yeast king. Fleischmann was also in the baking business, but he liked his literary friends better than his business acquaintances and he was, according to *Fortune*, a good gambler. It was mostly Fleischmann's money in 1924 which brought the *New Yorker* into existence.

The first issue of the *New Yorker* appeared on Thursday, February 19, 1925. The cover was decorated by a "supercilious antique in high stock and high hat, observing a butterfly through a monocle." (Drawn by Rea Irvin, the gentleman has since been dubbed Eustace Tilley, and his likeness is reproduced every year on the magazine's birthday.) At first the new magazine did not live up to expectations. "It was full of *Life* and *Judge* humor and half-baked Broadway gossip. It had neither good rhyme nor much reason. And it looked as if it had been made up by the office cat's knocking over the wastebasket. It was its own best joke."

In time, however, with the financial help of Fleischmann, who passed through a period of resignation to the fact that his money was lost for good, Ross found the right formula and the right writers to make the kind of magazine he had visualized. Gradually the journal became a unique advertising medium as well as America's foremost humor magazine.

The "heart" of the *New Yorker* is the part called "Talk of the Town" and written in part by Elwyn Brooks White, James Thurber '40 (for a number of years), and Russell Maloney. Selections from it have been reprinted in book form and included in textbooks for college freshmen who are learning prose style. Among the notables who have made the *New Yorker* what it is, and who have been given in return a reputation for wit, whimsy, and skill beyond that bestowed by any other American magazine, are James Thurber, Morris Markey, Wolcott Gibbs, Lois Long, Peter Arno '42, Helen Hokinson, and William Steig. In its cartoons, "news breaks," and some of its articles, the *New Yorker* is humorous, sarcastic, sophisticated, and often fantastic. Its stories and articles, however, more frequently than not have overtones of seriousness and social consciousness, especially since the outbreak of the Second World War. Many of the contributors whose single stories have blossomed into series have achieved book publication and dramatic and cinematic acclaim for work originally done for the *New Yorker* Magazine. Leonard Q. Ross '42 with his H*Y*M*A*N K*A*P*L*A*N stories, Emily Hahn '42 with her Mr. Pan tales, Ruth McKenny '42 with her anecdotes about her sister Eileen, Richard Lockridge '40 with his saga of Mr. and Mrs. North, the late Clarence Day with his "life with father" sketches, and many others received their reputation as humorists in the pages of the *New Yorker* Magazine.

Pach Bros.

HAROLD W. ROSS

The *New Yorker* Magazine in June 1942 had a circulation of 64,655 in New York City and of 127,932 in the rest of the nation. Its financial success is attributed partly to the genius of Ross, who was able "to make big business of frivolity," and partly to its excellent promotion by John Hanrahan, part owner of the magazine (Ross modestly takes exception to the terms "big business" and "frivolity" in discussing the *New Yorker*. "We have never been a big business; we're a peanut business compared to the other magazines. And I don't think we're so frivolous, either. My personal opinion of our promotion is that it

ROSS, HAROLD W.—*Continued*

was terrible and probably gave unobservant people the notion that we were frivolous.")

As *Fortune* pointed out in 1934, a merchant can "at $550 a page call his advertisement to the attention of some 62,000 active and literate inhabitants of the metropolitan area; while to reach the same group, either through a national medium or through a local paper, would cost him several times that amount." The 1943 advertising rates are $550 a page for the Manhattan edition and $1,250 for the combined edition, which reaches 192,589 readers. The *New Yorker* prints two editions, local and national. Its national advertising includes a great many liquor and luxury items. Its local advertising includes entertainment, department-store notices, and other purely New York items. Once the magazine was on its feet financially it rose steadily in circulation and profit, weathering the depression and a consistently erratic editorial budget.

The *New Yorker* has attracted editorial and critical notice from a number of its fellow publications throughout its career. ("The *New Yorker* is unique of its kind and it is this rather terrifying uniqueness that regularly fascinates critics and reviewers, so that no critical season is complete without at least one learned article attempting to define what makes the *New Yorker* tick.") In 1934 *Fortune* Magazine devoted a large part of its August issue to a discussion of the *New Yorker* Magazine and its staff, and in 1943 a similar article was published by *Harper's*. Writing in *The Nation* in 1942, Lionel Trilling said of *New Yorker* fiction that "one of the admirable things about the *New Yorker* Magazine" is that "it insists on continuing the old polite tradition of literature. The *New Yorker* is always aware of its readers and knows just who they are—the intelligent, comfortably fixed, urbane, moral people, who dress in good taste, enjoy all the arts but also all the sports, and in their politics are liberal but not rash." Ross, on the other hand, maintains that the *New Yorker* is not "aware" of its readers—"It's the other way round with me," he says. "All I know about getting out a magazine is to print what you think is good (or as near to your standard as you can get) and let nature take its course: if enough readers think as you do, you're a success, if not you're a failure. I don't think it's possible to edit a magazine by 'doping out' your audience, and would never try to do that."

In a discussion of *New Yorker* fiction in the *New Republic*, Stanley Edgar Hyman wrote in 1942 that "the two outstanding characteristics of the *New Yorker's* serious stories are their strong social edge and their surprisingly high quality. . . True, the *New Yorker* story is almost as rigid a form as the *New Yorker* editorial paragraph, and there is little or no place for experimental or 'different' writing, but within these limitations the stories are excellent." With the entry of the United States into the War, Hyman comments, "the *New Yorker* suddenly went all-out." " 'The Talk of the Town' was given over entirely to tributes to Colin Kelly and comparable subjects, most of the cartoons were devoted to bespectacled Japanese, and the magazine even dug up a bad story . . . that managed to mention Pearl Harbor before the smoke had cleared away. This hysteria gradually abated, 'The Talk of the Town' returned to a relative if somewhat more serious normal, the cartoonist recalled that other things besides the Japanese might be funny, and no stories quite so frantically topical turned up."

Marjorie Farber, writing in the *New Republic* in 1943, however, decided that it might be time for liberal reviewers to drop their "older-brother attitude" toward *New Yorker* fiction, whose "psycho-sociological writers have developed a new formula for presenting social problems. The older one depended on the reader's identifying himself with the underdog against the villain, society. . . [But] no sensible reader is going out of his way to feel guilty if there is any loophole for feeling indignant instead. . . To plug up these loopholes and eliminate all possibility of villains, the *New Yorker's* psycho-sociological writers have decided to make the liberal reader identify himself not with the underdog, but with the best element in society—that is, himself. He is then caught in a humiliating crisis where his liberalism breaks down, exposing the hidden prejudices, ambition, snobbery, which even the most enlightened members of this society begins to imbibe almost with his mother's milk."

The "final clue" to the *New Yorker* has been described as "that paradox of inclusiveness." "If you think of it as a funny paper or a snob paper, what are you going to do with its strong weekly dose of social criticism; if you think of it as a slick-paper *New Masses*, Sally Benson '41 comes up behind and trips you. Its outstanding feature is a catholicity wide enough to include prim moral judgments and wholly amoral reporting; sharp social satire and columns telling what it assumes to be its readers where they can get thousand-dollar hairbrushes with each bristle torn from a different Siberian boar; some of the best and toughest contemporary writing and incredible silliness; maniac humor and bitter attacks on injustice."

Harold W. Ross has been married three times. His first wife was Jane Grant whom he met in Paris during his *Stars & Stripes* days. She was a reporter for the New York *Times* and a noted feminist. He and his second wife, the former Marie Françoise Elie, were divorced in 1939. One daughter was born of this marriage. In 1940 Ross was married to Ariane Allen, who is a graduate of the University of Texas and has also attended Barnard College. She studied dramatics at school, and hoped to become an actress.

Although the average reader of the *New Yorker* has never heard of Ross and his name does not appear anywhere in the magazine except in the semi-annual statements required by law, he has remained the magazine's chief editorial force and the ultimate authority insofar as its editorial policy is concerned. According to *Fortune*, "Ross lives on his nerves. Working best in a rage, his favorite trick is to prop someone's mistake in front of him on his desk—a picture with a silly caption, a misrouted letter. For months, whenever the culprit appears, Ross can refresh his rage by gazing at the evidence of blunder, can keep his adrenals toned up. He is full of phobias—afraid of crossing streets, afraid to the point of acute terror of the suggestion of earthquake. His native prudishness is a prejudice that has probably helped the magazine more than it has hurt it. The only dirty jokes the *New Yorker* has printed are jokes he did not understand."

As an editor Ross has been respected as well as feared and disliked. John R. Tunis remembers that from the beginning Ross' remarks on the margin of manuscripts were "always pungent and to the point. He had also an irritating way of making you explain the simplest details in your piece, of pretending to be dumb. 'If it isn't clear to me it won't be to others,' he'd say." "His judgment of value, of importance, timeliness, effectiveness," another observer commented, "is exceptional to the point of brilliance. For all his strange record with fellow human beings, those who are nearest him have great loyalty to him. If there is eternal schism in his ranks, many have a tremendous personal affection for him. He is the one man whom the *New Yorker's* finest craftsmen would prefer to have criticize their work and to edit it. Without him the magazine might easily disintegrate even today, and his directors know it." One of Ross' favorite admonitions to writers is: "Use the rapier, not the bludgeon." The "apparently effortless" prose of the *New Yorker* is achieved after considerable sweating and polishing have been done by Ross and his editors. As *Harper's* points out, "no Lucely-written phrase finds its way into the magazine, unless with malice prepense."

Ross is five feet eleven inches tall, he tells us, and he weighs 160 pounds. His face has been described as "made of rubber which he stretches in every direction. Out of the lower half hangs a huge Hapsburg lip to which cigarets stick. Widespread teeth diverge downward. Until civilization overtook him a few years ago, ramrod straight hair rose from his forehead, diverged upward and outward. It was Ina Claire who once remarked that her life's ambition was to walk through it barefoot. Under heavy eyebrows Ross' eyes are fierce, shifty, restless. He is nervous beyond belief. Wildly, with great sweeping gestures, he talks—with furious intensity, with steady, unimaginative profanity. He has charm—and the vitality of a mad bull." In an article on Ross and his magazine in *Harper's* Dale Cramer and George R. Clark wrote: "Staff members of the *New Yorker* have—with reason—likened their habitat on the nineteenth floor of 25 West 43rd Street to the slum area of a rabbit warren. . . Ross himself occupies a large barny office whose outstanding decoration for many years was the head of a department-store dummy, crowned with an old wig, whose name was Sterling Finny. Ross is guarded closely by a squad of editors and secretaries. Some staff members of years' standing have talked with Ross no more than half a dozen times."

With his wife, Ross lives in the country near Stamford, Connecticut. In the summer of 1942 he had occasion to write to the Governor of Connecticut a letter, which, *Time* Magazine reports, began, "I address you in a state of considerable panic and alarm," and ended, "I write in sheer terror." "In between was a communication having to do with an invasion, not by a foreign enemy, but by New Yorkers. Mr. Ross understood that a park might be laid out near his estate outside Stamford, and what he feared was picnickers from Harlem and The Bronx. . . *PM* called Mr. Ross undemocratic. The president of the Borough of The Bronx called him 'a grandee,' a 'so-called editor,' and . . . a 'creature.' Injured, Mr. Ross protested that he wasn't against Harlem and The Bronx in particular, but against picnickers." "I don't care whether they're from The Bronx or from Indianapolis, Indiana," he said. "They are extremely numerous."

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ROWAN, ANDREW S(UMMERS) (rō'ən) Apr. 23, 1857—Jan. 11, 1943 Retired Army officer; carried "message to Garcia" as lieutenant in opening days of Spanish-American War; author of two books.

Obituary

N Y Times p23 Ja 12 '43 por

ROWNTREE, CECIL (roun'trē) 1880(?)—Oct. 14, 1943 British surgeon; vice-president of the Union Internationale Contre le Cancer; author of many papers on cancer and surgery.

Obituary

N Y Times p19 O 15 '43

RUBICAM, RAYMOND (ru'bĭ-c'm) June 16, 1892- Advertising executive

Address: b. Young & Rubicam, Inc, 285 Madison Ave, New York City; h. 430 Park Ave, New York City; Rolling Ridge Farms, Danboro, Pa.

"Probably no force has had a more profoundly creative role in determining the cause and rate of economic development in America than modern advertising. It is a curious fact that while hundreds of writers of plays and novels have become well known to the public by name through the press, the men who influence the nation's habits, living conditions, and daily lives more than any group of literary figures are anonymous." One of these is Raymond Rubicam, whose life reads like the traditional Horatio Alger story. Not only has he climbed from the bottom of the ladder to the top rung (Young & Rubicam, Incorporated, of which he is head, does the largest volume of business in the United States—its total billing of accounts amounts to between forty and fifty million dollars a year) but, according to the citation

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RAYMOND RUBICAM

accompanying the Gold Medal Award given to him (1938) by *Advertising & Selling*, he possesses all the virtues and abilities of an Alger hero.

Advertising & Selling gave him that honor in spite of the fact that he is the largest stockholder in *Tide*, a rival trade magazine. The citation stated that the jury of awards (whose members included Mrs. Ogden Reid '41 of the New York *Herald Tribune*, Henry R. Luce '41 of *Time*, and Richard Compton of Compton Advertising, Incorporated) had considered not only his services as a brilliant copy writer but also such qualities as "thoroughness, straightforwardness, loyalty to associates, encouragement to young people in a supremely difficult business." Further praise in the citation calls Rubicam "one of the few men who would rather be right than President," and states that though he is not the possessor of a formal scientific education, "he is none the less one of the most scientific advertising men who ever lived."

Born in Brooklyn, New York on June 16, 1892, Raymond Rubicam is the son of Joseph and Sarah Maria (Bodine) Rubicam, whose German ancestors settled in Germantown, Pennsylvania in 1725. The original spelling of the family name was "Rubencamm." They were Lutherans; four members of his ancestral tree were Lutheran ministers. Rubicam comes naturally by his writing talent. His father, after failing in an importing and manufacturing business which he had inherited, became a trade journalist; his mother contributed poetry to *Godey's Lady's Book*. After the death of his father the family were scattered to various parts of the United States. Raymond attended school in New Jersey, Pennsylvania, Ohio, and Colorado. When twelve he went to live with an elder brother in Denver. He had done odd jobs since the age of eight, and his formal schooling ended at fifteen when he took a full-time job as a shipping clerk's helper at $5 a week.

Young Rubicam had hoped to study law but, unable to obtain a college education, his ambition turned toward writing. While still in knee-pants he applied to every city editor in Denver for a reporter's job. He was told to come back later, but "they did not laugh at me," he recalls gratefully. For the next eight years he worked at anything and everything, devoting what leisure he had to study so that he might achieve his ambition to become a writer. With O. Henry for an exemplar, he decided to take to the road so that he might know the people of America. He set out for Germantown. During his one-year journey toward his destination he worked as bellhop, usher, movie machine operator, door-to-door canvasser of colored enlargements of family portraits, and as "chaperon of cattle en route to the East." Some of the time he led a hobo's existence.

His free-lance feature stories won him a job in nearby Philadelphia as newspaper reporter at $12 a week. But he had not forgotten his ambition to write short stories; sending two of his stories to Gouverneur Morris, he asked for the famous writer's opinion of his talent. "Morris' answer began one of the great years of my life," says Rubicam. He had analyzed the stories; so had his neighbor, Richard Harding Davis. Their opinion was that he could become a successful writer, even a great one, but Morris advised the twenty-one-year-old Rubicam to stop writing fiction until he was more mature. For a year they corresponded, Morris guiding and directing him in a course of reading and writing. Rubicam considers Morris' help one of the most "generous things a man could do for a complete stranger."

When Rubicam fell in love and wanted to get married, he needed more money. He therefore left his newspaper job to sell automobiles; he succeeded as a salesman, but didn't like it. Advertising copy writing seemed to be a happy compromise, an outlet for his creative urge through words and a speedier route to an income sufficient for married life. He wrote two pieces of advertising—one about tobacco in Ring Lardner style, one about a motor truck in a Walter Lippmann '40 "reason-why" style. With dogged persistence, Rubicam made a list of agencies from the telephone book and, equipped with his tobacco and motor-truck copy, called on the first agency listed under "A."

The receptionist, after inquiries in the inner sanctum, told him to leave the copy and return the next day. The time and the place were Philadelphia in 1916—the agency opened at eight o'clock. Rubicam arrived punctually. He was told that the boss would see him but didn't know when. He waited (with an hour for lunch) until the five o'clock closing time. "For nine business days hand running," says Rubicam, "I sat in that lobby—on a bench so hard that I can still feel it. On three different days the boss passed me, amazed me by calling me by name, but said he couldn't see me that day. By the ninth day going to that office had become a sort of hypnosis. But while I was full of hope each morning, I had been getting madder toward the end of each day. At the end of the ninth day, I exploded. After rehearsing for the receptionist, I went home and wrote the boss a letter calculated to produce an immediate interview or a couple of black eyes for the writer." The letter, delivered in person, brought the boss out of his seclusion. Waving the letter, he said: "Those ads you wrote didn't amount to much, but this letter has some stuff in it."

He got the job and stayed with the firm—the F. Wallis Armstrong Company—for three years. He had asked for a six months' trial, with a salary at the end of the period big enough to marry on, or else a prompt dismissal. On November 30, 1916 he married Regina McCloskey—for he had made good. In 1919 he accepted a better position with N. W. Ayer & Son, then the largest advertising agency. Four years later he was among the top-flight copy writers of advertising. Two of America's best known slogans, Steinway's "The Instrument of the Immortals" and Squibb's "The Priceless Ingredient," came from the "fertile mind of twenty-seven-year-old Raymond Rubicam while employed with Ayer." Another famous slogan he originated is "No Rolls-Royce has ever worn out." In 1923 he and John Orr Young, another Armstrong-to-Ayer man, founded Young & Rubicam, from which Young has long since retired.

In 1916, when Rubicam entered the field of advertising, the watchword of success was "dominant space"—bigger ads and bigger circulation. But dominance by space was hard to maintain—competitors stepped up their space too. Large scale competition between advertised brands had begun. For the advertising agency it was the era of brilliant super-salesmen. They led and ruled the agencies. When Rubicam founded his own agency he decided to change the order of things. He would give more credit to the creative artist, and in advertising would put more emphasis on skill and less on bulk. The motto was not to be "How much?" but "How best?" "The trouble with advertising is that it reads too much like advertising," he concluded.

Admitting that written ads were after all only salesmanship in print, he pointed out, "But the way to sell is to get read first and the way to get read is to say more about the reader and less about yourself and your product. Mirror the reader to himself; then show him afterwards how your product fits his needs." His theory was called the "indirect copy approach." An important ingredient in the new technique is "contained in the dictum to *know* more as well as say more about the customer." Rubicam pioneered in new methods of research regarding people's preferences, prejudices, their reading and radio listening practices. For the research work, Dr. George H. Gallup '40 was engaged in July 1932. Today, under Gallup's supervision, four hundred field investigators are constantly checking consumer-interest in newspapers, magazines, and radio. "Rubicam knows he cannot turn the art of advertising into an exact science, but he works hard and spends money freely to get some of the exactness of science into it. His research unit, headed by Dr. Gallup, is a manifestation in that direction."

Six months after Young & Rubicam's founding came its first big account—from General Foods. During negotiations, the General Foods man asked: "If we give you a chance what product of ours would you want?" Typical of Rubicam was the answer: "Your toughest one." That product was Postum. Young & Rubicam's campaign for it won the Harvard Award for the most distinguished campaign of the year. Other General Foods products followed, but Rubicam steered clear of having a one-client agency or a one-man organization. Profits were plowed back into the firm; extra copy talent was hired; a leading art director was called in; and a leader in merchandising was invited to join the organization to head his own group of specialists.

By 1935 the agency was turning out the advertisements for Packard motor cars, Gulf Oil, Parke Davis drugs, General Electric radios, Arrow shirts and collars, Travelers Insurance, International Silver, Jell-O, Borden's dairy products, Johnson's baby powder and many other nationally known products. Today Rubicam makes no pretense of writing or master-minding the huge volume of advertising copy which comes from his firm, although he first built his reputation on copy. But he is credited with innovations in the field, including the development of so-called "sequence-picture copy," an adaptation of both dramatic and comic-strip technique to advertising. He was the first to use Sunday comics as a medium of advertising. "Mr. Coffee-Nerves" and "Little Albie," two comic series originated for Postum and Grape-Nuts, are early examples. Current "sequence-picture" campaigns in which Young & Rubicam use dramatic conflict and humor are those now running in leading publications for such products as Sanka Coffee, Arrow shirts, Johnson's baby powder, Sanforizing, Statler Hotels, and Castoria. Not all of the agency's "human interest" copy employs this technique, however, as witness such campaigns as those of Metropolitan Life, Cannon sheets, Postum, International Silver, Parke Davis, Swan Soap, Four Roses Whiskey, and other products.

Young & Rubicam use all advertising media (principal ones: newspapers, magazines, billboards, and radio) for their campaigns. When a new account is acquired the market research and merchandising departments make a study of the product to determine its salable qualities. The original analysis usually requires months; follow-up studies are periodically made. Some Young & Rubicam campaigns employ all four media; most use two or three. Choice of media depends on several factors: type and price of product, size of market opportunity, amount of money available for promotion.

In radio, as in printed advertising, Rubicam recognized early that competition for public interest would soon put a premium on resourcefulness and creative skill; consequently the agency staffed itself liberally to discover and originate shows and to improve and direct production at a time when most other agencies were leaning heavily on the network or other outsiders for this service. Also consistent with his activities in printed advertising, Rubicam made extensive use of research to learn what people like and do not like to hear on the air. This extended to the com-

RUBICAM, RAYMOND—*Continued*

mercial or selling parts of programs as well as the entertainment, and Young & Rubicam "commercials" have been repeatedly cited for lifting radio selling off the offensive plane.

There are seven units in the radio department. One of the units is the talent division, which is responsible for new and effective program ideas, uncovering new personalities, and the revision of existing programs. Talent scouts cover every form of entertainment from Broadway shows to non-sponsored radio programs in their search for new performers. Dinah Shore '42, Kenny Baker, and Dennis Day were all given their first big network opportunity on Young & Rubicam shows. The agency first used Henry Aldrich as hero of a seven-minute incidental sketch on the Kate Smith '40 program, but recognized the idea as a potential radio leader and persuaded Clifford Goldsmith, who had first created the character for a Broadway show, to try his hand at a full half-hour radio serial. *The Aldrich Family,* one of the top radio programs, was the result. *We, the People* was another Young & Rubicam discovery. The agency's creative contribution varies with different shows, its role being comparable to both the play producer's and the play doctor's on Broadway. Jack Benny '41 was bought long before he was a leader; Kate Smith, Burns '40 and Allen '40, *Duffy's Tavern,* and most other Young & Rubicam productions have had substantial increases since going on the air through this agency.

There is also a production division—responsible for casting, directing, and staging programs. Some of the directors and producers have been developed entirely from radio experience; others have been engaged from the legitimate theatre, motion pictures, and the field of music.

Radio programs produced by Young & Rubicam for the 1943-1944 season include the following: The Dinah Shore show with comedy skit by Cornelia Otis Skinner '42 and Roland Young; *We, the People*; *Duffy's* with Ed Gardner '43; Kate Smith hour; Edwin C. Hill '40; the John Charles Thomas '43 show; the Jack Benny show; *The Aldrich Family*; *Mystery Theatre*; *Those We Love*; *The Battle of the Sexes*; *Musical Telequiz* (in Canada); *Great Moments in Music*; *Bulldog Drummond*; *The Silver Theatre*; *We Love and Learn*; *Bright Horizon*; Burns and Allen; Eddie Cantor '41; *Sherlock Holmes*; *Joyce Jordan, M.D.*; *The March of Time,* and others. The new version of *March of Time* which went on the air during July 1942 was originated by the Young & Rubicam staff, and has more than twice the audience of the former show.

Building the firm of Young & Rubicam to its present importance has not been a one-man job, but Rubicam is still called what he first was—"guiding genius and chief spark plug" of an organization which has grown from two to hundreds of creative, research, and executive workers (800 employees in all) with branches in Chicago, Detroit, San Francisco, Hollywood, Toronto, and Montreal. He has won the respect and liking of his employees because he has shared generously credits and profits. Thirty-eight associates own, or have set aside for them, eighty-two per cent of the common stock, entirely acquired without direct out-of-pocket investment. These thirty-eight are heads and associate heads of departments, the leaders of the business. There is no absentee ownership. A bonus plan and a trust fund help "to provide for the future" of all employees after three years of service.

Although Rubicam did not fulfill his early ambition for a literary career, a piece of writing he did in 1942 has been called a wartime masterpiece. "Johnny Russell—In Memoriam," a tribute to a former office boy killed on the day of his graduation as an officer in the United States Air Forces, has been given by admirers of the piece a voluntary circulation of more than twenty-five million, broadcasts on two national network shows, and on forty or more individual radio stations. It has been included in a school textbook on war subjects, *They Told Their Story*, published by Harcourt, Brace and Company. David Selznick '41, by a payment to Johnny Russell's mother, has acquired from Rubicam the right to the use of the text in an episode of his next picture, *Since You Went Away.* Rex Stout, chairman of the Writers' War Board, considers it one of the most valuable pieces of patriotic propaganda put out by the board.

Other contributions of Rubicam toward the war effort include six months spent in the position of special assistant to Paul McNutt '40 of the War Manpower Commission organizing a public relations division. He recently served as chairman of a committee preparing anti-inflation advertising for Justice Byrnes '41 and the publishers of 481 national magazines, which donated space with ninety-one million in circulation to carry the messages. His agency has donated its services to the Treasury Department on all three War Loan Drives, has also done volunteer campaigns or research for the Department of Agriculture on farm labor recruitment and for the War Production Board on salvage, and recently became the official advertising agency of the War Department on WAC recruiting. In 1941 Rubicam was a director and Greater New York chairman of United China Relief. He is a member of the executive committee of the Boy Scouts Greater New York Council, a director of the American Arbitration Association and of the National Better Business Bureau. He is a member of the Sons of the Revolution and an honorary member of Alpha Delta Sigma. Rubicam heads two businesses in addition to Young & Rubicam: he is chairman of the board of Tide Publishing Company and of Audience Research Institute, of which Dr. George Gallup is president, and which conducts public opinion and attitude research on motion-picture subjects for leading producers.

By his first marriage, which ended in divorce (1939), he has three daughters—Kathleen Bodine, the eldest, married to Lieutenant Colonel John D. Witten; Jane Collins, now Mrs. Judd L. Pollock; and Anne Wilson Rubicam. On September 16, 1940 he married the former singer and actress, Bettina Hall, who sang leading roles in the American Opera Company and later in such musical comedy favorites as *The Cat and the Fiddle* and *The Little Show.* Rubicam is a well-built man, weighing

154 pounds, and is five feet seven and a half inches tall; his hair, once brown, is graying. His brown eyes reflect his alert mind. Rubicam tells us that he is actively religious, though not now affiliated with any church, a Republican who "reserves the right to go off the reservation." Once a six-handicap golfer, he gave up the game at forty when he bought his first farm, to which several others have been added to make Rolling Ridge Farms, at Danboro, Pennsylvania, where he breeds Aberdeen Angus cattle and Berkshire hogs. His writing plans for the future include a book on "new job and career opportunities in the United States and in other countries for those discharged from the armed forces and from defense work at the end of the War."

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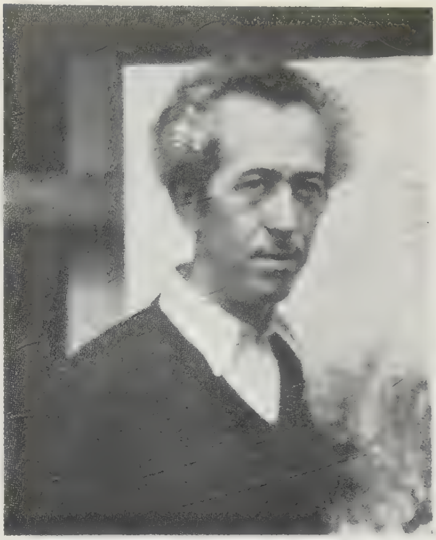

REUVEN RUBIN

RUBIN, REUVEN Nov. 13, 1893- Artist
Address: h. 40 E. 58th St, New York City

The artist, according to Reuven Rubin, is among the happiest of men. In spite of the privations he may have to endure, a man with paints and canvas is a man to be envied. Furthermore, he says, "happiness is to be found everywhere; it is such a tremendous thing that it can be shared with others." "I do a painting; I show it to my wife, my family, or a friend; they are pleased, and I am also happy."

It is in Palestine, where he has lived for many years and which he considers his home, that Rubin loves most to paint. He has dedicated his talents to the interpretation of the ancient spirit of the Holy Land in a modern idiom. The founder of the group of artists who comprise a school of Palestinian art, Rubin has been called "The Gauguin of Palestine." He is not as successful in attempting other than Palestinian subjects, for critics found the few New York scenes that were included in a showing otherwise entirely Palestinian in background "lacking in the emotional quality which has given the remainder of the exhibition a distinctive and personal appeal." Few painters, however, wrote the critic of *Art News*, "have shown the essential spirit of Palestine, plus a *je ne sais quoi* that is deeper, better than Rubin."

Rubin is not a native of Palestine, and he did not see it until he was seventeen. He was born in Galatz, Romania, on November 13, 1893, the son of Joel and Fanny (Rabinowitz) Zelicovici. Since childhood he has signed his paintings with the name Rubin, which later in life he adopted as his family name. All his paintings are signed with but one name—Rubin—in Hebrew and in Latin characters.

In the Romanian high school which he attended, Rubin majored in economics. Drawing, however, had been his favorite occupation ever since he was a child, and this pastime later developed into his most engrossing interest. At the age of seventeen, "eager for adventure," he went to Palestine to paint the ancient sites of Galilee and Judea. Soon anxious for real learning, he left the Orient and went to Paris. There he began the study of art at the École des Beaux Arts and the Academie Collarossi. He remained in art school for only one year, and with that year his formal training ended. The problems in his painting which were yet to be solved were worked out by himself; and he justly considers himself a self-made, self-taught artist.

After his stay in Paris the young man traveled extensively for a time. He spent a year in Italy and returned to his native Romania to see his family just as the First World War was breaking out there. Since it was a hard time for artists, Rubin proved that he was capable of being an efficient businessman as well as a painter. He worked intermittently as a manager in a leather factory, a wine agent, a corn merchant, and a dealer in furs. When the War ended Rubin decided that Palestine, where he had lived previously, was the country in which he wanted to make his permanent home. In 1922 he settled in Tel Aviv, becoming one of the first settlers of that city. His greatest pleasure has been to watch this small community grow into an important center of Palestine. According to William Schack, Rubin became the leader of the group of Jewish artists, who, settling in Palestine, have brought to its interpretation the fresh vision of modern art. "With his keen eye, his love of the new-old land and his great energy, he has been the first to stake out his artistic claims, and, in the intensive exploitation of this virgin soil, to find himself as man and artist."

In 1921, backed by Alfred Stieglitz['40], Rubin for the first time showed his work in New York. This first exhibition for the most part dealt with the horrors of war. His second one-man show in New York

RUBIN, REUVEN—*Continued*

(1928), which showed work done only in Palestine, was received more favorably. At the time his painting was in the primitive vein, his style was extremely simple, with broad sweeps of color, and his work was invariably compared to that of the Douanier Rousseau. "Utterly devoid of sentimentality," Schack commented in *Creative Art*, "Rubin has been able to paint Palestine in more rich and varied aspects than ever the eye of pious pilgrim beheld it, to record more vividly than any facile Orientalist the profound picturesqueness of folk and country."

Rubin exhibited many times afterward in New York as well as in Paris and other important art centers in the United States and abroad. (He is also represented in many museums and collections. In 1943 the Museum of Modern Art in New York acquired a painting, *The Flute Player*, for its permanent collection.) As an artist he is a romanticist, with a tinge of mysticism in his work. His romantic character, critics find, is not "torpid," but infused with vitality. Color, the most seductive feature of his art, is brilliantly used. His landscapes are drenched with luminous tone and shimmer with the hot white light characteristic of the region he loves to paint. He has, however, been criticized for an "occasional thinness of color, flatness of figure, or literalness of landscape." Some critics have found his figure pieces less appealing than his landscapes and have called them "tenuous"; others find his figures impressive, and his landscapes merely "charming." Movement, impasto, and rich pigment are characteristic of Rubin's art—in all of his pictures he makes design and technique play a part in creating the mood of his subjects. Rubin, Edward Alden Jewell wrote in the New York *Times*, is "a painter of air, of colored air with strange fourth dimensional transparencies: a painter of sharply communicated personality, who has decidedly his own way with paint. All is fluid, a whole fluid world swimming in light—and this fluid world is Palestine."

Most critics find Rubin's style individual. Although his earlier paintings show the influence of Matisse, Dufy, and Henri Rousseau, in the last ten years, he writes us, he has completely changed his style, and has developed a strong and powerful technique all his own. A biographer and critic, George S. Hellman, has written about Rubin: "This man, who is also a poet and a sculptor, is assured of his place as a fortunate discoverer who has had the genius to record in terms of beauty a land that beguiles the imagination of all the world. . . "

On one of his many trips Rubin met Esther Davis, an American girl who had won a Mediterranean cruise as prize in a college oratorical contest. They were married in Palestine in 1930. That same year, Rubin says, he fulfilled a longfelt wish to help in the revival of that ancient land by planting an orange grove near Tel Aviv.

Six feet tall and thin, "with sparkling eyes and a mop of wavy gray hair that is not unlike the olive trees he loves to paint," Rubin has been described as a picturesque character. He is said to be master of half a dozen languages and "ready to sing the praises of the Holy Land in any one of them." In his youth he wrote poetry and also worked as a sculptor, and lately he has done some stage designing for theatrical groups in Palestine, especially for the Habima Players. Although he has lived in the United States only since 1940, the country is not really foreign to him, since he visited America many times before finally coming to live here.

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RUBINSTEIN, HELENA 1882(?)- (rü-bin-stīn hə-lē′nə) Beauty culture executive

Address: b. 715 Fifth Ave, New York City; h. 625 Park Ave, New York City; Greenwich, Conn.

Most men do not realize that in a single year American women spend more than a half billion dollars on cosmetics alone. Statistics reveal that during the year 1941 $517,500,000 was spent on powder, lipstick, perfume, cold cream, etc., by approximately seventy-five per cent of the women of the United States. In one year $20,000,000 is spent for lipstick; $60,000,000 for cold cream; and the same amount for face powder. Beauty, like steel, food, or clothing, is a commodity. With all its ramifications of beauty parlors and cosmetics counters, the beauty industry is one of the twenty top industries in the United States, ranking, in pre-War years, just below rubber. Wartime has not harmed the beauty industry; in fact, increasing amounts of cosmetics are being purchased by women, particularly in defense areas. Leaders of the War Production Board feel that in the midst of war, such stupendous expenditures are hardly justified, "even on a basis of morale." Doctors feel, however, that make-up for women is "an essential non-essential," while psychiatrists say that by "depriving a whole nation of women of their creams and rouges you would actually produce a wholesale sense of insecurity."

One woman who has labored to keep the American woman from such a sense of insecurity is Madame Helena Rubinstein. The almost universal desire for beauty and youth by women the world over has made it possible for her to become, in the words of Elaine Brown Keiffer of *Life* Magazine, "perhaps the world's most successful businesswoman." Madame Rubinstein says that she has netted more than $25,000,000 during forty-five years of business. This huge sum was realized entirely from the "sale of creams and lotions, at fancy prices, across the counters of stores." As a result, Madame Rubinstein's name "has become a boudoir word in four dozen countries and millions of homes. The sleek little salon in New York is the capital of the world-wide beauty business which she built and now runs with autocratic success."

Helena Rubinstein was born in Kraków, Poland, one of eight daughters of a middle-class Jewish family. Her father, Horace Rubinstein, was a merchant, and her mother was Gertrude (Silberfeld) Rubinstein. Most women in the beauty business hide their birth dates. Helena Rubinstein is no exception, but *Who's Who in American Jewry* gives 1882 as the year of her birth.

Kraków did not have much to offer the amibitious Helena and in 1902, at the age of twenty, she left for Melbourne, Australia, to visit relatives. Her career proper started when she noticed that most Australian women had dry, weather-beaten, sallow skins, caused by the difficult Australian sun and heat. Her own complexion was creamy white, and she attributed it to a cold cream she had been using in Poland since girlhood. This cream, a stimulating type, which she first called Valaze Cream and later called Skin Clearing Cream, is still part of the Helena Rubinstein line. In 1938 the name was changed again, this time to Wake-up Cream, following a ruling by the United States Food and Drug Administration.

In those early Australian days Helena gave away her supply of cream to friends. The canny girl, seeing that women were enthusiastic, then sent to her mother in Poland for a supply of the cream, and opened a shop in Melbourne. She added other preparations for skin and hair and found her business a tremendous and instant success. A year and a half later, at the age of twenty-two, she was able to leave Australia to launch her business in Europe with $100,000 capital, she says. She left her sister in charge of the Melbourne shop, while she (armed with a growing book of cosmetic recipes) went to study with dermatologists in Vienna, Dresden, Berlin, Munich, and Paris. In 1908 she decided to open a salon in London. Everyone told her that she would be a failure in this conservative city where the use of lipstick was considered socially taboo, but she disregarded such advice. She converted Lord Salisbury's house into a beauty salon, fitted it with expensive equipment, and soon began to attract the most fashionable ladies of London society. Princesses, members of the aristocracy, noble women from the continent, she says, "beat a path to her door." That year two other distinctions came to her—she married an American chemist, Edward J. Titus, and she was cited as "the best-dressed woman in London."

From London to Paris was an easy step and by 1912 Miss Rubinstein was ready for that center of fashion. All the time she was adding new creams, perfumes, and lotions to the line of cosmetics made under her name. Two years after she opened her Paris salon she came to the United States. She says she "found the appearance of American women appalling as I observed their 'purple noses' against dead white skins." By 1918 she had salons located in New York, Chicago, Boston, Los Angeles, and other metropolitan cities. That year she began to sell her products in department stores, and she also employed women to act as her sales representatives, these being, she says, the first traveling saleswomen to be engaged anywhere.

Charmante Studio, Inc.

HELENA RUBINSTEIN

In 1927 she opened a salon in Milan, Italy; the next year she equipped two others, one in Vienna and the other in Toronto, Canada; and two years later she opened one in Rome. In 1936 the elegant salon at 715 Fifth Avenue in New York was ready. It contained "an impressive staff of physiotherapists, make-up and skin care experts, dieticians, gymnasts, a physician, coiffure experts, etc." After the Second World War started Madame Rubinstein turned her interests from Europe to South America. In 1940 she opened a salon in Rio de Janeiro, Brazil, and in the spring of 1943 she was preparing to leave by plane to Buenos Aires to open still another salon. She had not neglected the war workers in Washington, D. C., either.

These salons, artfully and expensively decorated, with equally decorative staffs, are known as "treatment houses," and all lose money, says *Life* Magazine. They "exist to promote the Rubinstein line and to assure its standing in the topmost bracket of a snobbish industry." In addition to the salons almost 3,000 shops and department stores sell Rubinstein products.

Madame Rubinstein is constantly enlarging the number of these products and introducing new ones with great promotional fanfare. By early 1943 she had about 160 products in her complete line. Alcohol and nylon stockings have gone to war, and to take their places Madame Rubinstein has perfected formulas for such products as solid cologne and cream perfume, neither of which require alcohol for their manufacture, and cosmetic stockings. According to trade sources, most of Miss Rubinstein's products are the result of the great rivalry between the house of Rubinstein and that of Elizabeth Arden, Rubinstein's great competitor in the high-priced line. "For some mysterious reason," says Miss Keiffer in *Life*, "the Arden line seems to have a slight edge in prestige, a fact infuriating to Madame. Perhaps it is the fancier name, perhaps Arden's head start in the United States market, per-

RUBINSTEIN, HELENA—*Continued*

haps the Arden décor, which runs to pastels, while Rubinstein uses stronger colors. At any rate, salesgirls report that customers will often buy Rubinstein preparations for themselves but Arden preparations for gifts."

Elizabeth Arden maintains an equally smart salon which is also on Fifth Avenue, and both she and Madame Rubinstein "adopt each others' products . . . swap employees, copy packages, and borrow advertising angles." For years they have waged a bitter war over personnel. In 1938 Miss Arden hired away Miss Rubinstein's general manager at a salary of $50,000 a year, and also took eleven members of his staff. Madame Rubinstein retaliated with a revenge "which, when it came, was beyond doubt the neatest coup in the history of the beauty business." Elizabeth Arden in 1934 divorced her husband and business manager, T. J. Lewis, and fired him, at the same time legally enjoining him from entering the beauty business for five years. In 1939, when the five years were up, Madame Rubinstein made him the new manager for her firm.

The boss of the whole business, however, is Madame Rubinstein. In Long Island City three buildings and a staff of over 200 employees are necessary to make the Rubinstein line. In October 1941 the employees of the plant went on strike for union recognition. Some employees affiliated with the C. I. O. maintained that a "long-dormant company union" had been revived. On January 14, 1942 it was announced that the strike had been called off and that the employees were returning to work, after receiving increases in salary.

In the beauty business, says Miss Rubinstein, "you must be very smart, very clever. In this business you must work twenty-four hours a day and 300 years in a life time." Constantly she complains that she cannot find anyone who is willing to work as hard as she does. When she is deciding on a new series of products she will sniff as many as 800 odors before she finds one she likes. "I am very difficult to please," she explains. Then, after deciding on the numerous formulas for the new products, she must plan a general decorative motif, work with bottle designers, decide on the shape and color of the soap, choose a name for the products, and get artists to work on boxes. Only then can she turn her attention to the marketing campaign. Once in 1942 she had hundreds of women madly scrambling on Fifth Avenue for 500 pink and blue balloons which had been dropped from the roof of Bonwit Teller's specialty store, each with a wicker basket containing a vial of cologne and the message: "Out of the Blue to You."

Life Magazine says that "Rubinstein's greatest promotion," however, "is undoubtedly herself. She has made herself not only a multimillionairess but a lady scientist and a figure of international glamour. Madame's personal promotion is, in fact, an essential part of her business success." Of great publicity value is Miss Rubinstein's flair for collecting modern and primitive African art, antiques, glass, jewelry. Her collection of the last, worth over a million dollars, is "an astonishing hodgepodge of the real and the fake, the good and the bad." All of it, including some pieces purchased in the 10¢ store, is kept in a metal filing case. For many years she has been a "shrewd bargainer" in the world of art. Some of the purchases were made with discrimination and others were bought because they were bargains. Her collection of modern French art, said by dealers to contain "a good deal of plain junk," nevertheless has been called one of the best private collections in the world.

Before the Second World War, Madame Rubinstein maintained five homes—in Paris, Combs-la-Bille, London, New York, and Greenwich, Connecticut—and crossed from Europe to America six to eight times a year, holding for a while the Atlantic crossing record. These homes, fabulously decorated and furnished, have been the subject of numerous articles and photographs. She adores fantastic beds. In Paris she slept on a mother of pearl bed—which had previously belonged to the son of Louis Philippe, the Duc de Montpensier. In her bedroom in Greenwich she sleeps on a fluorescent lucite bed which she had built for $675. "A bargain," says Madame Rubinstein. According to *House Beautiful*, she "haunts the salvage shops" and comes forth "with wonderful, inexpensive treasures that others have overlooked. She knows how to get daily use out of Victorian gimcrack chairs, East Indian teakwood tables, or Early American herb chests, garnered from secondhand shops and furniture boneyards the world over." In New York, Madame Rubinstein entertains titled folk in what has been called "perhaps the most arrestingly decorated apartment" in town. "The drawing room is French modern, 'with a Victorian influence,' hung with excellent Picassos '43 and Renoirs. The apartment has fourteen rooms on three floors, with one room devoted entirely to Salvador Dali's '40 paintings.

Madame Rubinstein is a short, top-heavy woman with even, distinctive features and straight black hair which (disregarding the fashions she advertises) she wears pulled back severely from a high forehead and gathered into a knot at the back. She wears quantities of necklaces, bracelets, earrings, and many rings. Noted as a generous friend, she is also known as a woman "with an iron determination to eliminate all waste and needless expense." Her many surprising economies are called "the sound natural instinct of a woman who saw enough poverty in her youth to give her a horror of waste."

For herself Madame Rubinstein disregards the beauty routine so assiduously prescribed for other women. She walks through her salon seeing "ladies stretched, exercised, rubbed, scrubbed, wrapped in hot blankets, bathed in infra-red rays, massaged dry and massaged under water, and bathed in milk—all before lunch. After a lunch of raw things they get a face treatment, foot masque, wax fingertip masque, scalp treatment, shampoo, and coiffure by Michel. The whole thing costs $25." Or she watches working girls go through the "make-over course" in evening sessions—all for a total cost of $15. Among these women the salty-tongued executive moves "with now and again a faint chuckle.

As for herself she has neither time nor desire for such strenuous beautification." Raw foods have interested Miss Rubinstein for a long time. In 1938 she had published *Food for Beauty*, a system of diet based on the Bircher-Benner diet as practiced in Zurich, Switzerland. The book contains over 100 recipes for raw food combinations. Before that, in 1930, she had written *The Art of Feminine Beauty*, which caused the British author, Rose Macaulay, to say that "presenting a handsome appearance . . . is done by taking thought and using unguents, lotions, and exercises, morning, noon, and night; by never having one off moment from the care of the figure and face, never a thought or fancy which strays from these. One minute's inattention and all, one gathers, is lost." *This Way to Beauty*, published in 1936, gave further instructions for beauty care at home.

In 1937 Madame Rubinstein divorced her first husband, Edward J. Titus, after twenty-five years of married life. He had started out as a chemist and later carried on a "dilettante book-publishing business in Paris." Two sons born of this marriage are in the Rubinstein business, together with a number of Madame Rubinstein's sisters and nieces. Roy Valentine, the elder son, born in 1909, is "a pleasant, genial young man who left Princeton and later got a degree from Oxford." He coordinates the sales end of the business. The second son, Horace Gustav, born in 1912, left both Yale and Oxford, and handles the advertising for the firm in an agency which was started in 1941. He is shy and retiring and wants to be an artist, while his brother is fond of people and happy in business life.

A year after her divorce, Madame Rubinstein was married to Prince Artichil Gourielli-Tchkonia, a Georgian nobleman, some years younger than she. "The Prince," says *Life*, "is a charming, easygoing man, recently become an American citizen, who regards his strong-willed wife with a combination of amazed admiration and amused affection." In 1942 Madame Rubinstein launched a new venture with her husband, just around the corner from the Rubinstein Salon. It is known as the Gourielli Apothecary. Under the name of Gourielli, two new lines of very expensive products, one for women and one for men, were introduced with a promotional campaign. The new products were the result of Madame Rubinstein's contention that possibly, by concentrating on women alone, she had tapped only one-half of the beauty market business. "Men could be a lot more beautiful," observes Madame Rubinstein.

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RUKEYSER, MURIEL (rŭk'ī-zẽr) Dec. 15, 1913- Author

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Considered one of the most important of America's younger poets—Louis Untermeyer calls her "the most inventive and challenging poet of the generation which has not yet reached thirty"—is Muriel Rukeyser, author of three books of verse and a biography of Willard Gibbs, the latter published in 1942. Born on the eve of the First World War, coming to maturity in the shadow of the Second, the consciousness of armed conflict, revolution, and the world issues at stake, most particularly the threat to science and to the creative arts, dominate her work. Born, too, in New York City and knowing only an urban environment, her symbols are drawn from pavements, skyscrapers, tenements, factories, machines. Her mind, as Stephen Vincent Benét puts it, "has fed on the quick jerk of the newsreel, the hard lights in the sky, the long deserted night-street, the take-off of the plane from the ground." And born, further, into a period of beginning economic and political change, followed in this country by depression years, the New Deal, and the United Front efforts, her early work, like that of other poets of her generation, reflects a strong Left-wing viewpoint. As she wrote in her autobiographical "Poem out of Childhood," hers was a generation which grew up to rebellion against the truth-destroyers:

George Platt Lynes
MURIEL RUKEYSER

They who manipulated and
misused our youth,
smearing those centuries upon
our hands,
trapping us in a welter of
dead names,
snuffing and shaking heads
at patent truth.

RUKEYSER, MURIEL—*Continued*

Much more may be learned about Miss Rukeyser from a reading of her early poems than from the sparse factual data on her life. The daughter of Lawrence and Myra Rukeyser, she was born in New York City on December 15, 1913. Sent to the Fieldston School in New York, from which she was graduated in 1930, she entered Vassar College in the fall of that year. We know, from her poems, that her childhood was lonely, imaginative, emotional; that she loved music and probably studied music. We infer, likewise from the poems, that her ideas were in conflict with those of "conventional" education and society; that her viewpoint was often at odds with that of her family (See the differences of reaction, for instance, between father and daughter expressed in "Sand Quarry with Moving Figures.") During her two years at Vassar she was on the staff of the *Vassar Review* (the college magazine) and the *Vassar Miscellany News* (the college newspaper). She was also having her poems published in *Poetry* and in the New York *Herald Tribune Books*. She left Vassar in 1932, and during that year and the next she was on the staff of the *Student Review*, Left-wing journal of undergraduate opinion. In March 1933 she drove South with two friends to report the Scottsboro trial. When the police discovered them talking with Negro reporters and found in their possession some "calls" to a Negro student conference at Columbia, they were held for "inciting the Negroes to insurrections," then released. From the Scottsboro experience came her poem, "The Trial." Most of the poems written during her undergraduate years, however, were on purely personal themes, such as the "Effort at Speech between Two People."

After leaving college, Miss Rukeyser gave more time to her writing. She was for a while editor of the *Housatonic*, a New England literary journal, and she continued her studies during the summers of 1931 and 1933 at Columbia University. In the spring of 1935 she was associate editor of *New Theatre* Magazine. Meanwhile, also, she had taken a course in flying at the Roosevelt Aviation School in order to learn the mechanics of aviation for her poems in *Theory of Flight*.

Theory of Flight, containing a group of poems on the structure of the plane, personal poems in the "out of childhood" grouping, and a number which were social in theme, was published as the 1935 selection of the "Yale Series of Younger Poets." Stephen Benét, the book's editor, praised the book for the remarkable power displayed by a young poet of twenty-one. The volume attracted much critical attention, being commended for the significance of its subject matter and for the keen observation and emotional intensity of such poems as "The Tunnel", "The Strike," and the often-reprinted "City of Monuments." Miss Rukeyser did not escape critical censure, however, for lines overburdened with nonselective figures and images, the piling up of unclarified detail, and an overly lush emotional content bottle-necked by an awkward, inadequate technique.

Never one to discover life, or the values of life as she conceived them, in the classroom, Miss Rukeyser spent the next few years traveling and observing a changing world at firsthand. Since she had determined to make in poetry an evaluation of the Atlantic Seaboard, she set out to explore the United States highway from Maine southward. Visiting England in the summer of 1936, she was sent by *Life and Letters Today*, a literary journal, to Spain to report the first Peoples' Olympiad, organized by the workers' sports clubs as a retort to the Olympics of Nazi Germany. She found herself a witness of the opening events in the Spanish Civil War. In sympathy with the Republican Government, she worked with the Spanish Medical Bureau for some time before returning to the United States.

The observations made of places and people on this journey down the Eastern coast were put down in her second volume of verse, *U. S. 1* (1938). The most notable part of the collection was the section "The Book of the Dead," which dealt with a West Virginia mining village, Gauley Bridge. Here the workers were dying of silicosis; and the poem treats the situation from the medical, social, political, industrial, and other angles, and from various viewpoints. With objective subject matter and a theme that could be stated in concrete human terms, the poem has been placed by critics among Miss Rukeyser's best work. Excellent, too, were some of the shorter pieces whose subjects were drawn from the depression years. Of the most memorable of these, "Boy with His Hair Cut Short," Louis Untermeyer has commented: "For the craftsman there is the deceptive prose statement varied by brusque image and casual rhyme; the alternation of abstractions and concrete objects; the overhanging sense of personal failure contrasted with the impersonal and brilliant sign, the always 'successful' neon. But it does not take a craftsman to appreciate the quietly charged mood, the unresolved drama, the articulate communication of small details and their huge implications."

Late in 1939 Miss Rukeyser's third book, *A Turning Wind*, appeared. With the exception of its five New England portraits, the poems in it were concerned not so much with a social evaluation of the Eastern seaboard as with what the poet termed our "sources of power." These were obscurely and complexly set forth in a number of "Elegies." Ruth Lechlitner, while acknowledging the validity of her New England portraits, found her work, technically, "an unrelieved bombardment of fragmentary phrases and half-sentences, sometimes packed with abstractions, sometimes overburdened with physical imagery." Selden Rodman lamented that Miss Rukeyser, "steeping herself in Kenneth Burke, Jacob Bohm, Willard Gibbs, and Donald Mackenzie, has written a book so dense with symbols that extracting the poetry on any one page is a scholar's problem."

Miss Rukeyser's long poem, *The Soul and Body of John Brown*, parts of which had already appeared in *Poetry* was issued as the text of a book of etchings by Rudolf von Ripper in 1940. The poem also appears in Untermeyer's *Modern American Poetry*. In it the prophecies of Joel and of Ezekiel and the dream of John Brown are made symbolic of our own time: "Miss Rukeyser synthesizes their apocalyptic visions, repudiates the self-willed doom of the appeasers and defeatists, faces the death-wish and, feeling the line of the past, urges more freedom." In 1940 also, Miss Rukeyser gave a series of five lectures on "Poetry and Communication" at Vassar. The next year she was busy on film work—translating Jean Renoir's *People of France* and writing *A Place to Live*, produced by the Philadelphia Housing Association. From June to December 1941 she was associate editor of *Decision*, a literary magazine edited by Klaus Mann '40.

Tentative experiments with photographs and running verse commentary by Miss Rukeyser have appeared in *Life* and *Coronet*. A short poem, "Wake Island," a tribute to the heroic American Marines who defended that outpost, appeared in 1942.

Miss Rukeyser's first publication in prose, *Willard Gibbs: American Genius* (1942), is a biography of the noted physicist, the subject of one of the New England portraits in verse printed in *A Turning Wind*—the quiet Yale professor who, in the years immediately following the Civil War, withdrew to study the language of mathematics. "To her, the life of Gibbs is a clue to much that has happened and is happening now: the stifling of the spirit of free inquiry, the deadening of pure imagination in a period that demands only the immediate and practical."

Willard Gibbs was considered by many critics to be the outstanding biography of 1942, and Clifton Fadiman '41 recommended it for the Pulitzer Prize. Bernard Jaffe, writing in *Books*, described it as "the definitive biography of an American genius done with the pen of a distinguished poet in the tradition of Parrington's *Main Currents of American Thought*." Waldemar Kaempffert '43 of the New York *Times* found Miss Rukeyser's insight penetrating and her literary and expository powers superior to that of most biographers.

On May 1, 1943 Miss Rukeyser resigned from the Graphics Division of the OWI six months after she had been engaged to plan poster campaigns because, she said, most of her poster ideas had been rejected "either through a policy of playing down the issues of the War or through fear of these issues."

Physically large, tall, and heavy of figure, with dark hair and gray eyes and expressively determined features, Muriel Rukeyser is a young woman whose energy keeps pace with her talent. She has been the recipient of two major literary awards: the Oscar Blumenthal *Poetry* Prize of $100 for two poems which appeared in that magazine in 1940, and an award of $1,000 made in April 1942 by the American Academy of Arts and Letters and the National Institute of Arts and Letters.

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RUML, BEARDSLEY (ruml) Nov. 5, 1894-

Financial expert

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In the midst of the Second World War, Beardsley Ruml seemed likely to crowd Erwin Rommel '42 off the front pages of American newspapers: Congressional tempers reached a new high as the House of Representatives debated the merits and demerits of the income tax plan originated by the treasurer of R. H. Macy & Company and Chairman of the Federal Reserve Bank of New York. Although Congress voted down the Carlson bill, an adaptation of the Ruml "pay as you go" plan, the 1943 tax bill which was finally passed was a compromise plan which also incorporated the "forgiveness" and "pay-as-you-go" principles.

World Wide

BEARDSLEY RUML

Pictured by some as the discoverer of Santa Claus, by others as an expert at mathematical sleight-of-hand, Beardsley Ruml actually defies both descriptions. He was born in Cedar Rapids, Iowa on November 5, 1894, the son of Wentzle and Salome (Beardsley) Ruml. His father, a Czech, was a country doctor, and "a damn good one." (He still is, in fact.) His mother, a New Englander, was superintendent of the Cedar Rapids Hospital. His only sister—he was one of four children—grew up to be the dean of Radcliffe College. According to his mother, however, Beardsley was always the most intellectual of the lot. Her greatest problem was to keep him from getting too far ahead of his age group in school, and so when he had "whipped through" his regular work he was put on a course of special reading. He finished the course at Cedar Rapids High School in three years.

Young Ruml first went to Dartmouth, where he ran the literary paper, "played just

RUML, BEARDSLEY—*Continued*

enough football to get athletics out of his system forever," earned his Phi Beta Kappa key, and was graduated with a B. S. degree in 1915. He took his Ph. D. in psychology and education at the University of Chicago in 1917. That same year a fellow student who had been studying for her Ph. D. "got her Mrs. instead." Lois Treadwell became Mrs. Ruml on August 28.

In 1917, too, after a few months of teaching at Carnegie Tech, Ruml went to Washington to serve on the War Department's Committee on Classification of Personnel. Armed with several months' experience in working out trade tests, after the Armistice he and five associates started the Scott Company to advise private industry on personnel problems. Ruml did the statistical work. In 1921 Dr. James R. Angell '40, then president of the Carnegie Corporation, who had learned to appreciate Ruml's abilities while at the University of Chicago, called the young man away from the Scott Company to become his assistant.

After a year with the Carnegie Corporation, where he first learned to think in terms of millions of dollars, Ruml became director of the $80,000,000 Laura Spelman Rockefeller Memorial to promote the welfare of women and children. Up to that time most of the funds had been devoted to direct-benefit philanthropies, but under Ruml's administration (1922 to 1929) American universities were given gifts for social science research, and fellowships were given to men and women who seemed likely to contribute something new in the fields of anthropology, international relations, law, psychology, and sociology. During this time Ruml traveled a great deal in Europe, where he picked up a collection of Russian blouses and developed enthusiasms for modern French art, Italian meat sauces, English parliamentary procedure, and Swiss scenery. "But I did not go for skiing in the Alps," he says.

Since 1929 Ruml has been a member of the board of trustees of the Spelman Fund of New York. In 1930 he was brought to Washington as a lieutenant to Arthur Woods, chairman of President Hoover's '43 Federal Committee on Employment. ("Cagey, you see," he comments. "They didn't call it unemployment in those days.") In 1931 he left the Spelman Fund for the University of Chicago at the invitation of President Hutchins '40. He remained there as dean of the Social Science Division and professor of education only until 1933. "We wanted to achieve unity in the several disciplines including the social science field," he says. "But I had trouble with a handful of distinguished professors, and after three years of effort, my progress was microscopic. Those professors wouldn't work together. They wouldn't even play together." In 1934 Ruml departed for New York City to become treasurer for R. H. Macy & Company, the world's largest department store. "I guess they hired me for a counter-irritant."

Always available for "heavy thinking" on all sorts of problems connected with Macy's, after the United States entered the Second World War, Ruml got to brooding about a problem with broader implications. What would the young Macy executive earning $7,500 a year who was called into the Army do about his 1941 income tax on a salary of $50 a month? What, for that matter, would anyone in a similar situation do? The more he thought about it, the more important it seemed to Ruml that the nation's taxpayers get out of debt to the Government and on a "pay-as-you-go" basis. But this would be difficult without some "doubling-up" in taxes, which were already high. What would the results be if the tax clock were simply moved ahead a year and the tax paid in 1942 became a tax on income for 1942? According to the *New Yorker*, "he meditated for a few months, then gave a dinner at the Plaza to a small, select group he thought might be interested in the plan. 'Not professional intellectuals, but intellectual professionals,' he added. With a nice knowledge of the relations between mind and stomach, he explained the plan *before* dinner, while everybody's mind was still sharp."

After discussing the plan with his colleagues, in the summer of 1942 Ruml went to Washington to present it to the Senate Finance Committee. It was "strenuously opposed" by the Treasury, however, and the Committee rejected it by a vote of thirteen to three, also rejecting an amended version submitted by the Treasury. In October, when Roosevelt '42 signed the 1943 revenue bill, Ruml nevertheless expressed the belief that his plan would be integrated into the Government's revenue structure by March 1943. In January 1943 Roosevelt announced he was for pay-as-you-go taxation, and again in his annual budget message he asked Congress "to put our taxes as far as feasible on a pay-as-you-go basis." Early in 1943, therefore, the House Committee on Ways and Means began considering various plans to get the country's taxpayers on a current basis. By this time the Republicans were almost solidly lined up behind the Carlson bill, a revised version of the Ruml plan, providing for a twenty per cent withholding levy on the taxable parts of wages and salaries, and requiring persons with a taxable income of $20,000 or more to pay taxes on either their 1942 or 1943 income, whichever was larger. Democrats on the Committee, however, were unable to agree on any alternative pay-as-you-go plan, the most popular of which seemed to be the Forand-Robertson plan, which provided for partial abatement.

On March 8 the Committee rejected the Carlson bill by a vote of fifteen to nine, and, backed by the Treasury, which evidently felt that no alternative pay-as-you-go plan would be passed by the House, adopted a recommendation for a twenty per cent withholding tax effective July 1 without tax abatement. The taxpayer would go on remitting on the basis of his income of the previous year, or, if he wished, he could "double up" and pay off the past year's liability in full, then go on a "pay-as-you-go" basis. It was explained that if there were not a certain amount of "doubling up" to get on a current basis, and if the $16,000,000,000 in additional revenue asked for by President Roosevelt was to be realized, income taxes (or alternative methods of collection, such as compulsory savings) would have to be much higher on 1943 income. If the Carlson bill were passed, revenues assessed on 1943 income either by taxes, compulsory savings, or other methods would naturally have to be higher than would be the case if some proportion of the 1942 assessment of $9,815,000,000 were also collected in 1943.

Nine out of ten Republican members of the Ways and Means Committee promptly submitted a statement "regretting" the rejection of the Carlson bill, and its supporters remained optimistic, for the Ways and Means Committee bill was popular with almost no one. The House, in committee of the whole, voted 199 to 188 to substitute the Carlson bill for the Committee bill, and victory was seen as almost certain. When on March 30 the issue came before the full House, however, the Democrats managed to muster twenty-seven more votes, the Republicans lost one vote, and the Carlson bill was defeated. Twenty-three Republicans evidently agreed with Representative Clare Luce '42, who had warned: "For us to give the people a bonus of last year's taxes will not in the end incite their gratitude if we give ourselves and the 100,000 above us bonuses hundreds of times greater." The Committee bill was sent back to the Ways and Means Committee by an even larger majority, and the country shook its collective head over the "tax muddle."

Finally chairman Doughton '42 of the Committee produced a "pay-as-you-earn" tax bill without "excessive doubling up and without permitting undeserved windfalls." It would cancel 1942 taxes for 7,000,000 of the small taxpayers, and would provide a substantial reduction in 1942 taxes for most of the others, taxpayers in the lower brackets being given the most relief in percentage terms. Furthermore, in contrast to the Ruml plan, it would contribute a $3,000,000,000 start toward the job of raising an additional $16,000,000,000 of revenue. Republicans, however, overlooking the savings those in the upper brackets have from 1942 income, attacked it on the grounds that the rich would have to pay more in taxes during the next three years than they would earn: i.e., taxes on four years' income.

According to a Gallup '40 Poll taken in March 1943 eighty-three per cent of the Democratic taxpayers and eighty-seven per cent of the Republican taxpayers favored the Ruml plan. Republicans in Congress, and a large part of the press, charged that the Administration opposed the plan only because the "Treasury didn't think of it first." Labor and liberal groups, however, insisted that "great care seems to have been taken to make sure that publicity on the Ruml plan was never definite enough to reveal the true content of the proposal," which would "make the rich richer and the poor poorer."

Although it was true that if the tax clock were turned ahead a year everyone who was already paying taxes would pay one less income tax than under the present system, the Treasury would continue to collect a year's taxes every year from every taxpayer until he died or ceased to receive income. The "loss of revenue" on 1942 taxes would, therefore, in Ruml's own words, be "spread perhaps over a period of fifty years, would be partially offset by certain increases in tax collections under the plan; and in any case could be made up by slightly higher rates over this long period of time." According to Ruml, moreover, if we had a long-time trend toward rising national production and rising taxable real income, along with an efficient withholding tax, the gross loss would be more than offset by better tax collections and collection methods "without increased burden on this account to any taxpayer."

According to its opponents, under the Ruml plan a higher proportion of the Treasury's tax collection over a period of years would come from the middle and lower income bracket taxpayers of this generation than under the present system even if the present tax rates were kept, while those brackets would have to bear the main burden of increased tax rates if the year's taxes "forgiven" today's taxpayers were ultimately to be recovered; rates in the upper brackets could not be increased proportionately to the benefits conferred. Half the $9,815,000,000 in 1942 taxes canceled would represent gains for 385,000 individuals who earned more than $10,000 in 1942, those few with a million-dollar gross income receiving a "bonus" of $854,000 that would add to their wealth more than they could save in six years if they saved every cent of their income after taxes. Those who were earning enough to be subject to taxes for the first time in 1943 or thereafter would receive no "bonus" at all, but would be helping to pay for these "bonuses to the rich" even if tax rates remained the same.

This Ruml denied. His reply to this argument was that benefits under his plan would not have to be recovered by the Treasury, since they "would not become real until Judgment Day": "the laws of government finance are not the laws of household finance." Furthermore, "although the financial benefit would be in equal and exact proportion to the 1942 tax liabilities," estate taxes would exert an equalizing influence, and in no case would any taxpayer pay less in taxes until his income decreased or declined. In any case, it was the middle and lower income bracket taxpayers, whose incomes are most uncertain, who found the present system most onerous.

In May 1943 Congress rejected the Carlson bill once and for all after the President had warned that if it was passed he would veto it as bestowing undue benefits upon the wealthy, but the tax bill that was passed that month was described by Administration supporters as "nothing more nor less than the Ruml plan in new dress." It canceled seventy-five per cent of a year's tax liability for the 40,000,000 taxpayers whose tax was over $50, 100 per cent for the 4,000,000 whose tax was below that figure, and did not even include two of the safeguards against "windfalls" suggested by Ruml—those to prevent "forgiveness" on capital gains, and a special estate tax to protect the Treasury. "The effect of this bill is to transfer an unfair part of the burden of this War from the wealthy to the low income

RUML, BEARDSLEY—*Continued*

people," said its opponents. Defenders of the Ruml plan, on the other hand, criticized it as "discriminating" in favor of taxpayers in the lowest brackets, but supported it as an improvement over the Treasury plan. By July 1 twenty per cent of the wages of wage and salary earners was being withheld at the source, as the new taxbill went into effect. In the meanwhile the British Exchequer was supposed to be working out a "pay-as-you-go" tax plan, too, but one excluding high-income groups from its provisions.

Beardsley Ruml himself registers Republican and votes Democratic "to even things up." He has voted for Franklin Delano Roosevelt three times. A member of the advisory committee of the Coordinator of Inter-American Affairs and of the State Department's division of cultural relations, an advisor to the National Resources Planning Board of the Agricultural Department, he is in Washington about once a week. He is the originator of the domestic allotment plan, which became the basis of the New Deal's farm program. He is chairman of the Federal Reserve Bank of New York, a member of the new Committee on Economic Development (a private organization for planning post-War industrial expansion), director of the National Bureau of Economic Research, and a trustee of the Museum of Modern Art and of the Farm Foundation. He never made a public speech until the Ruml plan forced him to, and he rarely saw his name in the newspapers. In 1943, however, he has made many speeches, chiefly on the problem of full post-War employment for 55,000,000 Americans—which, he and the CIO's Philip Murray '41 agree, can be brought about only by free competitive enterprise supplemented by government work projects and a sound fiscal policy. In 1943, too, a book, *Government, Business, and Values*, was published. Reviewing it, Saul Cohn said in the *Saturday Review of Literature*, "Dr. Ruml refreshingly takes the role of philosopher and affable arbiter and limits himself to the marking out of guideposts." In his fifty-two-page outline for cooperation between government and business Ruml "explicitly asserts planning to be the antithesis of regimentation," and urges as our objective "a society that will foster a feeling of belonging and personal significance—a feeling he calls 'homefulness.'" The book was well received by both the conservative and the liberal press, the *New Republic* (which had been hostile to the Ruml plan) calling it a "well written and clearheaded discussion."

Known as "B," and hardly ever called by his first name, Beardsley Ruml is "a robust fellow in his late 40's, with no hobbies and a love of anonymity. He thought that his plan received too much newspaper publicity. 'Too much fuss about it entirely. . . Either it's good enough to adopt or we should forget about it and try something else.'" He is intellectually energetic, but conscientiously avoids physical exercise. "If you ever hear of me dropping dead on a tennis court, you'll know it was because I was crossing it on my way to a Scotch-and-soda," he once told a reporter. His office on the thirteenth floor of Macy's is equipped with "a super-comfortable office chair, Ruml having a theory that nobody can think if he's not comfortable. He likes to think a great deal, he says, mostly about people." When in Washington he gets both a sitting room and a bedroom in a hotel whenever he can, however: "I have to pace around, and a bed gets in my way." Ruml and his family—that is, that part of his family which is in New York—live in their own house in Manhattan's East Sixties the large part of the year and before the War spent their summers in Canada or in Europe. The eldest son, Treadwell, a Harvard graduate, is in 1943 an Army officer in Africa; Alvin, who attended Harvard, is also in the Army; and the one daughter, Anne, who attended Vassar, is now a fashion reporter.

Unconventionality is one of Ruml's chief characteristics. In the country he wears pastels—an orchid corduroy jacket and dove-pink corduroy trousers—and among friends he sometimes wears brilliant Russian peasant blouses. "He is an engaging companion, with a lively wit and an infectious laugh that shakes his slight paunch." Well acquainted with classical and modern art, classical music, and the opera, his favorite topic of conversation is, nevertheless, his work. "Why not?" he asks. "Shop's the best entertainment in a man's life. If it isn't, he's in the wrong job." Robert Moses '40, one of Ruml's good friends, says that his "philosophy at times has a Chinese quality."

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RUSSELL, ROSALIND June 4, 1912- Motion-picture star

Address: c/o RKO Radio Studios, Inc, 780 Gower St, Los Angeles, Calif; h. Beverly Hills, Calif.

An "unchallenged popular rating as the screen colony's balmiest lady citizen" belongs to actress Rosalind Russell, because of her deviation from Hollywood standards of sanity. In the course of her career Miss Russell has also acquired, among other things, "a reputation as an actress of parts, a sizable fortune, a Beverly Hills home complete with salt-water swimming pool, and a museum collection of astonishing hats." In Hollywood, where competition for that honor is keen, Miss Russell has the distinction of being universally acclaimed as the wearer of the craziest hats in screendom. Her spectacular shoes run a close second. She was, nevertheless, selected by the Fashion Academy in 1941 as the "best dressed woman of the screen." In addition she was voted one of the ten best dressed women of the world in that year.

Miss Russell's background is not calculated to inspire the routine Cinderella story so commonly told about the majority of film heroines. She was born in Waterbury, Connecticut on June 4, 1912, and named after a steamship, the S. S. *Rosalind.* Her father, the late James E. Russell, was a well-to-do lawyer; her mother, Clara (Knight) Russell, one of the fashion editors of *Vogue* Magazine. One of seven children, the intrepid lady of the screen describes herself as the "lone ham in the middle." Being one of many children proved to be financially valuable, however, and Rosalind early became an "economic royalist" by the simple expedient of exercising her brothers' and sisters' horses at the magnificent rate of twenty-five cents an hour. The tomboy of the neighborhood, she was said to be the best baseball player in the district. "I was the loud, snappy-eyed youngster who played all the games the hardest. I was the one who didn't need any cod-liver oil. It was a problem of toning me down rather than toning me up," Miss Russell recalls.

Miss Russell received her early education at the fashionable Notre Dame Academy in Waterbury and at the Marymount School at Tarrytown on the Hudson, where sports were one of her major interests. She went on to Barnard College, where she dabbled in literature, metaphysics, and theology, with a misguided attempt at journalism which she shortly gave up, and eventually received a B. A. degree.

All the members of Miss Russell's family were career-minded—three brothers became lawyers and two sisters have jobs on New York magazines. After Barnard, Miss Russell decided that she would like to make a great deal of money. The theatre seemed to her one of the best methods, and she enrolled in the American Academy of Dramatic Arts. Again, contrary to the best rules of fiction, her parents did not object. Her father, who had hoped that she would become a lawyer, asked only one thing of her: that she have enough sense to become a star.

Always alert, Miss Russell kept her eyes and ears open at school and one day overheard two people discussing a tent show which was looking for a leading lady. She quickly rushed to the producer, and, feigning an English accent which for some strange reason seemed to be the passport to success, she got the job and a salary of $15 a week. In 1929, after touring with the group for a year and a half, she joined the more respectable Copley Players in Boston.

After Boston, Miss Russell joined the *Garrick Gaieties*, a Theatre Guild production. She next went on tour with *Roar China.* Three years in stock followed. Then came *Talent* with Mady Christians, followed by *Second Man* with Bert Lytell. Brought to Hollywood by Universal, the future star was given nine reading tests, and then was dropped. Metro-Goldwyn-Mayer signed her up, however, and her first role was a supporting one in *Evelyn Prentice* (1934) with William Powell.

Miss Russell next appeared in *Forsaking All Others* (1934), but her first big break came when she replaced Myrna Loy, who was having salary trouble, in *Rendezvous* (1935), with William Powell. Although she was hindered at first by comparisons with Myrna Loy, her talents were noticed by Richard Watts of the New York *Herald Tribune*, who saw promise in the new film actress and wished that "Miss Russell, who is one of the most interesting and beautiful of the cinema's new lady sophisticates, hadn't been forced to appear as a complete nitwit, but anyway she is one of the greatest pleasures of the film, even if miscast as one of the dumbest women of all time."

ROSALIND RUSSELL

Craig's Wife (1936), in which Miss Russell played the coldly perfectionist housewife, provided an excellent role, and she received enthusiastic reviews. A cycle of "heavies" followed, among them the role of the frightened companion in *Night Must Fall* (1937). In 1938 Miss Russell went to London to appear in *The Citadel* with Robert Donat. She played Christine, the gentle, intelligent young schoolteacher who marries the protagonist when he is still practicing medicine in a Welsh mining town. The picture was voted the best motion picture of 1938 by the New York Film Critics poll.

During all these serious roles, she retained a secret desire for comedy. George Cukor '43, the motion-picture director, recognized a comedy streak in her and signed her to do the outstandingly malicious, gossiping Sylvia Fowler of *The Women* (1939). Miss Russell "went to town" in the role; her exaggerated bustle frocks and surrealistic headgear gave the precisely correct comedy touch to a stupidly vicious character. Her screen fight with Paulette Goddard remains a classic as one of the funniest scenes recorded on celluloid.

Hollywood, always pleased to discover it is right, now bombarded her with comedy roles, among them *His Girl Friday* (1940), the remake of the Hecht '42-MacArthur *Front Page*; *No Time For Comedy* (1940), which led a critic to describe Miss Russell as "very slick and smooth and good to look at"; and *Hired Wife* (1940). Said Bosley Crowther in the

RUSSELL, ROSALIND—*Continued*

New York *Times* of her work in the last: "If Rosalind Russell doesn't cop all votes for the best screen comedienne of the year, it certainly won't be her fault. Her magnificent self-possession, her ability to fling the barbed retort, her vast superiority over lesser females in matters requiring maneuver, and her cool, crisp beauty clinch it without a doubt. Maybe the lady patrons will find her a bit too glib, too sleekly formidable. But we don't; we think she's perfect."

Even in pictures which themselves receive none too good notices, the lady of the extraordinary hats invariably turns in a good performance. Concerning *They Met in Bombay* (1941), Crowther remarked: "In spite of some of the most outlandish clothes this male has ever seen, Miss Russell manages to look attractive and be fairly convincing in an unconvincing part." Another critic commented of her work in *The Feminine Touch* (1941), "Miss Russell is perfectly captivating, even in a business like this."

Now a free lance, Miss Russell received $100,000 for her work in *Take a Letter, Darling* (1942). Although this also received mixed reviews, Miss Russell was again complimented upon her performance. One critic said: "Rosalind has never been more adroitly stunning than she is as the advertising executive," while the New York *Times* remarked that Miss Russell, in her usual fashion, managed "to get across enough charm and zest to make the portrayal appealing and competent, in a surface style."

My Sister Eileen, which appeared late in 1942 received excellent reviews. Rosalind Russell, wrote Crowther, "plays the smart sister with a delightfully dour and cynical air." *Time* Magazine commented that Miss Russell handled her part "with the neat feeling for bias on which she tailors her comic flair."

Flight for Freedom, a story based on the life of Amelia Earhart, and *What a Woman*, the story of another career woman who is trimmed down to size by a Male, were Miss Russell's next films (1943). Miss Russell had by this time been signed to play the role of Sister Elizabeth Kenny '42 in the motion-picture dramatization of that famed Australian nurse's life. Before consenting to have the picture made, Sister Kenny selected Miss Russell to impersonate her.

Long one of the most eligible bachelor girls of the screen, and rumored engaged or married at some time or other to almost every available Hollywood bachelor, Miss Russell was married in October 1941 to actors' agent Frederic Brisson, son of the Danish actor Carl Brisson. Hollywood stars generally elope because of the added publicity, but Miss Russell was married in traditional fashion at a Santa Ynez mission in a wedding gown of Danish design. Cary Grant '41 was best man. A son, Carl Lance, was born to the Brissons on May 7, 1943. Brisson, who was in the Army Air Corps, flew from New Mexico for the event.

Prior to the War the screen sophisticate, a sports fan, divided her free time between swimming at Palm Springs and tobogganing at Arrowhead. She is also fond of tennis, riding, skiing, and hockey. Four nights a week at the movies were a convention, although this came under the heading of professional study as well as recreation. Since the War she has been devoting a major part of her spare time to bond drives and other war activities. Just before her baby was born she gave a party for 40,000 soldiers.

She admits she loves the activity and does not miss the parties and frivolities which consumed so much time before, although she misses her husband (now an Air Corps captain). She is fond of card games, and plays rummy, bridge, and other games fairly well. Accomplished at the piano, she refuses to play in public, although she is occasionally prevailed upon to perform for her friends. Her favorite food is cheese, and she often makes an entire meal of several different kinds of it.

Miss Russell has been described as "clear-cut as a rhinestone buckle, and as clear-thinking as a professor of logic." A clever and easy conversationalist, she is said to have so impressed Anthony Eden '40 that, after lunching with her not so many years ago, he remarked: "America would be a nation of geniuses if everyone understood national affairs as she did." Determined and intelligent in her approach to her career, Miss Russell realizes that in her profession either "you stay on top or resign yourself to oblivion." Once oblivion comes, however, she says she would like to own a beauty shop.

Miss Russell is five feet six inches tall and weighs 120 pounds. She has freckles, hazel eyes, and dark brown hair with copper glints in it. Her favorite description of herself is derived from an old beau, who once informed her that she looked like a gazelle. "That's me," she said, "long legs, long arms, and long neck. And I sort of bound here and there."

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RUTLEDGE, WILEY (BLOUNT, JR.) July 20, 1894- United States Government official

Address: b. United States Supreme Court, Washington, D. C.; h. 4928 Indian Lane, Washington, D. C.; legal res., Iowa City, Iowa City, Iowa

When Justice Rutledge took the oath preliminary to assuming his robe as an Associate Justice of the United States Supreme Court on February 15, 1943, the Court reached its legal membership of nine for the first time since his predecessor, James F. Byrnes '41, resigned on October 3, 1942 to become director of economic stabilization. Rutledge was the eighth man to be appointed to that high bench by President Roosevelt '42, and it was expected that "if one judges by his past decisions, he will contribute to an already liberal court, not conservatism, but a background of judicial experience, a scholar's respect for history, and a deep interest in people, whose servant he considers the law to be."

Wiley Blount Rutledge, Jr. was born in Cloverport, Kentucky, the son of Mary Lou (Wigginton) and Wiley Blount Rutledge, on July 20, 1894. The Rutledges are descendants of Tennessee backwoodsmen, and Rutledge, Sr. was a Baptist preacher who "rode the circuit" in the Appalachians, frequently accompanied by his son.

Young Rutledge received his high-school education in the preparatory department of Maryville College, Tennessee, and he then attended the College proper for three years. In 1913, however, he transferred to the University of Wisconsin, from which he received his B. A. degree the following year.

From 1915 to 1922 Rutledge taught in the high schools of Indiana, New Mexico, and Colorado, at the same time studying law. The New York *Post* reports that while teaching school in Indiana "he had the greatest shock of his life": he was told that he had tuberculosis. He went West, where he "made the necessary adjustments," and he returned before long to his teaching and his law studies. In 1922 he received his Bachelor of Laws degree from the University of Colorado and was admitted to the Colorado Bar. He was in private law practice for only two years, from 1922 to 1924, with the law firm of Goss, Kimbrough, and Hutchinson, in Boulder, Colorado.

In 1924 Rutledge accepted the position of associate professor of law at the University of Colorado. Two years later he accepted a position as professor of law of the Washington University School of Law (St. Louis, Missouri), but he returned in subsequent summers to Colorado as visiting professor. He became acting dean at Washington University School of Law in 1930 and dean in 1931. Four years later he went to the College of Law of the State University of Iowa to serve as professor of law and dean of the Law School until 1939.

As professor and as dean Rutledge was always a favorite with the students. His specialty is corporation law, but his interests range throughout the legal field and beyond. It is said that as Law School dean Justice Rutledge believed in humanizing the rules and dealing with students as individuals. One of the questions which he put to his students most frequently, it is reported, was: "Of what good is the law if it does not serve human needs?"

In 1939 Roosevelt appointed Rutledge to the bench of the United States Court of Appeals to the District of Columbia. When his nomination was before the Senate Judiciary Committee he was asked what had been his attitude toward Roosevelt's 1937 plan to enlarge the Supreme Court. According to the New York *Times*, Senators later reported that he had generally favored the proposal, but had opposed some of its features, and that he had actually taken no part in the controversy.

Rutledge's tenure as Associate Justice of the United States Court of Appeals was marked by his participation in decisions reflecting a liberal point of view. He was one of the three members of the Court who sustained the conviction of the American Medical Association and the District Medical Society on anti-trust charges of conspiring to block the work of the Group Health Association, a cooperative. While in the lower court, too, he expressed himself strongly against alleged invasions of religious freedoms in a District of Columbia "Jehovah's Witness" case.

WILEY RUTLEDGE

Rutledge's name had been suggested several times to fill Supreme Court vacancies, notably when Justices Frankfurter '41 and Douglas '41 were named. In January 1943 he was appointed to the Court after Senate confirmation by voice vote. The appointment was, in general, approved, but Rutledge was not without his detractors. Before the Senate voted Senator Langer of North Dakota made a thirty-minute speech attacking the nomination. "So far as I can learn," the Senator declared, "the nominee never practiced law and never even had been in a courtroom until he took his seat on the Circuit Court of Appeals in Washington a few years ago." He read a brief biography of Rutledge and then continued: "The only justification I can find for this nomination is that the appointee comes from Iowa City, the home of Harry Hopkins '41. I can find no better reason for his disqualification." Senator O'Mahoney, chairman of the judiciary subcommittee which had reported the nomination favorably to the full committee, asserted that Rutledge had "a judicial capacity in a marked degree" and that the Supreme Court would "profit by his elevation."

Of his appointment the New York *World-Telegram* wrote: "We're glad to see Justice Wiley Blount Rutledge, Jr., moved up to the Supreme Court after nearly four years on the District of Columbia Court of Appeals: first, because he is a lawyer and jurist of distinction; second, because this eighth Roosevelt nominee to the highest court is being promoted for able service on a lower Federal bench, in recognition of a sound principle heretofore ignored; and third, because he

RUTLEDGE, WILEY—*Continued*

comes from west of the Mississippi, a region strangely neglected in important appointments, judicial or otherwise, under this Administration."

The New York *Herald Tribune,* voicing another point of view, felt that he did not possess the "distinction of the background of realistic legal experience which the new Supreme Court badly needs if it is to retain its high and valuable place as an authoritative instrument of government. He comes, like too many of the present members, out of the schools rather than from the more practical experience of the courts; his confirmation would add to the academic cast which is already too pronounced and so would supply still another sample of the President's inability to infuse even into his own policies the strength and realism which can be achieved only through the choice of effective officers, with reputation and talents consonant with the practical tasks to which they are approved."

On February 15, 1943 Rutledge was sworn in as Associate Justice of the Supreme Court, and almost immediately the Court announced that it would reopen three cases because of a four-to-four deadlock which he alone could break. In June 1942 the Court had issued a five to four decision upholding a municipal restraint on pamphlet distribution by Jehovah's Witnesses. When Justice Byrnes resigned, however, one of the majority votes was subtracted, and the court vacated its previous decision and accepted appeals in two similar cases. The second case involved a rehearing of the undecided status of William Schneiderman, California Communist Party official, whose naturalization had been canceled by a Federal court on the grounds that he had concealed membership in the Communist Party. Reopening of the case would "bring Rutledge face to face with Schneiderman's illustrious lawyer, Wendell Willkie '40." The third case, involving the New Jersey Power and Light Company, would test jurisdiction of the Federal Power Commission over a utility which claims to operate entirely within one state, but which sells current to a company transmitting it across the state line.

It was said that Washington lawyers planned to watch the three reopened cases closely for confirmation of their opinion that Rutledge would side with the Black '41-Douglas-Murphy '40 "liberal" bloc. If he did, these Justices would form a solid four-man minority which could become a majority on various cases merely by picking up one vote. And such, in general, proved to be the case. In May 1943 the decision that Jehovah's Witnesses may not distribute literature without payment of a municipal license fee was reversed by a vote of five to four, a reversal accomplished through his vote alone. The next month he voted with the majority in the decision that membership in the Communist Party is not sufficient reason for revoking American citizenship; and the same month the 1940 ruling that a United States citizen may be compelled to salute the flag was reversed with his help.

Justice Rutledge is an admirer of the late Supreme Court Justices Brandeis and Cardozo, and he is almost completely in agreement with President Roosevelt on social and economic problems. He is quoted as having said: "I am not a radical in any sense of the word, but I cannot remain blind to the ills of the present system, and I am interested in seeing them remedied as far as possible." He is known to have criticized the "Old Supreme Court" severely for having declared child labor laws unconstitutional and he is a staunch believer in a liberal interpretation of the "general welfare clause" of the Constitution. "If our national Government is without the power to control production, to place limits upon the scope and methods of unfair competition, and to regulate all phases of industrial and commercial life which fundamentally affect these problems," he said in 1933, "the only alternative is continuance of the economic disorder with which we have struggled for four years."

Rutledge is not very fond of writing, and most of his work has been confined to articles in such specialized periodicals as the *American Law School Review,* the *Iowa Law Review,* the *Rocky Mountain Law Review,* the *Federal Bar Association Journal,* and the *Cincinnati Law Review.* He was awarded the honorary degree of L.L. D. by the University of Colorado in 1940.

On August 28, 1917 Rutledge was married to Annabel Person, a former teacher of Greek who taught him for a time at Maryville. They have three children: Mary Lou, Jean Ann, and Neal. When he was law dean in Iowa, it is said, "he lived in a rented house, wore ready-made clothes, mowed the lawn himself, and kept open door to everyone." When he became a Federal judge he moved with his family to Spring Valley, a residential section of Washington, where he has many friends who are hospitably entertained in his home.

The new Supreme Court Justice has been described as "stocky", "ruddy," and "youthful in appearance." He is a "Westerner by adoption," but he still has the Southern accent of his native Kentucky. He tells us that he is five feet ten and one-half inches tall, weighs 175 pounds, and that he is dark-complexioned. His favorite sport is trout fishing; his hobbies are people and boats. He is said to be an excellent "off-the-cuff" speaker.

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RYAN, T(UBAL) CLAUDE Jan. 3, 1898-
Airplane manufacturer

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No vocational guidance was needed by T. Claude Ryan to determine his career in life. It came to him from the sky, one bleak autumn afternoon in 1911 when, at the age of thirteen, in his native Parsons, Kansas, he saw the first airplane in flight. This plane, oddly enough, was the epochal Wright Model B biplane piloted by the famous Cal P. Rodgers in the initial transcontinental flight of a heavier-than-air craft. Since then Claude Ryan has climbed with airplane speed to a distinguished position in the nation's aircraft industry. During this period he trained as an air cadet, served with the United States Aerial Forest Patrol, inaugurated the first intercity daily scheduled passenger airplane service in the country, founded several flying schools, built the *Spirit of St. Louis* in which Charles A. Lindbergh '41 made the first successful transoceanic flight from New York to Paris, organized the Ryan Aeronautical Company, and pioneered in the mass production of planes. Unlike other captains of industry, the former Kansas farm boy did not start his airplane empire on the proverbial shoestring. His initial capital, in addition to a driving ambition, consisted of a piano box. From this packing-crate beginning, his industrial enterprises have grown into one of the major aircraft manufacturing concerns in America, whose annual volume of business runs far into the eight-figure class.

Tubal Claude Ryan was born in Parsons, Kansas on January 3, 1898, the son of William Marion and Ida Frances (Ziegler) Ryan. From early adolescence, the future aircraft magnate was an avid reader of popular aviation publications. By the time his family moved to Southern California young Claude was determined to become a "birdman." He saved money earned during summer vacations, borrowed the rest from his father, until he had amassed the sum of $500 to pay for 400 minutes of instruction at a second-rate flying school in Venice. The school could boast of only one plane that could fly, and even that one was so decrepit that it had to be patched after each landing. This, however, did not dim Ryan's enthusiasm for aviation. He was fortunate in having the renowned Al Wilson as one of his teachers. The embryo aviator's first solo flight was not uneventful. It consisted of a sudden, overconfident hop to an altitude all of thirty feet, then an unexpected, equally rapid descent which culminated in a smashed propeller. The cost of repairing their one plane completely ruined the school financially. But Ryan had earned his flying wings.

Equipped now with an imposing, engraved "diploma"—albeit from a dubious institution—Claude applied for admission to the United States Army. Since he was still under twenty-one, the minimum required age, he had to procure a special waiver. By the time he obtained one the Armistice had been declared, all enlistments had been suspended, and Ryan missed his chance of flying in the First World War. Disappointed but not discouraged, he did the next best thing. He matriculated at Oregon State College at Corvallis where he studied mechanical engineering for about a year. At the time new flying cadet classes were being formed by the Army. Ryan tried again, and at the close of 1919 his ambition was realized. He received notice of his acceptance as a cadet and was assigned to March Field, California, for his training. Barton K. Young, who is now a brigadier general and head of the A. A. F. Flying Training Command, was then commander of March Field. The course of study at the United States Air Corps Pilot School encompassed primary instruction in "Jennies" and advanced training in Sopwith SE-5 pursuits and De Haviland DH-4Bs. Many of Ryan's fellow students have subsequently gained national fame as pioneer air-line pilots. "Jimmie" James, Fred Kelly, and Lowell Smith were some of his classmates. Others now occupy positions in Army aviation. Of the seventy-five starting cadets, Ryan was one of three to receive pursuit pilot ratings. In 1921 he was graduated with the commission of 2nd lieutenant.

Gladser-Mitchell
T. CLAUDE RYAN

His first assignment as a pilot was to the United States Aerial Forest Patrol. There he acquired a considerable amount of experience and skill in maneuvering planes. He flew a De Haviland over heavily timbered mountains at altitudes up to 10,000 feet with small clearances in the forests serving as emergency landing fields. His active service with the Forest Patrol ended in January 1922. With no other openings available in government agencies, Ryan decided to return to Southern California to seek a position in commercial aviation. Air transportation was still in its infancy, and there were few calls for pilots. He knocked at the doors of all the existing air lines with no success. Reluctantly he tried his hand at various activities—and for a while had to content himself with a stopgap

RYAN, T. CLAUDE—*Continued*

job in an auto-supply shop—but his heart remained in aviation.

In September 1922 Ryan went to Rockwell Field in San Diego to refresh his flying. There he learned that an unscrupulous pilot who had operated from a runway at the foot of San Diego's Broadway, near the waterfront, had been forced to abandon his "enterprise" when convicted and sentenced to a long prison term for smuggling Chinese across the Mexican border. Ryan hurriedly clinched a deal with the City Harbor Department for the use of that landing strip. To be sure, it was not much of an "airport." It was bounded on one side by high-tension electric lines, two poles at the end of the runway, and the mast on a dredge in the bay near by. The owner of the airport then rushed off to North Island, California to purchase from the Army one of its superannuated, wartime Jennies. Thus equipped with an old airplane, a miniature runway, and a packing crate for an office, the one-man, one-plane outfit anxiously awaited business. It was slow in coming. During the first few months he would take off and land with just a handful of passengers.

As business improved, Ryan moved farther up the harbor to the salt flats—later known as Ryan Airport—and acquired another aging Jenny. He also acquired a pretentious name for his enterprise, the Ryan Flying Company. From then on he began making aviation history. The Government was anxious to dispose of its outmoded war planes. For a few hundred dollars he purchased six standard biplanes and had them shipped from the Army post in Texas. When they reached San Diego, Ryan realized that they were not much of a bargain. To save his investment, he branched out into "manufacturing." With the assistance of his mechanics—Hawley Bowlus, who has since become one of the leading authorities on gliders and sailplanes; Martin Jensen, the famous flyer; and John van der Linde and Dan Burnett, both still with the firm and at present in charge of production at the Ryan Aeronautical Company—the deteriorated aircraft were redesigned and practically rebuilt. What had been two-place open ships were metamorphosed into streamlined five-passenger cabin planes powered with 150 horsepower Hispano-Suiza engines.

With these unrecognizable flying hybrids, which gave prospective passengers an assurance of security, his sight-seeing venture became more lucrative. Every day close to a hundred Eastern tourists paid $5 a ride. As a side line, Ryan capitalized on the growing interest in aviation by offering courses in flying. This proved highly profitable, and today he operates three schools—in San Diego and Hemet, California, and Tucson, Arizona—which pour out a continuous stream of Army aviation cadets every month. These flying institutions, used as "guinea pigs" in a Government experiment, were among the first to receive the highest ratings of the Department of Commerce.

"Use of civilian flying schools by the Air Corps," Ryan asserted in an article in the October 1940 issue of *Aviation*, "has had the great advantage of utilizing the long experience and facilities of the leading commercial schools, and brought about a decentralized training program in a way which would permit rapid expansion, as has now been fully demonstrated. This expansion has been carried on more rapidly than could possibly have been done if executed directly by the Army. In addition the Air Corps has greatly profited by the executive and organizational ability of the various civilian schools."

On March 1, 1925, entering into a partnership with one of his students, Ryan launched the Ryan Airlines, Incorporated—the first year-round, regular passenger air service in the United States. It shuttled passengers between Los Angeles and San Diego for a fare of $17.50 one way or $29.50 round trip. By simple arithmetic, the partners figured out that one passenger a day would cover all their operating expenses. With the acquired profits, Ryan bought the same year an early Douglas Cloudster and converted this three-place open plane into a cabin ship accommodating ten passengers and a two-man crew.

This conversion project started the Ryan shop on a production program of its own. On the drawing boards of the growing company the first Ryan plane was conceived. It was the M-1, a high wing monoplane which had a speed of 115 miles per hour and was capable of carrying a load of 800 pounds. It topped the De Havilands on both counts—a superiority which the Ryan plane established in a challenged race. As a result numerous orders came in from air-line firms throughout the country, and the Ryan Company went into a steep climb. The M-1 was succeeded by the M-2 and was followed immediately by the Bluebird, which was the first Ryan cabin monoplane. The latter in turn was improved and led to the design of the famous B-1 Brougham which was sold to the late Frank Hawks, noted speed flier.

In 1926 Ryan sold his interest in the manufacturing business to his associates but agreed to remain as manager for a few months. During this period a laconic telegram was received from the Robertson Aircraft Corporation of St. Louis: "CAN YOU BUILD PLANE CAPABLE MAKING NONSTOP FLIGHT NEW YORK PARIS?" With alacrity Ryan accepted the challenge and in a few days the Robertson pilot arrived—a lanky, rustic youth, somewhat shy and antisocial in manner. He introduced himself as Charles Lindbergh. In a record-breaking sixty days *The Spirit of St. Louis* was rushed to completion.

On February 18, 1928, shortly after he severed his connections with the firm, Claude Ryan married Gladys Bowen, a San Diego schoolteacher. Together they went on their first trip abroad, combining a honeymoon with business engagements in Europe. On his return to the United States, Ryan at first devoted himself entirely to his flying school. Three years later he returned to manufacturing and formed the present Ryan Aeronautical Company, Incorporated. In 1933, during the depression, the company brought out the first S-T metal-fuselaged monoplanes which have since become the most noted sport and military trainers in the world. By 1935 they were rolling out of the plant on a mass production basis. Ironically enough, Latin America adopted the plane long before the United States Army, and they have seen service in eleven countries besides the United States. At the same time the factory parts' division began turning out manifold assemblies and accessories for bombers and transports which included the fabrication of exhaust collector rings employing the patented ball and socket universal joint for absorption of engine vibration.

In succeeding years Ryan designs have developed the PT-22, the United States Army Air Force trainer; the NR-1, the Navy counterpart; and the YO-51, an Army observation plane, variously known as the "Dragonfly" and "Flying Motorcycle." The year 1942 saw the designing of the YPT-25, a bonded plywood trainer which is said to have pioneered a new "wood era." The onrush of war orders necessitated a manifold expansion in the firm's facilities. Numerous extensions and a complete new factory have been built in the last three years. In September 1942 the Ryan enterprises celebrated their twentieth anniversary and their legendary climb from a piano-crate office to a high position in our country's aircraft industry.

Apparently the firm's prosperity was not shared with its employees. In the winter of 1941, organized by the United Automobile Workers, C. I. O., they threatened to go on strike unless the wage scale was increased to the level maintained at other aircraft plants. In an interview with the Associated Press on January 19, 1941, Claude Ryan blamed the "difficulties" on "outside influences and currents of thought and action largely beyond our control." A week later, however, the firm granted blanket increases to the employees. The dispute went to the National War Labor Board, which on June 19, 1942 requested the firm to grant an appropriate wage increase.

Claude Ryan is the father of three sons: David Claude, Jerome Donald, and Stephen Michael. According to his associates he "still retains early vigor" and "works sixteen hours daily."

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SADLER, SIR MICHAEL (ERNEST) July 3, 1861—Oct. 14, 1943 British educator; authority on secondary education; supported the English public school system; lectured at Teachers' College, Columbia University, in 1930; former Master of University College, Oxford University.

Obituary

N Y Times p19 O 15 '43 por

SAGE, DEAN Dec. 13, 1875—July 1, 1943 Prominent lawyer and philanthropist; president of the board of managers of the Columbia-Presbyterian Medical Center; active in helping Negroes to get an education.

Obituary

N Y Times p19 Jl 2 '43 por

SALVEMINI, GAETANO (säl-vā-mē'nē gä-ā-tä'nō) Sept. 8, 1873- Historian; educator; author

Address: h. Lowell House, G-24, Cambridge, Mass.

In *What to Do with Italy* (1943) Gaetano Salvemini and George La Piana, both Italian-born professors at Harvard, not only deal with the rise of Fascism, its standing in international affairs before the outbreak of the War, and what they suspect will be the attitude of the United Nations toward Fascism, but "offer a blueprint for the future of Italy . . . based on the supreme concept that democracy given half a chance can remake Italy." Appearing at a time when the very question which they discuss is in everyone's mind, the book, which is full of "acidulous comment on certain tendencies in the Vatican, the British Foreign Office, and our own State Department," has provoked a great deal of attention—and critical comment ranging from *The Nation's* "bold and candid . . . wise and illuminating" to *Time* Magazine's description of it as "a book guaranteed to exasperate practically everybody who reads it."

But Gaetano Salvemini, called by his friends "the mother-in-law of the revolution," is at least as much exasperated as exasperating. He was born in Molfetta, Italy, September 8, 1873, the son of Ilarione and Emanuela (Turtur) Salvemini. Educated in clerical schools until he was seventeen years old, at that time he became, in his own words, "unruly." (Asked by a *PM* reporter how he accounts for this, he replied: "Why, why, why? You ask why, why. I do not know why I am an anti-Fascist. My mother and father made me, just like Mussolini's '42 mother and father made him. I was born this way. I don't know why. All I know is *what*.")

Having taken his Ph. D. from the University of Florence in 1894, young Salvemini decided to become a teacher. From 1895 to 1896 he taught in the Gymnasium at Palermo, Italy; from 1896 to 1898 at the Lyceum of Faenza; from 1898 to 1900 at the Lyceum of Lodi; from 1900 to 1901 at the Lyceum of Florence. In 1901 he became professor of medieval and modern history at the University of Messina, and there he remained until 1908. Then, from 1910 to 1916, he taught at the University of Pisa.

The list of his historical studies published during this period is imposing. It includes *Dignitá Cavaleresca* (1896); *Magnati e Popolani* (1899); *Studi Storici* (1900); *Mazzini* (1905); *Rivoluzione Francese* (1906); *La Riforma della Scuola Media* (with A. Galletti, 1908); *Come siamo Andati in Libia* (1913). But his interest in history was far from being purely academic. He was an active opponent of Giolitti from 1902 to 1914, a Mazzini republican, a debunker of the short-sighted imperialism which clamored for Dalmatia; and during the First World War, when he wholeheartedly favored Italy's intervention against Germany and Austria, he was a heated critic of the Italian Government. To those who insist that Italy was a dictatorship even before the advent of Mussolini, however, Salvemini points out: "Nobody dispatched me to jail or the next

DR. GAETANO SALVEMINI

world. Nobody even thought of dismissing me from my teaching positions. . ."

In 1916 he was married to Fernanda Dauriac of Brest, France. In the same year he became professor of modern history at the University of Florence—a position he was to hold until 1925. *La Questione dell' Adriatico,* written with C. Maranelli, was published in 1918. The following year he ran for the Italian Parliament as an independent and was elected. For two years he fought both nationalism and the threat of Fascism in Parliament (Mussolini once challenged him to a duel which never came off), and then in 1921 he left the political arena to continue the fight in the classroom. His *Partito Popolare e Questione Romana* was published in 1922, the year in which Mussolini's so-called "March on Rome" took place.

But Salvemini neither laid down his pen nor closed his mouth with Mussolini's coming to power. He continued to teach at the University of Florence, and in 1923 delivered a course of lectures on the Triple Alliance at King's College in England. His *Dal Patto di Londra alla Pace di Roma* was published in 1925. That same year, in June, he was arrested at Rome and spent thirty-six days in prison. His friends were attacked and beaten, his lawyer's office burned. The Fascist paper in Florence demanded that he be expelled from the University, writing: "We are told that Professor Salvemini has never taken advantage of his professorship in order to make anti-Fascist or anti-National propaganda. But it is well known that the functions of a professor, and, above all, a university professor, are not limited to his classes. It is in the corridors and in his own home that real contact is established between master and pupil, and it is not an accident that Salvemini's students are—with very few exceptions—among the most rabid and incurable of anti-Fascists. Therefore the Fascist Government cannot and must not allow this anti-Italian, this perverter of youth, this corrupter of the young mind, to continue his historical teaching at the University of Florence or at any other." At about the same time a number of persons signed a declaration on Salvemini's behalf, and at his trial he was unexpectedly let free.

At 11 p. m. on July 13, 1925 Dr. Salvemini emerged from prison. The police advised him not to go to his own house to sleep, since the Fascists would probably attack it. He therefore slept at the house of a young friend, whose manservant, acting as a Fascist spy, informed the Fascists. On July 15 the Fascists looted his friend's house and caused $7,500 damage. Not very long afterward the Minister of Education suggested to Salvemini that since the academic year was about to recommence he might ask for a long leave. On November 5, 1925 Salvemini resigned from his teaching position.

"The Fascist dictatorship," he wrote the Rector of the University, "has suppressed in our country those conditions of liberty without which the teaching of history in the University—at least, as I understand it—loses all its independence and, therefore, all its dignity. It must, therefore, cease to be the instrument of a free education in the life of the citizen, and abased itself to servile adulation of the dominant party, or it must become a dry exercise of erudition, alien to the conscience both of master and pupil.

"I thus find myself forced to part from my young friends and my colleagues, to my profound regret, but in the assured conviction that I am fulfilling a duty of loyalty toward them even more than a duty of consistency and respect toward myself. I shall return to serve my country in the University when we have regained a Government worthy of a civilized country."

That same year Salvemini fled to France without a passport, and from France sailed for England, deprived of his citizenship, property, and professorship. From England he continued to write against Fascism ("an alliance of big capitalists and high military authorities of which Mussolini is the figurehead and propagandist"), and in 1927 he lectured throughout the United States on the same subject. His *Fascist Dictatorship in Italy* (1927) was a sweeping indictment of Fascism, covering its rise and its growth of power, and supported at every point by documentary evidence. Wrote Claude G. Bowers '41: "This little volume is convincing. It is vivid—and damning. It is the most intelligent and honest discussion of Fascism we have seen, dispassionate, coldly critical, analytical, and readable." However, as Salvemini pointed out, "For many 'respectable' folk outside Italy, crimes are only abominable when committed for ideals which 'respectable' folk do not respect. When the same crimes are committed to serve the ideals of 'respectable' folk, then they summon up their moral delicacy to make themselves blind or look the other way." Salvemini's voice could therefore be barely heard in the chorus of praise of Mussolini that was at this time still rising abroad.

During the year 1930 Salvemini was a visiting professor at Harvard. In 1931 his *Mussolini Diplomat* was published in French. In

1932 he was a visiting professor at Yale. In 1933 he settled down in Cambridge, Massachusetts, and since 1934 he has been Lauro de Bosis lecturer at Harvard in the history of Italian civilization. His writings, however, continued to deal with modern Italy. In articles published in such periodicals as *Foreign Affairs,* the *New Republic,* and *The Nation* he showed the weaknesses and contradictions of the Fascist economic structure: how the Fascist Government was concealing from the public the true composition and size of its national debt; how, while Mussolini chanted of Italy's need for colonies, he repressed immigration and commanded child-breeding; how the strain of payments in gold taxed the Italian economic machinery. *In Under the Axe of Fascism* (1936) he showed the institutions through which Fascism claimed to have solved the problem of relations between capital and labor as they really were. (As early as 1926 Mussolini's *Imperium* had said: "For Salvemini there is only one solution—death. We hope that the blessed hand of a divine madman will find somewhere abroad a way to shoot down this shameful purveyor of treason. Cold steel!") *Historian and Scientist* (1939), whose substance was delivered as a series of lectures at the University of Chicago in 1938, is almost his only work in English not dealing directly with Fascist institutions. In these delightfully witty essays he maintained that the use of history, one of the "imperfect sciences," lies "in the order impressed upon the mind when the multiplicity of the details has fled."

After the beginning of the Second World War, Salvemini had much to say about the American Government's treatment of Italian Fascists in the United States. From the first he suggested that the Government investigate and control the Fascist activities of the Italian Embassy and Consulates in the United States, of Italian-speaking radio stations, and of most Italian-speaking Catholic priests, and that prominent Fascists be deprived of their citizenship and deported. According to him, even Attorney General Francis Biddle's '41 order of November 1942 taking Italians in the United States out of the ranks of enemy aliens would be construed by Italian-Americans as showing simplicity rather than generosity if not coupled with an announcement that such proceedings would be undertaken.

As the crisis in Italy itself deepened, Salvemini's pen kept busy. Early in 1943 he revealed how Pope Pius XII '41 had consistently blessed Fascist and even Nazi arms while making "peace" speeches for foreign consumption; he wrote of Allied dreams of a "conservative" succession to Mussolini, with such men as Grandi '43, Ciano '40, and Badoglio '40 the leading candidates; he warned that rumors that Victor Emmanuel '43 would abdicate were false and dangerous. Such articles were written before the fall of Mussolini and the subsequent Italian surrender, as was *What to Do with Italy,* in which all these themes were repeated and developed. But although the book was not published until after the events which led to the Badoglio regime, so keen had his prophetic insight been that its appearance was peculiarly timely. "What the British Foreign Office and the American State Department want to set up in Italy is a Fascist regime without Mussolini in place of the Fascist regime with Mussolini," he had written, still suspecting an Allied plot with the Vatican to prevent genuine revolution. It was Dino Grandi, however, and not Badoglio, whom he had selected as Il Duce's most probable successor.

Since the writing of his book, Salvemini has become no less suspicious of Allied intentions in Italy. In July he wondered why AMG had put exiles and refugees under its ban and why Churchill '42 was begging Italy to avoid chaos and anarchy. In August he suggested that if a few hundred parachutists had descended on Rome as soon as Mussolini fell, or if Randolfo Pacciardi and a few hundred volunteers had been available in Sicily on that day and had been sent immediately to Civitavecchia with intentions of marching on Rome, the Germans might have had no opportunity to occupy Italy. Both in the minds and actions of Churchill and Roosevelt '42, he suggested, "war against revolution interferes with the war for unconditional surrender and paralyzes it." In October he was surer than ever that Churchill and Roosevelt had no right to "force the Italian people to be represented by traitors," pointing out also that the Italian people had been "summoned by Allied broadcasts to demonstrate against the King and Badoglio. Then they were machine-gunned in the name of the King by Badoglio. Then, while they were demonstrating against the King and Badoglio in Milan, Turin, and Genoa, they were bombed by the Allied air force. Now they are told to rally around the King and Badoglio." In November he wrote that not a single life had been saved by the Badoglio deal: that when Badoglio surrendered there was no longer an army under his command anywhere.

Still a Mazzini republican of the old school, according to *Time,* Salvemini advocates "a combination of twentieth-century socialism with nineteenth-century republicanism." For Italy he proposes the confiscation of big properties; the private ownership of small business; the division of large landed estates among tenants and sharecroppers; a political parliament, elected by popular vote, which would deal only with "general principles of law, foreign policy, customs duties, budgets, etc."; the internationalization of all colonies; and the nationalization of big, monopolistic industrial concerns. He is far from being a Communist; indeed, his opposition to the Communists led him to write as far back as 1927: "The great majority in the country has no desire to fall from the frying pan of the dictatorship of the Fascist minority into the fire of the dictatorship of a Communist minority." His individualism is so strong that he even withdrew from the Mazzini Society and from Giustizia e Liberta (Justice and Liberty), spearhead of the Italian underground. "I am the leader of no movement. I indorse no committees," he says. "I am an isolated individual. I have made my decisions and I regret none." Naturalized in 1940, there is small chance that he will return to Italy. "The present writer is no longer an exile," Salvemini says. "He took, in dead earnest, his oath of allegiance to the Constitution of the United States, and, therefore, cannot have any

SALVEMINI, GAETANO—*Continued*

schemes for personal political power, even if his age did not tell him that he must have other cares to worry about than political ambitions."

Now beginning his seventies, Salvemini is a voluble, vivacious man with a completely bald head and a snowy white goatee. He talks so quickly and with so many gestures that one photographer had to shoot him at an exposure of 1/400 of a second rather than the usual 1/200. Nor is he a patient man. "I don't like to talk to myself," he told one reporter, on being asked for biographical notes. "No, no, no. I don't even talk about myself to myself... What do you think I am, a Hollywood actress? You are wasting your time. Go, go, go." Popular with his students at Harvard, he nevertheless lives a fairly secluded life, pursuing his historical researches, and in late 1943 had nearly finished a history of Italian foreign policy from 1871 to 1915. He divides his day into three periods: ten hours for sleep, twelve hours for work, two hours for eating. (Occasionally he makes time to listen to phonograph records of works by Mozart or Handel or Italian operas, too.) He also manages to keep up a vast correspondence with anyone anywhere interested in fighting Fascism.

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SANDERS, GEORGE July 3, 1906- Film actor

Address: c/o Twentieth Century-Fox Film Corp, Beverly Hills, Calif.

"The only thing that keeps me from killing most of the people in Hollywood," declared George Sanders, popular cinema villain, on one of the infrequent occasions when he was awake, "is the fear of being jailed." Although he is thus outspokenly a hater of Hollywood, Sanders, his greatest asset a sneer, is one of the cinema city's busiest and best-paid actors. There is a plethora of material concerning the "god-like" Englishman's career, but few of the facts coincide, since Sanders not only objects to being interviewed but when finally trapped into an interview refuses, as disgruntled reporters put it, to be serious, and unfolds a dark past which his publicity agents lighten considerably in their releases. On the other hand, there is a coincidence in the fact that the parts generally given Sanders on the screen and the character which he claims in real life seem to agree.

Talk about art for art's sake irritates Sanders: he is in the acting business, he says, solely for the financial returns. Acting, moreover, was only a last resort, turned to when he had failed at a number of other professions. At present, writes Nord Riley, "acting and sleeping are his major occupations, and the former is merely a means toward attaining the latter." "In pictures," remarks Sanders, "one makes more money with less effort than in any other job or profession I know." Although Sanders is as British as they come in Hollywood, he was born in St. Petersburg, Russia on July 3, 1906, the son of English parents. His father, also named George Sanders, was a successful rope manufacturer; his mother, Margaret (Kolbe) Sanders, was a horticulturist, but gave up her profession in order to be with her husband in Russia. The family prospered in Russia and planned to make it their permanent home. George therefore started his education at a Russian grade school.

Then came the Revolution! The Sanders, being capitalists, were, of course, in danger. The actor still remembers the family's harrowing escape across ice-covered rivers to Scandinavia, and thence to England. In England the family tried to rear their young son as a normal Briton. They sent him first to Dunhurst Preparatory School—which may have been the coeducational institution in which, Sanders gleefully relates, his parents mistakenly started his schooling only to see him expelled almost at once. His next school was Bedales Preparatory, where he organized the "roller-skate rebellion." The skates, Riley tells, were not George's: they belonged to another boy. George simply wanted them. His brother Tom (now Tom Conway, also of the films), "a straightforward child," suggested that he steal them. George, however, was more ingenious: "I got the fellow to bet his skates I didn't dare run away from school." This not only gave young Sanders the skates, but also an honorable excuse for running away from school. Accompanied by his brother and six satellites, he started out cross-country in order to reach an estate about which he knew and to become a poacher. After the group had trekked thirty miles, eating only potatoes, they were ignominiously captured by a portly female on a motorcycle. She was the matron of Bedales.

When he had finished his preparatory education George went to Brighton College, where "the Sanders' talent for invention and finance flowered." There he invented a multiple pen, cigarets made out of blotting paper, and, commercializing the Brighton penal system, which punished prisoners by requiring them to copy pages of history, hired small boys to copy pages in advance, which he sold, already written, to the culprits. This thriving industry was blighted, when, as Sanders explains, "a bloody fool handed over three pages of his stuff to the proctor while he was still in the act of penalizing him." All this time, however, his publicity agents hasten to say, Sanders was showing remarkable prowess in good, clean sport. "He became interscholastic champion in boxing, and topped a swimming career by saving a man from drowning in the Thames. For this he was awarded a medal by the British Humane Society." He also created and patented three inventions—water devices for swimming toys.

Sanders' final schooling was obtained at the Manchester Technical School, "where for some extraordinary reason I thought I wanted to learn about textiles." Gainfully employed in a Birmingham textile mill, he had another of his brilliant commercial inspirations—nothing less than buying cloth below cost, which the benevolent factory management permitted its employees to do, then setting up a textile store to sell the cloth, and thus amassing fabulous profits. The young man soon found himself unemployed after a long speech by the millowner "on England, cricket, and all that sort of thing."

Undaunted, Sanders entered the tobacco business and was shipped by his firm to South America "to discover why the natives were not smoking our cigarets." After arriving at his employer's betrothal soaked in alcohol, Sanders was transferred across the Andes, where he soon made his presence noteworthy by "engaging in an impromptu opéra bouffe duel with an outraged swain who was finding his lady less cordial since Mr. Sanders' arrival. The duel, in which some blood, not Mr. Sanders', was harmlessly shed, cost him his job and 2,000 *pesos* in small bribes here and there." The young man was "summarily booted" back to England, where he started an advertising business with two other gentlemen of keen business acumen. At the time each of the three thought the other two would find the financial backing for the partnership, and later each of them stayed at home thinking the other partners would do the work. After the inevitable collapse of this venture Sanders tried other jobs, but they bored him, and, since he sleeps when he is bored, his ennui eventually caused his dismissal.

One of Sanders' uncles, who had been in opera, suggested that his nephew take up singing on the stage as a career. Sanders had a musical background—he played the piano, guitar, and saxophone, and he had organized a dance orchestra of his own in college—but he could not sing a note. A trifle like that did not disturb him, however, and in six months he had achieved a baritone that *Time* Magazine calls "excellent," his press agents, "rich," and he, "loud." (He has never used it in films.) He could then "sit at the piano and sing little songs," most of them of a scurrilous nature. A London producer happened to attend a party where he was doing this and engaged him for part of a three-man piano act in a short-lived musical called *Ballyhoo*. After the early demise of *Ballyhoo*, "I stirred up a cabaret act, a trio that wound up its numbers with a bit of close harmony—frightfully sophisticated." At the same time he went after chorus jobs and landed them consistently. The secret of his success was, he says, "volume. The guy that roars loudest is always hired." Furthermore he knew that once in the chorus, "if you look fairly eager you always get a chance to understudy, and as understudy I tried with varying success to get the principals drunk. In short, I progressed." In the three years that he spent in London show business he played fifty radio shows and understudied almost everyone on the English stage, including Noel Coward '41. "I was even fired as an understudy," he maintains, "often considered an impossible feat."

Films were obviously the next step for Sanders. He made his motion-picture debut in a bit part as a nude god riding a horse across the Milky Way in *The Man Who Could Work Miracles*—a rather uncomfortable role, as the scene was shot outdoors at night in the dead of winter. He played in several more English pictures, then, temporarily unemployed because of a fire at his studio, journeyed to Hollywood. He was immediately put under contract by Darryl F. Zanuck '41, head of Twentieth Century-Fox, who cast him as the villain in *Lloyds of London* (1937), along with another newcomer by the name of Tyrone Power. Zanuck's astuteness caused him "to hit the jack pot. In Power he got an epic hero; in Sanders an epic heel. Except for [the 'Saint' series], the 'Falcon' series at RKO, *Foreign Correspondent* (1940), *Rage in Heaven* (1941), and a few others, Sanders has been a stinker ever since. Being low he does not mind, because he feels like a skunk a good deal of the time, especially mornings; afternoons he favors comedy roles." The few pictures in which Sanders did play the leading roles were "B's." Ruth Waterbury, in *Photoplay* Magazine, felt that he was either buried in "B" pictures or "cast for a row of such heavies as would have killed most performers" because of his "completely unfettered soul," which, his studio decided, needed disciplining. "The difficulty ... was that he made the heavies so attractive, he usually took the audience's attention away from the heroes, who seemed very colorless by contrast." Hollywood would like, continued Miss Waterbury, "to wring his beautiful neck," but desists solely for the reason that he is a million-dollar asset, popular because of his "indestructible acting ability ... and the simple, pleasant fact that the public loves good acting and will go to see it." His brother Tom has inherited most of his "B" roles, particularly the "Falcon" series.

GEORGE SANDERS

Despite Sanders' oft-repeated protestations that he cares only for the financial end of motion pictures, he has been suspended three times by his studio for refusing to accept roles that bore him. This, he has pointed out, not only gives him time to accept other producers' offers, but also the opportunity to work on an airplane which he has been building in his back yard for two years and which still, to his

SANDERS, GEORGE—*Continued*

amazement and indignation, will not fly. Only once has he ever regretted refusing a role. "I had just got home from the last all-night session in shooting a picture to find a note curtly ordering me to report for work a day or so later—dressed as a gorilla. My refusal grieved my stand-in no end. It seems that for two years he'd been painfully sewing together just such a costume."

Sanders' last suspension was indirectly owing to his home studio's lending him to United Artists (his services are in frequent demand by other studios). United Artists cast him in the leading role of Charles Strickland in the film version of Somerset Maugham's novel *The Moon and Sixpence.* This was Sanders' first really good part, and he did the role justice. When the film was released in the fall of 1942 critics, even those who disliked the picture as a whole, agreed that he gave an exceptionally fine performance. Sanders promptly refused to accept an assignment in his home lot's production of *The Immortal Sergeant* because he regarded the part as "unsympathetic"—this despite the fact that he had often declared that he loved to play villains. He was promptly suspended by the studio. Sanders then traveled East with his agent to lay his cause before the film critics of the Eastern papers who had given him such enthusiastic notices on *The Moon and Sixpence.* Twentieth Century-Fox finally relented and assigned him to one of the leading roles in *We Came to Blow Up America,* with an increase in salary. In this picture Sanders was not made to blow up America, being given the part of a heroic FBI agent who poses as a Bund leader. And apparently he was finished with villainous roles altogether. In *Appointment in Berlin* he played a typical Lord Haw Haw, who turned out to be a British secret agent. In *The Lodger* he did not even don wolves' clothing, but started out as a Scotland yard inspector and remained to rescue Merle Oberon '41 from the clutches of Jack the Ripper. He was also scheduled to star in *Nine Lives,* in *International Zone* (another spy yarn, this time about the region around Damascus), in *The Moon Their Mistress* (based on a story by Anton Chekhov), and in *The Picture of Dorian Gray* (in which he was to play the part of Lord Henry).

Sanders' chief avocation is sleeping. "On the set between scenes," Riley comments, "Sanders could be mistaken for an abandoned body. . . By conscientious training he has made himself the classiest free-style sleeper west of Tobacco Road. He can sleep anywhere at any time. He uses sleep as a kind of fender against press agents, visitors, and other pests. Waking him for each scene is not perilous; a short scream from the assistant director does it easily." At home, having conserved his energy by sleeping on the set, he likes to read, invent weird gadgets, and think. He feels that short men are at the root of all evil and cites Hitler '42, Mussolini '42, and Tojo '41 as examples. Tall men, he believes, should be the only ones allowed to rule. He himself is six feet, three inches tall. He weighs 215 pounds, has pale gray-green eyes, light brown hair, and is "reasonably beautiful." According to the publicity director of his studios, he speaks English, Russian, French, German, and Spanish with equal facility.

For a long time Sanders' studio tried to create, for the sake of his large and adoring female public, the illusion that he had "skilfully avoided matrimony." His wife, Elsie M. Poole, an actress professionally known as Susan Larson, revealed, however, in the fall of 1942, that they had been married on October 27, 1940. Mrs. Sanders gave up her career after her marriage. "I emphatically believe that woman's place is, to coin a glittering new phrase, 'in the home,'" says her husband. "I do not find intelligent women attractive. Brilliant women bore me. . . Women lack a sense of humor. . . I do not spoil women. I am not what is known as 'attentive.' I do not send flowers, gifts. I do none of these things because I have found it isn't necessary. I am saving all that . . . for when I am an old man and have to!"

Sanders, it is reported, will have nothing to do with Hollywood's social life. He dines out rarely. Each morning his wife delivers him at the studio in a car of ancient vintage, and each night she retrieves him. He is impolite to interviewers and to most other people. It is said that once Sanders decided that his studio dressing room was sadly in need of repairs, and he informed a studio official that he would like it redecorated. "A pleasure, Mr. Sanders," the official is supposed to have said. "But first a little favor for us, maybe?"

"Like what?"

"Like kindly stop calling the head of the studio those vulgar names."

Sanders mediated over the proposed bargain, then concluded with dignity, "It is not worth while." His dressing room continues to fall to pieces.

"I hate interviews," remarks Sanders, "because I do not get paid for them. . . I hate to give autographs and never do. . . I am always rude to people. . . I am not a sweet person. I am a disagreeable person. I am a hateful person. I like to be hateful." One of his particular hates is the kind of movie fan who has a "nauseating interest" in what he has for breakfast or whether he sleeps in the top of his pajamas or a nightgown. If they must know, his favorite night attire is an Inverness cape and a fur parka.

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SAROJINI NAYADU *See* Naidu, S.

SAUNDERS, HILARY A(IDAN) ST. GEORGE Jan. 14, 1898- Author; librarian

Address: b. Library, House of Commons, London, England; h. 3 E Airlie Gardens, London, W. 8, England; Old Holbans, Broad Oak, Heathfield, Sussex, England

Probably the world's best-selling author today, defeating by a wide margin so popular an American author as Margaret (*Gone with the Wind*) Mitchell, is Hilary A. St. George Saunders, assistant librarian of the House of Commons. The books he has written for the British Government, and which have sold more than 12,000,000 copies, are not by-lined. Only recently has the Saunders authorship become known—after his *Combined Operations,* the official British story of the Commandos, was made a June 1943 selection of the Book-of-the-Month Club. Saunders' books, because of their government sponsorship, "are written in a cool, dry, official manner that is as impersonal as a weather report, only occasionally breaking out in passages of emotion and beauty." It is their subject matter that is vitally important—and because of this the already huge Saunders audience is "hugely increasing."

Yet Saunders was a well known author long before the War that brought about his government-inspired books. Under the nom de plume of Francis Beeding, he and his friend, John Leslie Palmer, have collaborated in producing between thirty and forty excellent and extremely popular "thrillers" and *"romans policiers."* With the same collaborator Saunders has also written a series of historical novels signed David Pilgrim. Saunders has confessed that "I have had a share in no less than five noms de plume," but he refuses to reveal what the other three are. It has been suggested that "maybe Bernard Shaw and H. G. Wells are just two more of his pseudonyms."

Hilary Aidan St. George Saunders was born at Clifton, a suburb of Bristol (England), on January 14, 1898, the son of the late Reverend G. W. St. George and the late Sybil K. Somers (Clarke) Saunders. He received his early education at Windesham House, the oldest preparatory school in England, and at Downside. The World War broke out in 1914, and, at the end of the following year, the youth interrupted his studies to join the British Army as a private. After he had served in the ranks for six months he received a commission in the Welsh Guards. Five days before the Armistice he fought his last battle near Bavay on the borders of Belgium and France. On November 6, 1918 he led his platoon in charge against the enemy post, killing two of the enemy and capturing the remainder of the garrison. Well in advance with his platoon for the rest of the day, Saunders finally succeeded in consolidating a position further forward than any other part of the battalion line. For this "conspicuous gallantry and devotion to duty," the twenty-year-old boy was awarded the Military Cross.

In April 1919 he was demobilized, and went immediately to Balliol College, Oxford, where he studied history under H. W. C. Davis, one of England's greatest historians. His fellow students included such future notables as Anthony Eden '40, whom he had first met in France, Leslie Hore-Belisha '41, Raymond Massey, and Clarence Streit '40.

In the fall of 1920 Davis suggested to his pupil that he might "like to see something of history in the making," and proposed that he leave the University for six weeks to go to Geneva for the first assembly of the League of Nations. Saunders went and stayed seventeen years instead of six weeks, joining the staff of the newly-formed Secretariat of the League together with an old friend of his, John Leslie Palmer, who is a scholar well known for his works on the Restoration drama, and who had achieved some reputation as a London dramatic critic. The two young men worked together in the section of the Secretariat which kept the minutes of all the international committees of the League from the Council downward. During the meetings of the Assembly they ran an official daily newspaper, distributed to the delegates in two languages.

HILARY A. ST. GEORGE SAUNDERS

After Saunders had been in Geneva about a year he was chosen by the great Norwegian explorer and philanthropist, Dr. Fridtjof Nansen, to be his temporary private secretary. With the explorer Saunders traveled in England, Holland, parts of France, Belgium, Sweden, Norway, and also visited Berlin, Germany. When his time with Nansen was up Saunders returned to Geneva, where he remained until after the death of his first wife, Helen Foley, in 1937.

Meanwhile, in 1923, Saunders and Palmer decided that they would pool their literary talents, and in 1925 *The Seven Sleepers,* a "thriller" dealing with von Hindenburg, appeared under the name of "Francis Beeding" ("Beeding" from the name of a Sussex village where Saunders had inherited a cottage from his mother). The book had such a success that it encouraged the two young authors to collaborate on other books of a similar nature. The whole series now numbers between thirty and forty, and includes such well known novels as *Death Walks in Eastrepps* (1931); *The Norwich Victims* (1935); and *Eleven Were Brave* (1941). The series also contains such delectable titles as *Street of the Serpents* (1934); *The Ten Holy Horrors* (1939); *Heads Off at Midnight* (1938); and *Murdered: One by One*

SAUNDERS, HILARY A. ST. GEORGE
—*Continued*

(1937) (also published under the title *No Fury* in 1936). Those novels which were not out and out detective stories dealt with the amazing adventures of one Colonel Alastair Granby, "head of the British Secret Police," and his cohorts. The identity of Francis Beeding was not kept a secret. In the summer of 1925 Saunders appeared at Norwich and, as Francis Beeding, gave a talk on his method of work. Palmer appeared in the audience and heckled him "until Saunders, in seeming desperation, invited him to the platform, where the twain were revealed to be one."

The Beeding novels fared well critically. "Mr. Beeding," wrote an American reviewer, apparently unaware of the author's dual personality, "has long been known as a master of the tight pattern of mystery story. His plots are neat examples of mathematical precision." Another critic called the books "full-blooded, high-sounding, and richly melodramatic carryings-on most excellently told."

The League of Nations evidently gave its employees plenty of spare time, for a little more than ten years after "Francis Beeding" was born the two started a series of historical romances, under the authorship of one "David Pilgrim"—the "David" standing for Saunders' son's name, and the "Pilgrim" merely another version of Palmer. In 1937 *So Great a Man*, a novel based on one year in the life of Napoleon, and the first of the series, appeared. Four years later it was followed by *No Common Glory*, the first half of a lengthy novel set in the Restoration Period. *The Grand Design*, the second volume, was to be published in 1943.

In 1937 Saunders returned to London, where, at the beginning of 1938, he was appointed assistant librarian to the House of Commons. This post he still holds officially, under Librarian J. V. Kitto. When War appeared imminent a number of the House officials were "lent to government departments," and Saunders was borrowed first by Vice-Admiral (then Rear Admiral) John Godfrey, formerly director of Naval Intelligence. In May 1940 Saunders was summoned to Paris to act as liaison officer between the British Embassy and the French Ministry of Information. After three hectic weeks in Paris he was joined by his second wife, the former Joan Bedford, a doctor, who got through to Paris to join the Red Cross on the last aircraft to come from London. They had one dinner together in Paris, after which they escaped, just ahead of the oncoming hordes of Germans. When the French surrendered Saunders was given the task of arranging for the evacuation of all British and French journalists who wanted to leave. After a harrowing four days' voyage he and his protégés reached safety in Wales.

When he reached England, Saunders returned to his position in the House of Commons, as his superior had been injured by a bomb. By December 1940 Kitto had recovered, and Saunders joined the Air Ministry. While looking through back files of official communiqués he got the idea that it might be useful to publish an official and coherent story of the *Battle of Britain*, based on them. The government encouraged him in this project, and the day the book was published (March 23, 1941) it sold over 300,000 copies. After *Battle of Britain* came *Bomber Command* (1941); *Coastal Command* (1942); *Air Sea Rescue* (1942); and *Bomber Command Continues* (1942)—all, like the first, published anonymously. These books are printed in twenty-four languages, and their total sales figure of 12,000,000 is more than twice the last official German total of Hitler's '42 forced sales of *Mein Kampf*, thus justifiably giving Saunders his title of "the man who out-sold Hitler."

Besides being the champion of all best-selling authors, Saunders is said to be one man "who knows more about the progress of the War than Winston Churchill '42." As official recorder of the Combined Operations Command, headed by Lord Louis Mountbatten '42, Saunders is the final recipient of all reports from land, sea, and air forces engaged in raiding enemy territory in France, Belgium, Holland, and Norway preparatory to the invasion of Europe. He has to correlate all these reports into the picture of the entire War—and he also has to know what's going on in North Africa, New Guinea, China, Iceland, and Australia. This is a fairly large order for an assistant librarian—but Saunders is, after all, no ordinary librarian.

"While working for the Air Ministry," Saunders explains, "I became more or less involuntarily the inventor of our present system of official reports to the people on the War. Our idea is that since this is a people's war, the people should be informed as speedily and completely as it is possible." Now, besides Saunders' books, more than thirty-seven officially sponsored records of British operations have been published, written anonymously by a staff of writers in government service. "We don't just choose successes either," Saunders proclaimed. "We've written the stories of Dunkerque, Crete, and the Ark Royal, as well as the others."

Combined Operations (1943) is a report on the activities of the Mountbatten Commandos, which included units of the United States Rangers, the Royal Navy, the British Army, and the Royal Air Force, as well as Norwegians, Fighting French, Canadians, Poles, and other United Nations forces. The book, which also has 125 excellent photographs, is described as "a tale of the sea, the wind, and the sky, and of men who, careless of the friendship or hostility of the elements, keep watch and ward by day and night, ready to attack and destroy a formidable, unscrupulous, but not invincible foe." Although straightforward and official, the account contains interesting bits of information and tells several exciting tales of individual exploits of skill and daring. This book was also published anonymously, but, because of its immense success, the author's name was revealed. The authorship of the books in this series, however, has never actually been a secret, for *Who's Who* has listed them under Saunders' name since their publication.

At the special invitation of Elmer Davis '40, head of the United States Office of War Information, Saunders was invited to the United States, under British Information Service auspices. He arrived in May 1943 to confer with the OWI on the method used to publicize Britain's war effort. "Naturally, I can't say how I came," he told reporters, "but I arrived with Sir William Beveridge '43, if that's of any interest." Later it was revealed that he came over with Winston Churchill. Besides participating in OWI conferences, Saunders discussed with the Academy of Motion Picture Arts and Sciences the matter of factual war reporting through the medium of the screen. He expressed surprise at the absolute equality between people here in America. "Why, before the War in England, if anyone addressed you in a railway carriage, you'd almost pull the cord and ask to have him removed. The American soldiers have done a lot to change that."

Back in England, in late 1943, Sanders was busy writing a short history of the Royal Air Force. He had already completed a book about his impressions and experiences in America tentatively titled *Pioneers O Pioneers,* which was to be published in the United States in the near future.

Saunders has been described as "of stocky build, with sandy hair, ruddy complexion, and penetrating blue eyes." He has two children—one son and one daughter. Golf and skiing are his favorite sports. He has a great passion for the latter, having skied, until the War broke out, every winter since 1921. Before the War he was famous for his knowledge of the best wining and dining places in Europe, and one of his chief recreations is "conversation accompanied by the wines of France."

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SAVAGE, JOHN LUCIAN Dec. 25, 1879- Engineer

Address: b. United States Bureau of Reclamation, United States Custom House, Denver, Colo; h. 1651 Dahlia St, Denver, Colo.

The designer of the famous Boulder, Grand Coulee, and Shasta Dams, and of more than fifty-five other major dam and power projects in this country, John Lucian ("Jack Dam") Savage has been called the first "Billion Dollar" American engineer. He is chief designing engineer of the United States Bureau of Reclamation, with which he has been associated since 1924. The irrigation and power structures built under his supervision during this time not only total a billion dollars in cost, but represent an incalculable value, social and economic, to generations to come. It has been said that "no engineer in the history of this country, or even of the world," has a record of accomplishment equal to this. Dr. Savage's achievements have not been confined solely to America. In 1941 he was assigned to Australia (as a "loan" to the British Government) by the Bureau of Reclamation to advise on the building of a dam on the upper Yarra River, and to consult on other hydroelectric projects for defense in Australia and in India. On his return to the United States he was loaned to the Government of Mexico for consultation in the building of the Valsequilla Dam in Puebla, a highly important irrigation project for that country.

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DR. JOHN LUCIAN SAVAGE

Many of his services to other countries were without remuneration. He insisted upon this when attention was directed to the law which prohibits employees of the United States from accepting emoluments from foreign governments. "I shall not accept any fee. The contacts with our good neighbors . . . will be sufficient compensation." This American hydroelectric expert modestly insists that he is "just one of Uncle Sam's employees" and that the Reclamation Bureau program consists of teamwork among 700 engineers.

John Lucian Savage was born on a Wisconsin farm near Cooksville on Christmas Day in 1879, the son of Edwin Parker and Mary Theresa (Stebbins) Savage. His was a typical farm boyhood of that time. He tells how once he was assigned by his father to drive to a distant field and bring in the hay. He got into a baseball game and forgot all about his duties until sunset, so he forked the wagon full from a neighbor's stack, with a painful sequel the next day. Another time he celebrated his father's gift of a slingshot by carefully breaking all the windows in an empty neighboring house.

Young Savage was sent to private school for two years at Spring Green, Wisconsin, where he was the only Latin scholar. One year in Evansville High School and two at Madison were followed by four at the University of Wisconsin. There he was admitted to Tau Beta Pi, honorary fraternity, in his

SAVAGE, JOHN LUCIAN—*Continued*

junior year, and was a member of the *Badger Annual* staff. In this publication he was characterized by the quotation: "Women are not of his sphere." He took his B. S. degree in civil engineering in 1903. It was in June 1934 that the University of Wisconsin awarded him the degree of Doctor of Science.

He had been offered a teaching position at Purdue University when called for work by the Reclamation Bureau. Having had three summers' experience with the Wisconsin and United States Geological Surveys, he went to work on the Minidoka Dam project in Idaho. It was not an easy beginning. "His first sight of headquarters was a tent with a yellow smallpox flag in the sagebrush plain." The story is told that, during Savage's period of field work, the young engineers had an agreement to swim in the Snake River at least once each month of the year. When December came around the other boys got it over with quickly, "but Jack kept insisting the weather would break, and waited hopefully until the afternoon of the 31st, Then it was not only snowing, but much colder than it had been before. A huge and appreciative audience saw him streak into the water, do a double flip something like a seal, and alight on the bank with barely a pause."

The four following years Savage spent in the Boise office of the Reclamation Service, learning to design irrigation structures under the guidance of Arthur P. Davis, D. W. Ross, and A. J. Wiley. He became associated with Wiley in 1908 in an engineering practice boomed by a water utilization program by private interests in the irrigation and power fields. For the next eight years Savage participated in and designed many important structures. These included the Salmon River Dam, the Swan Falls Power Plant on Boise River and the American Falls Power Plant on Snake River, remedial structures at the Barber Power Plant on Boise River, and the Oakley Reservation works. He received a special assignment from the Reclamation Bureau for the design of gates in the Arrowrock Dam project.

On June 1, 1918 Savage was married to Jessie Burdick Sexsmith, who died on July 17, 1940. The Savages were childless, so, during the course of years, they helped through college eleven nieces and nephews. Since the death of his wife Savage has made his home with a widowed sister, Mrs. Mary S. Winston, in Denver, Colorado.

During his early years as an independent engineer "Jack" Savage got the reputation of being a prodigious worker. Fourteen hours a day including week ends constituted his usual schedule. His associates recall that, although "he was the worst cook and the poorest pistol shot in the world," he was also the first out in the morning and the last to leave work at night. While still in Idaho he had, for a time, one interest outside of engineering. He bought a farm and developed a fine herd of beef cattle that he enjoyed "looking at Sunday afternoons."

His private engineering business promised to be lucrative and, had he so desired, he might have amassed a large fortune. But making money was never one of his ambitions. He preferred to have a part "in enterprises that have as their objective the development of human relations," and to work in association with men of technical and scientific attainments. For these reasons he decided in 1916 to return to the Reclamation Service, to the newly organized office of the chief engineer at Denver, Colorado. In this service, "where seniority does not hold back a talented man," his rise was rapid. In 1924, accordingly, he was placed in charge of all important designing for the Bureau with the title of chief designing engineer.

The next fifteen years saw to completion or under construction a number of stupendous power structures designed by Dr. Savage and his engineers. Heading the list in appeal to the imagination was the $130,000,000 Boulder Dam and Power Plant. Because it is responsible for the striking developments of the last decade in Bureau Research, it is said to be Savage's favorite. It was necessary to produce a crack-free mass of concrete for its enormous dimensions, and to produce it in a construction period of two years. To Savage and his experts goes the credit for devising a cooling system that would accomplish in a few months the same amount of cooling, without cracks, that would in the past have taken more than 100 years. The method devised is now in general use in other mass concrete construction where volume change must be controlled.

Other major dams and power plants designed by Dr. Savage are the Grand Coulee, Shasta, Norris, Wheeler, Friant, Madden, Marshall Ford, Imperial, Parker, American Falls, Owyhee, Seminoe, and Hamilton. In addition to these huge structures he supervised the designing of a number of smaller dams, bringing the total (by February 1937) up to fifty-five at an estimated total cost of $627,470,000. He has also supervised the designing of hundreds of canals and other irrigation project structures; he has been consultant on the TVA dam and power projects; and he has been associated with hydroelectric projects in Puerto Rico and irrigation projects in San Domingo. He turned down an offer of a post on the first Soviet five-year development plan.

At a testimonial dinner in February 1937 Savage was presented with the Colorado Engineering Council's Gold Medal Award for distinguished service. "In the technical and scientific world the presentation was one of great importance." Outstanding American engineers spoke at the dinner in high praise of Dr. Savage's accomplishments as "the most outstanding and widely known authority on high dams in the United States if not in the world."

The Bureau of Reclamation in October 1941 assigned Savage to aid the British Government in "furthering long-range hydroelectric projects to provide power for industrial centers heavily taxed by war production, and to provide for post-War industrial agricultural expansion." To cover his trip Savage was given the longest air transportation ticket ever issued in Denver—a round trip of 31,000 miles, considerably more than a round-the-world trip would be. Dr. Savage described the venture as the most exciting of his sixty-odd years. His first stop en route to Australia was Pearl Harbor (November 1941), where he was consulted on the design of underground fuel storage tanks of great magnitude and importance. He was busy on Australian dams when the Japanese struck at Pearl Harbor. His work in Sydney, Australia was advising officials on the Burrijuck Dam of New South Wales, constructed in 1918 and considered to be in serious danger of collapsing. At Melbourne he advised on the construction of a huge dam on the upper Yarra, where the problem as he saw it would be to get proper foundation treatment and adequate embankment construction, taking into consideration the poor material available. He also inspected the hydroelectric scheme in the Kiewa Valley, which would include a chain of dams and power plants linked by long tunnels. Dr. Savage's original assignment to inspect three great hydroelectric and irrigation projects in India was not carried through because of the outbreak of hostilities.

Australians apparently were impressed by the "unassuming, soft-spoken" American engineer who held a Doctor's Degree in his profession but who said, "I don't use the Doctor. In the States they call me 'Jack.'" He, in turn, spoke in warm terms of the "Aussies." "They are a lovable people," he said, "full of fight and imbued with the will of preserving their last outpost of democracy in the Far East."

On his return to Denver, Savage immediately sat down to conferences on new dam problems confronting our own engineers. In July and again in December 1942, however, he was sent by the Bureau of Reclamation to Mexico City for conferences and inspection of the Valsequilla Dam on the Atoyac River in Puebla, Mexico. Back in the United States again (January 1943), Savage took up consideration of a project (in course of passage through Congress) for another dam higher up the Colorado River than Boulder Dam. The proposed dam would be about as high as Boulder, but would supply a smaller amount of water storage and power. It would amplify and reinforce Boulder Dam power and would also supply power for the local production of magnesium, important in American war industry. But the period for completion of this new dam, following its authorization by Congress, would be five years.

In September 1941, while Dr. Savage was in Australia, the American Society of Civil Engineers elected him an Honorary Member, the highest honor available to his profession. He was made a Life Member of the Society in December 1942. In October 1943 Dr. Savage was making preparations for departure to India, China, and possibly to another Far Eastern country, on detail from the United States Government, for consultation on important dams, hydroelectric projects, and irrigation projects.

Among Dr. Savage's major satisfactions is that of having seen the West grow and thrive as a result of the Bureau program for power and irrigation. "When I first went into the Snake River Valley in Idaho," he has said, "there were just two houses amid all those millions of acres of sage. Now there must be half a million acres under irrigation, thousands of homes. Seeing development like that means something." He has no time for recreation, but keeps in shape, "and good shape at that," by climbing over dam sites. They are usually in tough terrain, and Savage spends a good deal of his time in the field inspecting every inch of the site and its surroundings.

He is described as "a quiet, precise man, almost diffident in manner. He wears neat blue or gray suits, quiet ties. His hair is thinning and turning toward white. But his face is ruddy and brown, with the outdoor look. His eyes, magnified slightly by the rimless glasses he wears, have bottomless black pupils surrounded by an unusually wide, unusually bright gray iris. The effect is of one who looks afar." Dr. Savage, when asked about his hobbies and interests, said that his chief one was helping young men and women of promise to complete university training. He believes that "one of the worst forms of waste is that talent should lie undeveloped and unutilized."

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SAXTON, ALEXANDER (PLAISTED)
July 16, 1919- Author

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Alexander Saxton's first novel, *Grand Crossing* (1943), has been singled out by Harper & Brothers as the novel of special merit designated by them as their "find." Usually two or three outstanding books are selected by this publishing house every year; this year the only book thus honored was that of Alexander Saxton. Despite the author's twenty-four years, he has succeeded in cramming his life full of varied, if seemingly unrelated, experiences. Shortly after he completed college he set out to do editorial work and to study architecture, but he threw over both undertakings for a stint of tough, physical labor. Among other things, he has worked as a gang laborer, a factory foreman, a train brakeman and switchman. Saxton is at the present time a member of the United States Merchant Marine, having enlisted prior to the publication of his book.

Saxton was born on July 16, 1919 in Great Barrington, Massachusetts, the son of the late Eugene Francis Saxton, the well known editor in chief of Harper & Brothers, and of Martha (Plaisted) Saxton. His brother Mark, who is with the Farrar and Rinehart Publishing Company, is also a writer. Like

ALEXANDER SAXTON

the hero of his book, Alexander Saxton was reared in a literary environment, and so became "a young man with ink in his veins."

"Sandy," as he is known to his friends, spent his boyhood in New York City, receiving his entire elementary schooling at the Friends' Seminary on New York's 16th Street. Subsequently he went on to Phillips Exeter Academy, from which he was graduated *cum laude*. Following Exeter, he enrolled at Harvard in 1936, but not without considerable hesitation. While at Harvard he served on the editorial staff of the *Advocate* until "the goings on on that august publication sufficiently annoyed him," whereupon he and some other rebels revived the Harvard *Guardian*, a literary magazine which had been dead for several generations.

But the young man's doubts and dissatisfaction grew stronger with each semester spent at Harvard, and finally, in his junior year, he transferred to the University of Chicago. Not at all surprisingly, the doings of Michael Reed, the protagonist of *Grand Crossing*, parallel those of Saxton. Made uncomfortable by his position of privilege, stifled by the polite complacency and by the social and academic snobbery of his own college set, Reed leaves Harvard. Since Reed is admittedly a portrait of the author, the reader may readily guess the reasons which led Saxton to quit Harvard. Saxton himself stated that he had had "six years of Harvard, or six years of Exeter, whichever you wanted to call it, and six years was enough."

Saxton's brother offers another reason for his decision, which, he believes, is more fundamental: "He [Saxton] was becoming increasingly fascinated by the phenomenon of the Middle West, its size, its power, its culture, its identification with the realities of American life, and he wanted to know more about it and be part of it."

Immediately after he received his B. A. degree from the University of Chicago in 1940, Saxton departed for New York to work for *Common Ground* Magazine, as assistant to the assistant editor, who then was Louis Adamic '40. After several months he suddenly turned from the literary life and became a gang laborer. Thereafter an interest in architecture led him back to school for a year of graduate study in that subject, following which, in 1941, he held a position as an apprentice in an architect's office.

For some time then he remained in Chicago, working not at architecture, but at various railroad jobs. During the latter part of 1941 he was an engine wiper in a locomotive roundhouse and a factory foreman. In 1942, when he had already begun to write his novel, Saxton worked as a brakeman for the Baltimore and Ohio Railroad, later becoming a switchman with the New York Central Railroad. As might be expected, some of the material for his book was based upon his experiences in railroad yards; the Chicago yard, known as the Grand Crossing, furnished the title of the novel.

In June 1943 Saxton resigned from his position as switchman in order to enlist in the United States Maritime Training School, and was stationed at Sheepshead Bay and at Huntington, Long Island. Later selected for further training in the school's radio division, in the fall of 1943 he was at Gallups Island, Boston.

Saxton's book, *Grand Crossing*, has elicited unusually favorable reviews for a first novel. Although an enthusiastic critic likened it to James Joyce's *Portrait of the Artist As a Young Man,* the consensus of critical opinion is not so extravagant. "*Grand Crossing* is well written," states Orville Prescott in the New York *Times.* "It flows briskly and smoothly forward, filled with sharp, observant reporting of the American scene from a young man's viewpoint. . . Mr. Saxton has a seeing eye for significant detail, but his outstanding ability is to record the conversation of Michael and his friends." Saxton's weaknesses, according to the same reviewer, are manifested in his handling of love and sex themes, "in his effort to insert a melodramatic punch toward the end of the story," and in his innocence "of any sense of form and structure." Less censorious is the analysis of Lewis Gannett '41, who writes in the New York *Herald Tribune*: "*Grand Crossing* is the most satisfying novel I've read in 1943." In his opinion Saxton treats "the entire problem of America's thinking younger generation on the eve of war with an eager and exciting honesty. It is an amazing first novel."

Saxton has been married since January 1941 to the former Gertrude Wright, and has a baby daughter whom her parents christened Catherine Plaisted. The novelist is five feet eight inches tall, weighs 140 pounds, and has a high, broad forehead topped with a crop of stubborn, straight hair. He has always been interested in drawing and carpentry: since the age of five or six he has made linoleum blocks; later he learned to use water colors and oils with considerable skill. In late 1943 he is at work on a second novel, which is as yet unnamed.

References

N Y Herald Tribune p11 Ag 23 '43 por
N Y Times p11 Jl 31 '43; p15 S 6 '43 por

SCHERMAN, HARRY Feb. 1, 1887- Publisher; author

Address: b. 385 Madison Ave, New York City; h. 322 E. 57th St, New York City

"One day each month a small group of literary people sit around an intimate luncheon table in New York and plot the cultural course of more than half a million people." Few of the half million are acquainted with Harry Scherman, the oyster-eating host at the head of the table, although it is he who directs the literary destinies of the Book-of-the-Month Club subscribers. Harry Scherman's business acumen and knowledge of direct-mail advertising methods helped to found the Club in 1926; now that he is "president . . . and (for all practical purposes) sole owner," he directs the mammoth advertising campaigns which keep the club going and make him "the most powerful man in publishing."

It was on February 1, 1887 that Harry Scherman was born in Montreal, Canada, the son of Jacob Scherman, a Jewish merchant, and Katherine (Harris) Scherman. Both parents had emigrated from England. When he was two years old the family moved to the United States, and Harry grew up in Philadelphia. As a student at Central High School, he was a friend and classmate of the late Alexander Woollcott '41, of whom he saw a great deal, since they were both interested in books. He still muses over the strange life that Woollcott led when a high-school boy: "He lived alone. I believe that he had relatives in Jersey, but he didn't live with them. He had his own place." Later Scherman attended the Wharton School of Finance and for a few months the Law School of the University of Pennsylvania. In 1907 he deserted the Quaker State to try his hand at journalism in New York City, joining the editorial staff of the *American Hebrew* Magazine on which he remained until 1911. His free-lance efforts during this period were unsuccessful and have led him to say in later years, "Writing is hard work, as hard as you'll find. . . No one bought my stories or produced my plays, and the farthest I got was newspaper reporting at space rates. When an advertising job was offered me I took it because at the time it was too tempting a salary to turn down. I didn't intend to keep it long, then got married and had to."

Scherman embarked on the road to fame and fortune when he started his advertising career as a copy writer for Ruthrauff & Ryan in 1912. In 1914 he was with the J. Walter Thompson Company, in a job specializing in mail-order copy. (In this same year, on June 3, 1914, he was married to Bernardine Kielty. The couple have two children—Thomas Kielty, an orchestral conductor, now an officer in the Army, and Katharine Whitney, a staff member of *Life* Magazine.) So energetic and enterprising a young man could not long be content as a mere paid hireling, and in 1916 Harry Scherman, together with Max Sackheim and Charles and Albert Boni, launched the Little Leather Library, an enterprise devoted to spreading capsules of culture in the form of ten-cent miniature size reprints of classics. By that time Scherman was considered one of the ace copy writers of the country, and, true to his reputation, during his presidency of the company (1916-20) he managed to spread 40,000,000 little leather volumes from coast to coast. "We sold so many books that we flooded the market and drove ourselves out of business. The sales cost became too high."

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HARRY SCHERMAN

In the year 1920 Harry Scherman established an advertising agency specializing in books (Sackheim & Scherman, Incorporated) with his friend and associate, Max Sackheim. The firm endured until 1926 when the two partners, along with Robert Haas, started the revolutionary and precedent-shattering book guild called the Book-of-the-Month Club. According to Robert van Gelder in the New York *Times*, "In the middle 1920's it was an accepted fact that although old books could be sold by mail, new titles could not be sold in that way. The cost of plugging a title, making it known, and selling it was too great. Scherman worked out the formula of the Book-of-the-Month Club and quickly reached a large mail-order market. The principle is that of the standard brand—the Book-of-the-Month Club establishes itself as a sound selector of good books and sells by means of its own prestige. Thus the prestige of each new title need not be built up before becoming acceptable."

The tremendous success of Scherman's idea and promotion may be judged by the statistics of which the company is proud. From an original membership of 4,000, the Club has grown to an organization of more than 550,000 members. To satisfy the members' literary cravings the Club is forced to keep a staff of approximately 600 busy. The Book-of-the-Month Club is one of the post office's largest customers. In the course of just one day the mailing room sends out approximately 30,000 books, covering almost every post office in the United States. Financially the figures are just as imposing. In 1942 almost $10,000,000 worth of books were sold by the Club. The yearly

SCHERMAN, HARRY—*Continued*

promotion bill alone runs far more than $500,000.

Although Harry Scherman has been president and chief stockholder of this vast organization since 1931, he does not select the book which is to hit the jackpot for $25,000 (minimum guaranteed royalties split between publisher and author) each month. "Over 100,000 copies (and all choices now go far over that) we pay a royalty of thirty cents a copy," says Scherman. "The final royalty payments on the average book at present (1943) run around $85,000." Scherman explains the procedure in selecting books: "We have an inside permanent staff of five paid readers, and maybe fifteen or twenty outside, varying with the time of the year. Every submitted book is reported upon by two or three readers independently. Any book, going through this sifting process, which gives an indication of being one the judges would want (for any reason) to see, gets to them. Three hundred books is probably the average that comes in each month over the year. 'A' books are ones that *all* the judges are obliged to read. Each one of them, however, has read quite a few others. Any judge, or any responsible reader down the line, can make a book an 'A' candidate, so that it surely gets read by all the judges and is seriously discussed as a choice. On the average, I should say, there are about seven or eight 'A' books each month." The judges have never changed in all the seventeen years of the Club's existence: Dorothy Canfield Fisher, Harry Seidel Canby '42, Christopher Morley, and William Allen White '40. The place of the late Heywood Broun on the board has not been filled. Amy Loveman '43 is in charge of the reading staff. Before attending the monthly luncheon the judges have read the recommended books and are ready for a lively and informal discussion. Scherman too has read all the "A" books for the month. He writes the advertising copy for the Club. He does not try to influence the decision of the judges, however, who make their fateful selection on a simple basis—the book chosen is "the one the judges most enjoy or regard as the most important." Once chosen, the book "makes its author, financially and literarily," and influences the thinking of thousands of American families. (Members are not required, however, to follow the decisions of the judges but are given a wide choice of titles from which to select their reading. Nevertheless, the tendency is, of course, to choose the "book of the month.")

Harry Scherman protests, "I've been studying books and selling them most of my life... But I still can't tell what makes a book popular. Who can?" The judges don't always hit the nail on the head either, but occasionally they are surprised by the tremendous popularity of a selection. The March 1943 book of the month, William Saroyan's '40 *The Human Comedy*, broke all records (since exceeded by other books), in the history of the organization, as many as 342,000 copies being sent out in one month. On the other hand, Mark Aldanov's *The Fifth Seal*, chosen for May, created quite a furor in Leftist circles as being "subtly and viciously anti-Soviet." *In Fact*, edited by George Seldes '41, gave as an example of these protests the resignation from membership of Professor Dorothy Brewster of Columbia University in a letter to Harry Scherman which stated that "distribution of this book is injurious to the prosecution of the War, is disruptive of efforts for unity, is insulting to a brave and staunch ally. . . To select the *Fifth Seal* is indeed to use 'books as weapons' and to place those weapons in the hands of the enemies of our country's aims in this War." The judges characterized the pressure exerted by the *Daily Worker* and "fellow-travelers" as a "new kind of book burning," and Burton Rascoe in the New York *World-Telegram* took the occasion to point out the dangers to democracy of permitting pressure groups to use "threats and other means of intimidation to achieve their end rather than the peaceful arts of persuasion."

As a pioneer in the book club field, the Book-of-the-Month Club has encountered a good deal of opposition in the trade in the course of its history, chiefly from booksellers, who felt for many years that the organization was in direct competition with them. It has been asserted that the Book-of-the-Month Club (along with other book clubs and guilds) is a commercial organization run exclusively for profit; that a book is chosen as a potential best seller rather than on its merits; that books selected by clubs receive an amount of concentrated advertising detrimental to other books of equal or superior merit; that the price-cutting policies of book clubs result in a type of competition which it is impossible for the bookseller to meet and detrimental to the entire book trade. Scherman replies to all of these allegations by pointing out that his organization offers no competition to booksellers since it permits them to offer their customers Book-of-the-Month Club subscriptions; "that it doesn't presume to choose twelve books for a subscriber that he *must* read; that it tries to pick not the 'best' books but those the judges most enjoyed; that it widens the book market." Moreover the Club is responsible for tremendous nationwide activity in the book field "in newspaper, over the radio, and through women's clubs, in promoting the reading of all new books—and only incidentally Book-of-the-Month Club choices. This is something the whole book industry should be doing and paying for, not just ourselves. The principal and direct beneficiaries are the bookstores. We do it because we are part of the industry and, for the long term, realize it is beneficial to us." (Technically the Book-of-the-Month Club does not cut prices. However, a subscriber, who must promise to buy at least four books a year, is given a free premium book upon joining, and another "book dividend" for every two he purchases thereafter, so that he receives seven books in his first year for the price of three. Book dividends are chosen, not by the judges, but by Scherman himself.)

Since 1938, when Random House published Harry Scherman's first book, *The Promises Men Live By*, a discussion of the debt and credit structure in modern society, the president of the Book-of-the-Month Club has become widely known as the author of popular articles on economics, particularly monetary theory. In the numerous articles which subsequently appeared in such magazines as the *Saturday Evening Post,* the *Saturday Review of Literature,* and the *Atlantic Monthly,* he showed a lucidity and clarity of exposition in presenting intricate economic problems (such as the gold standard and inflation) which won high praise from the reviewers. At the request of the Treasury Department he put his persuasive style, developed in long years of writing fast-selling copy, to use in an essay entitled "Invisible Greenbacks," pointing out the necessity for the widespread purchase of war bonds if future inflation is to be avoided by the American people. Bennett Cerf '41 stated in October 1942 that the article "has probably had a wider circulation in a shorter time than any other piece in the history of American journalism. It appeared practically simultaneously in the *Saturday Evening Post,* the *Reader's Digest,* and the *Ladies' Home Journal.* Over a thousand newspapers reprinted it. It was dramatized over NBC. Private organizations have mailed out over 2,000,000 reprints to date, and the Investment Bankers Association declares that it hasn't really started yet! . . The most phlegmatic citizen cannot read it without running checkbook in hand for his nearest bank."

Harry Scherman is described as the kind of man who works best under pressure. Dark, nervous, and crinkly-eyed, with thinning hair, "he appears to be mild and friendly and is the sort of person to whom newcomers at bookish social affairs are inclined to turn as a kind of refuge in a room full of strangers." Once residents of Riverside Drive, the Schermans have moved into an apartment on Fifty-Seventh Street in Manhattan. In the summers they live in a country house in Bernardsville, New Jersey, where it is quiet and they can write and read.

Besides his overwhelming interest in his brain child (which he shares with Mrs. Scherman, a former editor of *Story* Magazine and now a member of the editorial staff of the Book-of-the-Month Club) he is a director at large of the National Bureau of Economic Research, a trustee of the Committee for Economic Development, and one of the directors of Freedom House, an organization advocating a world organization and an international police force.

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N Y Times Book R p2 Ap 6 '41 por
Time 41:78 Mr 15 '43 por

Who's Who in America 1942-43
Who's Who in American Jewry 1938-39
Who's Who in New York 1938

SCHILLINGER, JOSEPH Aug. 31, 1895—Mar. 23, 1943 Russian-born composer; teacher of George Gershwin, Glenn Miller '42, and Oscar Levant '40; collaborator in the invention of the Theremin electric organ; came to the United States in 1930; taught mathematics, music, and fine arts at Columbia and New York Universities.

Obituary

N Y Times p23 Mr 24 '43 por

SCHLESINGER, FRANK (sles'in-jer) May 11, 1871—July 10, 1943 Professor emeritus of astronomy at Yale and for many years director of the University's observatory; internationally known for his development of a method for determining stellar distances by photography; youngest president in the history of the American Astronomical Society; officer of the Légion d'Honneur.

Obituary

N Y Times p15 Jl 12 '43 por

SCHLOSSER, ALEX L. (schlo'sẽr) 1889 (?)—Feb. 10, 1943 Author; one-time assistant city editor of the old New York *World* and national affairs editor of the *Literary Digest* and of *Newsweek.*

Obituary

N Y Times p19 F 11 '43

SCHMELKES, FRANZ C(ARL) Aug. 19, 1899—Dec. 11, 1942 Noted chemist; best known for his discovery of azochloramid, used to sterilize wounds and burns.

Obituary

N Y Times p72 D 13 '42

SCHMIDT, FRITZ Died June (?) 1943 Regional chief of the National Socialist Party in The Netherlands; according to the Berlin radio "met with a fatal accident" while on an official tour through France; was engaged in carrying out the conscription of workers for war industries in the Reich.

Obituary

N Y Times p3 Je 28 '43

SCHMITT, GLADYS (LEONORE) May 31, 1909- Author; teacher; editor

Address: b. c/o The Dial Press, Inc, 432 Fourth Ave, New York City; h. 746 N. Beatty St, Pittsburgh, Pa.

Coming into literary prominence with the publication of her prize-winning first novel, *The Gates of Aulis,* Gladys Schmitt has had her poetry and short stories published ever since, as a high school student, she won a prize in a national poetry contest. Gladys Leonore Schmitt was born in Pittsburgh, Pennsylvania, on May 31, 1909, the daughter of Henry H. and Leonore Elizabeth (Link) Schmitt. She began doing creative work as soon as she could "put words together." At seven she was pouring out "horrors about sunsets and castles." At fifteen she had already embarked upon her first novel, but threw it away after 300 pages because she noticed that her "style" had undergone a change somewhere in the middle. At eighteen she had finished a novel—450 pages about the Danish conquest of England—but it was never published.

In grammar school she wrote and produced four plays in verse. Inspired by her discovery of Keats, she continued to produce a steady flow of verse in high school. "During her senior year," according to the Dial Press, "she

GLADYS SCHMITT

overcame the feeling that poetry, like love, was a thing you should not speak of except to your best friends," and entered a group of four rhymed monologues in a national high school (*Scholastic* Magazine) poetry contest, winning third prize. That was in 1927. The next year she entered a group of lyrics in the Witter Bynner National College Awards and this time won the first prize.

Miss Schmitt studied briefly at the Pennsylvania College for Women, then transferred to the University of Pittsburgh, where she was given a full scholarship which carried her through five years of work in the English Department. There she was elected to the presidency of the University Quill Club, and she won the composition prize twice in succession. It was during her last two years of college, say her publishers, that she came into contact with the work of the two men who have influenced her most—Proust and Mann '42. Many critics feel, however, that she is not particularly reminiscent of those writers, "who are discursive but not wordy," and compare her rather to Dorothy Richardson, Waldo Frank, Thomas Wolfe, Djuna Barnes, Emily Brontë, James Joyce, and others. The all-pervading influence that most of the reviewers find in her work is that of Freud.

In 1932 Miss Schmitt was graduated from the University of Pittsburgh *magna cum laude*, but she remained for a year of graduate work. The summer after she left the University she submitted her first short story to *Story* Magazine, and it was accepted. Whit Burnett '41, the editor of *Story*, later called her the "American Proust." Her second story was bought by *Atlantic Monthly*; her third appeared in *Household*. After leaving college she joined the editorial staff of *Scholastic* Magazine. She worked in the Pittsburgh office until the summer of 1939, writing radio plays, reviewing films, preparing lesson plans, and doing other writing. In 1939 she was transferred to the New York office as associate editor, and she moved with her husband, Simon Goldfield, a musician (whom she had married on November 27, 1937), to Forest Hills, Long Island, New York. She "infinitely" prefers Pittsburgh to New York, and after the success of her book she resigned her position on *Scholastic* and returned to her home town.

For five years Miss Schmitt had been working on her novel, "planning the plot, building the characters, and rewriting and polishing each paragraph as soon as the first draft of it was done." She submitted it to the Dial Press, which was offering an award, a prize of $1,000 and royalties, "for an outstanding novel of high literary quality that concerns itself realistically with the problems of adjustment which face the young men and women of America today." The contest was open to writers under thirty-five years of age who had not yet had a book published. Miss Schmitt's entry, *The Gates of Aulis*, was unanimously chosen by the judges, Margaret Marshall of *The Nation*, Sterling North '43 of the Chicago *Daily News*, and Charles Lee of the Philadelphia *Record*, and was published by the Dial Press in the spring of 1942.

The Gates of Aulis is set in a large industrial city, probably Pittsburgh, and centers around the lives of a brother and sister, Carl and Ellie Hasselmann. As a family, the Hasselmanns are prone to sacrifice themselves for others in one way or another. Their whole existence is "a journey into Aulis," a search for a person whom they can serve through the "complete gift" of themselves. Carl gives up a normal life to study the question of world chaos and its cure; his sister, a painter of note, gives herself to two lonely but essentially worthless lovers. Both are betrayed by "their separate dreams."

All the critics recognized Miss Schmitt's undisputed talent, or, as some put it, genius. Clifton Fadiman '41 in the *New Yorker* found her book "annoying, but not because she lacks talent; rather because she lacks the ability to prevent it from spilling over. Her talent, indeed, is too much for her theme, whose dimensions are less grandiose than she supposes." *Commonweal*'s critic believed Miss Schmitt to be a genius even though her book was "strongly tainted with decadence." The New York *Times* reviewer, Edith H. Walton, considered the book technically and stylistically almost unbelievably good. The *Herald Tribune* found her writing excellent and conscious, if deliberately mannered. Many critics agreed with Lionel Trilling of *The Nation* that the book "is impossibly wordy, by which I do not mean merely that it has too many words (though it has), but that the words have an improper part in the creation." Fadiman remarked that Miss Schmitt "writes over-elaborately at times, but at least it *is* writing." Most critics called the book a very "feminine" novel, defined by the *New Yorker's* critic as "one in which the male characters are of such a nature that only a woman could have imagined them, and only women can entirely understand them." He found the characters "petty," although possessed of a great capacity for sulking and an intense yearning for self-sacrifice as well as enormous articulateness.

Richard Plant wrote in the *Saturday Review of Literature*: "Here is a first novel with an enormous wealth of emotions, an unceasing stream of ideas, a torrent of tortures of the mind and body, all clothed in language highly artistic, if overrich in similes and poetic images. The poesies sometimes run away with the contents, the language goes on its own, so to speak, and page after page is filled with the remembrance of an afternoon of love, or a night of bleak agony. The story proper does not matter. Even the main characters, I daresay, don't matter much. What matters to the author is to penetrate deep into the anguish which racks young and sensitive people in our time. . . Thirty-seven pages for one afternoon of talk is too much for any author, unless he is a second Goethe. Miss Schmitt, very conscientious and overflowing with ideas, describes each move every character makes. There is no doubt, however, that hers is an unusual talent, the talent of artistic writing and poetic vision. For a first novel *The Gates of Aulis* is overwhelmingly adult." *Time* Magazine commented that Miss Schmitt in her novel made a try at a United States tragedy. "Too few United States writers try that, and almost none succeed. Miss Schmitt deserves a medal for valor, not for success."

The tall, thin, dark novelist is at present engaged in teaching English at the Carnegie Institute of Technology in Pittsburgh and in writing another novel, a life of King David of Israel. She finds the combination of teaching and writing a "very felicitous one." Miss Schmitt gives herself an hour for reading each evening, her favorite recreation; she prefers history and biography. She and her husband have no children.

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N Y Times p22 Mr 20 '42 por
N Y Times Book R p12 Ap 5 '42

SCHNEIDER, EUGENE Oct. 29, 1868—Nov. (?), 1942 Leading French arms maker who for many years was a leading figure in the Comité des Forges; former member of the Chamber of Deputies; powerful force in international banking; full name Charles Eugene Schneider.

Obituary

N Y Times p25 N 18 '42

SCHOEN-RENÉ, ANNA EUGÉNIE (shœn-rə-nā') Jan. 12, 1864—Nov. 13, 1942 Famous teacher of singing and former faculty member of the Juilliard School of Music; among her pupils were Risë Stevens '41, Charles Kullman, Paul Robeson '41, Karin Branzell; *America's Musical Inheritance* (1941) contains her reminiscences.

Obituary

N Y Times p57 N 15 '42 por

SCHREIBER, GEORGES (shrī'bėr jôrj) Apr. 25, 1904- Artist

Address: b. c/o Associated American Artists Galleries, 711 Fifth Ave, New York City; h. 8 W. 13th St, New York City

"America must become the refuge of every good artist," says Belgian-born Georges Schreiber, today known as one of the foremost interpreters of the American scene, and as one of America's most prolific painters. A deep-rooted love for America and what it stands for characterize his lithographs, oils, and water colors, which are equally notable for their clean-cut draftsmanship and for their fidelity to fact. In describing Schreiber's works, one critic speaks approvingly of their "posteresque simplicity of light and shadow, positive pattern, sharp delineation, direct statement—the language of illustration, albeit spoken with the culture of fine painting. Schreiber is more eager to impress us with the excitement of the human drama than to woo us with subtle artistries of form and color."

Associated American Artists' Galleries
GEORGES SCHREIBER

Born in Brussels, Belgium on April 25, 1904, the son of German parents, Herman and Pauline (Lenneberg) Schreiber, he and his parents were caught between the Scylla and Charybdis of two opposing nationalisms during the First World War. (Schreiber says that German is his mother tongue, French his native tongue.) Taking refuge in Germany at the outbreak of the War in 1914, they were hated and scorned as Belgian nationals; returning to Belgium when that country was occupied by the German Army, they were looked on as enemy aliens.

Later a witness to the German revolution, Schreiber saw the starving retreating German soldiers trading their machine guns to the Belgians for bread, only to be fired on with those same weapons. Speaking of this experience and of its effect on the themes of his work, the artist says: "All this has made me conscious of the times I live in . . . and the people I live with. It has made me strive with passion for human understanding in my work." This consciousness of his fellow man has imbued his work with a life-like realism which is startling. It has also made him impatient with "escapism" of any type. In spite of his youth, the

SCHREIBER, GEORGES—*Continued*

decisive period in his career, he says, was this First World War period.

Until 1918 Schreiber studied at the German Real Gymnasium in Brussels, Belgium, and after leaving Belgium he pursued his art studies, encouraged by his businessman father, at the Arts and Crafts School in Elberfeld, Germany, and at the Academy of Fine Arts in Berlin. He then went on to London, and, after his father's death in 1925, to Rome, Paris, and Florence. Although he has not been employed a single day of his life, he has been self-supporting since he was twenty-one. At first he earned his living as a cartoonist. If an artist must have a steady job, however, Schreiber advises working at something that leaves him free to create as he pleases—even working as a soda jerker or waiter.

Coming to the United States in 1928, the young artist was so eager to depict the American panorama ("New York is not America," he says) that he insisted on visiting each of the forty-eight states. This took time, but in five jaunts across the country in an old jollopy he eventually scoured the states, from the barren coasts of New England and the arid deserts of the Southwest to the semi-tropical lushness of Southern California. And from the beginning the artistic results of his curiosity were rewarding. Said the Boston *Transcript* in 1934: "Schreiber is a facile and serious young draftsman who has brought the aid of line to water colors which run the gamut of portraits and vignettes of contemporary American life." Said Lydia Nadejena: "His themes are contemporary. In all his pictures Schreiber shows himself to be acutely aware of the actualities and brutalities of the world he lives in, responsive to the characters he portrays. His representations have life."

The large exhibition which resulted from work done on these trips was titled "Panorama of America" and was exhibited in museums throughout the country in 1939. The project, however, turned out to be less a study of states than a "regional study of America, influenced not by man-made boundaries, but by the habits of a people." When asked why he had undertaken such a gargantuan task, Schreiber described it as a labor of love. "I don't want to be just an American with his citizenship papers," he said. (He became a citizen in 1938.) "I want to completely associate myself with America. America is the hope of the world. So young! So fresh in ideas! In Europe there is too much culture, too many traditions." The artist believes, however, that the recent influx of European refugee artists into America has exerted a beneficial influence on American art. "The artist who paints America," he says, "should particularly beware of chauvinism or of extreme art nationalism."

Expressing his impressions of the United States from the artist's point of view, the Belgian-American, strangely enough, uses the musician's terms. "To me the United States consists of four parts. When I start from home in New York I compare it to a symphony. From New York to Chicago would be *allegro*, a quick moving country, slightly mountainous. Then Chicago to Denver would be *andante, poco moderato*, prairies with the endless gentle swing of wheat fields. Then suddenly the third movement . . . which starts with a *molto vivace con fuoco*. The Rocky Mountains introduce the final stage of the trip, the grand finale of which is California." "I have never had in any way such a travel experience as my trips through America," Schreiber also says. "I have traveled through Italy, the Black Forest, the Alps, and France, but all of them are concentrated to a much higher degree in about the distance from Denver to the Pacific."

Of the Americans as a people, Schreiber says that they have fresh, vital minds but that they drink like children. He has an intense admiration for American women and an equally intense dislike for American girls, who, he explains, are sometimes eighteen years old and sometimes forty. Despite this opinion of young feminine Americana, his study of a *Young American Girl* has received wide acclaim as a portrait of the typically American young woman.

Paintings in his "Panorama of America" exhibition included *Night Haul in Maine*, a fishing scene familiar to all Down-Easterners; Midwestern farming scenes like *Going Home*, which shows a farmer and his wife, finished with work for the day, doing just that; and *Mississippi Moon*, an eerie painting of a horse and buggy and lone scraggling tree sharply outlined in brilliant moonlight.

Of this exhibition Edward Alden Jewell said in the New York *Times*: "Schreiber works with equal success in two mediums . . . he paints with exuberant emotional and lyric zest, fluent decorative charm, sometimes with a delicacy that appears Oriental, often with a feeling that might be traced back to Flemish or antique German sources. America? Well, the panorama is unquestionably American in theme. Beyond that it is unquenchably, incorrigibly Schreiber, a self-portrait in forty-four chapters." In style the critic noted a kinship with George Grosz '42 and Adolf Dehn '41 in the water colors, and with William Gropper '40 and Thomas Benton '40 in the oils.

Howard Devree said in *Magazine of Art*: "Georges Schreiber has been knocking about into every state in the Union, and has stored his impressions in water colors representing many phases of the life of his adopted country. He sees it somewhat as a visual symphony. . . To the score of papers illustrating this teeming life he has added ten oils and a number of miscellaneous water colors in which he proves his ability in other respects, for example, the powerful and really distinguished figure of Negro woman. . . From such sketchy impersonal panoramas as *Boothbay Harbor* he passes on to such emotional vignettes as the *Sharecroppers Funeral* and the violent movement of *Oklahoma Dust*, distinctly one of his best impressions. Schreiber has undertaken a big task, and acquitted himself very creditably."

A more recent exhibition entitled "Southern Journey," which was shown at the gallery of the Associated American Artists in New York City in March 1943, provoked similar reactions from critics. In this exhibition, recording Schreiber's travels in Virginia, North Carolina, Louisiana, Texas, and other Southern states, it was noted that his favorite composition was "a lonely type set against a simple landscape background." "Everywhere he is interested in human things, adept at characterizing them, sympathetic and technically efficient," wrote the New York *Herald Tribune* critic.

Most of Schreiber's paintings are rural rather than urban in subject. Explaining his predilection for studies of life away from the cities, Schreiber said: "I think people away from cities are so untouched by civilization they are more human. I want to live these people . . . not depict them."

The artist has received widespread recognition by museums. Winner of the Tuthill Prize of the Twelfth International Exhibition of Water Colors at the Chicago Art Institute, he is permanently represented in the collections of the Whitney Museum, the Metropolitan Museum (that institution acquired two of his paintings within a twelve months' period), the Syracuse Museum, the Museum of the City of New York, and many others. His picture *The List*, depicting a group of European civilians gazing anxiously at some fateful document, received the first prize in the *PM* exhibition at New York's Museum of Modern Art.

The American public has grown familiar with Schreiber's work in other ways than through visits to museums, however. During the Hauptmann trial he sketched courtroom scenes for the Boston *Globe*; he did the illustrations for Hans Fallada's *Little Man, What Now?* (1933); and he has frequently contributed to *Life* and to *Fortune* (the latter once sent him to Hollywood to paint a series of scenes of Paramount Studios in action). He is widely known for his caricatures of Washington personages, and he is the author of *Portraits and Self-Portraits* (1936), a book of illustrations of famous contemporary figures, with short autobiographies or biographies of each. In this book he included such diverse celebrities as Ernest Hemingway, Henri Barbusse, Thomas Mann '42, Sinclair Lewis, and Albert Einstein '41.

Selected by Walter Wanger in 1940 as one of nine artists to paint scenes from the *Long Voyage Home*, Schreiber chose the bombardment scene from the picture; his work depicts the horror on the faces of John Qualen, Constantine Romanoff, Bob Perry, and Thomas Mitchell as a bomb drops near the prow of the ship. Explaining his choice, the Belgian-American said: "The drama of human emotion has always interested me. I selected for my theme the subject which not only expressed what I felt most, but a scene which I had experienced many a time in reality during my childhood in Brussels." While in Hollywood he also painted the portrait of John Ford '41, director of the film.

Because of his widespread interest in the United States, Schreiber was the artist selected by the Department of Justice in 1941 to broadcast from New York a nationwide address on "I Am an American Day." And now that we are once more embroiled in an international struggle, he characteristically is doing his bit. He has recently completed *There Is a Job to Be Done*, which will be donated to the permanent archives of the Federal Government by Abbott Laboratories. This is the first of several war paintings on which he is now working. Today it is the artist's business to do everything he can to aid the war effort, Schreiber believes: "art for art's sake" should be shelved for the duration. In March 1943 he completed a series of paintings of the students of aviation training in Pensacola, Florida which the United States Navy planned to use for posters. During his visit to Pensacola he was permitted to fly in a squadron leader's bomber while on maneuvers—probably the first civilian ever allowed to do so. It was a thrilling experience, Schreiber says. "One really becomes physically a part of the plane." The experience was so thrilling, as a matter of fact, that the artist was unable to draw a line while it was going on.

Schreiber painted the War Bond posters, "Keep 'em Flying" and "Back the Attack," for the United States Treasury Department. The latter poster was the official one chosen for the Third War Loan Drive. He was also the creator of the slogan, "Back the Attack." In late 1943 Schreiber returned from a week's trip on a submarine, during which he collected material for a series of paintings depicting the activities of a submarine on patrol. (He was the first artist ever permitted by the Navy Department to go to sea on a submarine.)

Schreiber approves of any medium which brings good art to great numbers of people—whether it is the Associated American Artists' project of selling etchings by well known artists at $5 apiece, the Federal Arts Project, or the present Lucky Strike advertising campaign, for which he is doing a series of paintings. He points out that 16,000,000 see these paintings, done by some of the finest artists in America, every day. In June 1943 the Art Directors' Club awarded him a gold medal for "the most distinguished painting of the year to be used in advertising," for a painting used by the Shell Oil Company.

He has very definite ideas on art schools. The art education system in the United States, he says, is very bad: art students study under artists they admire, and often become mere imitators. Actually the art school should furnish the student with only the techniques of art, and two years of full-time study in such a school should be a maximum. Only after such a basic training should the student be allowed to study under his favorite artist, who should be a good teacher as well as a good artist. Furthermore, art teachers should receive a definite set salary, and should not be so financially dependent on the number of students in their classes that they are tempted to lower their standards in order to cater to their students.

A man of medium height, with an aquiline nose and straight, light brown hair, in appearance Schreiber resembles a businessman or college professor far more than the old-fashioned conception of an artist. He is a pleasant and friendly person, with little "temperament," and not a trace of a foreign accent. From the windows of his tenth-floor studio, where he lives with his wife, the

SCHREIBER, GEORGES—*Continued*

former Lillian Yamin (they were married on September 28, 1941), it is Greenwich Village that one sees, but Schreiber's working attire consists of overalls and a farmer's shirt. And the artist's working habits are as individual as his attire. He sits while he works, surrounded by sketches done on onion paper. He frames his canvases before he starts painting (it helps to tie the composition together, he says); and even if it is a water-color sketch he is doing he has matting put on the white paper before starting. He does most of his work in his studio, but when outdoors he fills sketchbooks with pencil or crayon drawings of a diagrammatic nature.

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SCHUCHERT, CHARLES July 3, 1858—Nov. 20, 1942 Paleontologist and former curator of the Peabody Museum at Yale University, known as one of the world's leading collectors of prehistoric invertebrate remains.

Obituary

N Y Times p53 N 22 '42 por

SCHWIDETZKY, OSCAR (OTTO RUDOLF) (swĭ-det'ski) Dec. 31, 1874- Surgical instrument maker

Address: b. Becton, Dickinson & Co, Rutherford, N. J.; h. 174 Terrace Ave, Hasbrouck Heights, N. J.

OSCAR SCHWIDETZKY

In 1933 the Association of Medical Directors, recognizing the invaluable work Oscar Schwidetzky had done for the medical profession, set aside one of its bylaws, which limited its membership only to medical men of high standing, in order to make him a member. As a maker of surgical instruments he has originated the Ace bandage, the Asepto syringe, the Greeley Unit (later developed into the Syrette), and the Continuous Caudal Needle. The latter was designed in 1942 to meet an urgent call from Doctors Robert A. Hingson ['43] and Waldo Edwards ['43], co-discoverers of the use of continuous caudal analgesia in obstetrics—the method which has made childbirth painless and safe. One of the dangers of this method during the experimental period was that of needle breakage. The need for a special needle was brought to the attention of several medical supply firms by the doctors, who, however, did not give its specifications. Schwidetzky finally designed a needle of annealed, stainless steel which is so pliable that it can be curled around one's finger. It proved to be the perfect instrument. "Without it," says Dr. Hingson, "we never would have had the success we've had."

Oscar Otto Rudolf Schwidetzky was born December 31, 1874, in Konitz, in what later became the Polish Corridor. His mother, Fredericke (Mohnké) Schwidetzky, was of French Huguenot ancestry; his father, August Schwidetzky, was of German-Polish-Lithuanian extraction. Reverses in his father's business compelled him to leave school at the age of fourteen to learn a trade. He served a four-year apprenticeship to Julius Martiny, a maker of steel and surgical dental instruments in Berlin. During his first year he was paid in marks the equivalent of seventy-five cents a week; his fourth year as an apprentice advanced him to $2.20 a week.

Before the German Army claimed him for military training, Schwidetzky worked with instrument-makers in Berlin, Crefeld, and in Aix-la-Chapelle. During this time he learned orthopedic work. Upon his release from military training (1897) he decided not to return to "shop work," for he realized that there was no future in it. Believing that practical knowledge combined with sales training (in which he would learn how instruments are used in the medical profession) would give him a foundation to do creative work, he set about preparing himself for a sales position by attending night school and studying "instrument catalogs and medical journals."

"The sales and office forces in all the important surgical instrument houses at that time [the '90's] in Germany and in other European countries were composed of practical instrument men," says Schwidetzky. H. Windler, a German instrument-maker, had the most distinguished reputation in his field—his house was the mecca of young instrument-makers from all over Europe. To be admitted to Windler's house a young man had to have unusual qualifications or prestige. In 1898 Schwidetzky, the young instrument-maker from Poland, became a member of Windler's sales force on his proved ability.

His desire to visit the United States later prompted him to study English. In 1900 he arrived in New York City where, discovering that his limited knowledge of the language did not fit him for a sales position, he returned to shop work for a time. To improve his English he accepted a teaching post in German with the Berlitz School of Languages and after five months was able to go back to selling. Two years later he returned to Germany on his wedding trip. Upon his return (1902) he became an importer of surgical supplies. The Bender Ideal bandage, the first elastic bandage without rubber, was one of his importations. From this he developed the Ace bandage, which is now used "by practically every physician in cases where pressure and support are needed." (The new pressure treatment of wounds practiced by the medical profession in the armed forces "is greatly helped because rubberless but elastic bandages are available.")

The beginning of another of his important aids to the medical profession was also made during the time he was an importer. In 1911 Dr. Howard Greeley came to him with the Greeley Unit, an instrument for the injection of morphine tartrate. Impressed with its value, Schwidetzky and Dr. Greeley incorporated the Greeley Laboratory for its manufacture. The instrument failed to sell to the medical profession, although the Canadian Government bought many thousands of them for the armed forces during the First World War. In 1913 Schwidetzky discontinued his importing business and joined the New Jersey firm of instrument-makers, Becton, Dickinson & Company, with which he is still connected.

He brought into the company several of his specialties, which were the foundation of a separate department of the "B-D" company. One of these was the Asepto syringe. "About 1910 I made the first glass barrel and rubber bulb syringe," says Schwidetzky, "for a doctor in Seattle. In 1916 it was called the 'Asepto' and is now the standard syringe in G. U. work and irrigation in our armed forces." This instrument has changed the technique of hand injection and also the technique known as the "Carrel '40-Dakin." The Syrette was developed by E. R. Squibb & Sons from the Greeley Unit, an instrument in the kit of every member of the American armed forces. Each Syrette contains one and one-half cc. of morphine tartrate which can be self-administered by a wounded man, easing his pain until medical help is given to him. "The Syrette and the Continuous Caudal Needle," says Dr. Robert A. Hingson of the United States Public Health Service, "are outstanding contributions to the medical profession."

Schwidetzky has written the following pamphlets and articles: a pamphlet on the standardization of needles and syringes (written in 1916 but still in use by the trade); a pamphlet on the Ace bandage (1931); "Refinement in the Equipment for Parenteral Medication," an article published in 1936 in the *American Journal of Clinical Medicine;* and "The History of Hypodermic Needles and Syringes," an article published in 1943 in *Current Researches in Anesthesia and Analgesia.* He also is the director and secretary of the Carlstadt Mutual Loan & Building Association, one of the "largest institutions of its kind in New Jersey." His son (by his first marriage), Oscar M. Schwidetzky, is employed as a salesman with Becton, Dickinson & Company.

In May 1916 Schwidetzky was married to Anna Hasselhuhn (his first wife died in 1914). In June 1917 he became an American citizen. He and Mrs. Schwidetzky are members of the First Reformed Church of Hasbrouck Heights, the New Jersey town in which they live. They have a summer home in Sag Harbor, where they enjoy fishing, hunting, golf, poker, and gardening. Schwidetsky likes to cook and in late 1943 was engaged in writing a cookbook on the preparation of "innards." He is five feet ten inches tall and weighs 165 pounds. His complexion ruddy and his hair gray, he is an affable, jolly man who thinks he deserves the name "Lucky Dutchman" because "I am lucky." He believes this is due to his practice of the philosophy, "If you help willingly without though of reward, you will get your reward with interest and will not have to wait for it beyond the present." Regarding his work, he says: "I know nothing but this business —but I make it a point to know all there is to know about it. I read practically every medical journal and keep in close touch with the medical profession and the trade."

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SCOTT, HAZEL (DOROTHY) June 11, 1920- Pianist; singer

Address: b. Cafe Society Uptown, 128 E. 58th St, New York City; h. 25 Monroe Pl, White Plains, N. Y.

"I know lots of people have good reasons why it's all right to swing the classics, but—well, I wish I didn't do it. I just can't help it," *Collier's* quotes Hazel Scott as saying. Her sincerity might be questioned, but those unsuspecting souls who were present at Carnegie Hall on the memorable day in December 1940 when Miss Scott stepped to the stage to play Franz Liszt's *Second Hungarian Rhapsody* are almost inclined to believe that she "just can't help it." The *Rhapsody* started out conventionally enough on that occasion—and then, "subtly, something strange began to happen. Delicately the tempo changed, and there was a stir in the auditorium. Someone in one of the center boxes laughed nervously, another person giggled, and then the entire aggregation was snickering happily. For Hazel Scott was swinging it."

Few classicists seem to object to Miss Scott's interpretations of the masters, which since that date have made her name more familiar to the general public than that of Myra Hess '43. Commented one dazed reviewer, after the Carnegie Hall performance: "It was the most impudent musical criticism since George Bernard Shaw stopped writing on the subject. It was witty, daring, modern, but never irreverent. I think Liszt would have been delighted." According to a later article in *Time* Magazine: "Where others murder the classics, Hazel Scott merely commits arson. . . She seems coolly determined to play legitimately, and, for a brief while, triumphs. But gradually it becomes apparent

Ivan Black

HAZEL SCOTT

that evil forces are struggling within her for expression. Strange notes and rhythms creep in, the melody is tortured with hints of boogie-woogie, until finally, happily, Hazel Scott surrenders to her worse nature and beats the keyboard into a rack of bones. The reverse is also true: into *Tea for Two* may creep a few bars of Debussy's *Clair de Lune*."

Hazel Dorothy Scott was born in Port of Spain, Trinidad on June 11, 1920, the daughter of R. Thomas and Alma (Long) Scott. Both of her parents were creative workers. Her father, who had been a well known Negro scholar in Liverpool, England, had come to the British colony to teach English at St. Mary's College. Her mother was not only the daughter of the King's architect and a ranking debutante in local Negro society, but was herself a talented music student. In 1924 the family, including Hazel's grandmother, moved to the United States, where Mr. Scott was to teach at a large Negro university. Hazel spent her fourth birthday on the ship.

Once in the United States, the Scotts settled in a four-story private house on Harlem's 118th Street. Hazel was a prodigy in more ways than one. At the age of three she had learned to read; at the age of three and one-half she had been discovered to have perfect pitch, and by this time she was used by her family "as a convenient substitute for a tuning fork. Hit an off note, and she'd chirp, 'Wong!' Be on key, and she'd cry, 'Bwavo!'" By the time the family reached the United States she was using both her hands on the piano with confidence, and by the time she was five she was improvising. Her grandmother was on one occasion a chance auditor of one of these concerts. "She was awakened by music in the parlor. Tiptoeing in, she discovered Hazel perched precariously on an unabridged dictionary mounted atop the piano stool. She was playing her own arrangement of the lullabies that were nightly sung to her—a medley of *Rock-a-bye-Baby* and *Gentle Jesus*."

Hazel went to public school, but her first important music teacher was Professor Paul Wagner of the Julliard School of Music, who heard her rendition of the Rachmaninoff *Prelude*. When she had finished Wagner put his hand on her head and quietly remarked, "I am in the presence of a genius." Wagner explained that Hazel was too young for a regular Julliard scholarship, but added that he would be glad to teach her himself. On Friday evening, November 24, 1933, there was a recital and dance in Harlem, at which, the program noted, Mrs. Alma Long Scott presented "her thirteen-year-old daughter, little Miss Hazel Scott, child wonder pianist."

With a serious illness of Professor Wagner, Hazel's formal musical education came to an abrupt halt. From that time on she "worked at her music alone, playing the standard classics over and over until she had them pat. Then boredom set in, and she developed the 'bad habit' of syncopating the symphonies for variety's sake. She knew that her mother would be unhappy about her swing, and her father would be wrathful. He was an academic man, proud of his daughter's tastes."

Mr. Scott's "sense of dignity was constantly in conflict with American race prejudice, and, in Hazel's fourteenth year," he was "involved in a lynch riot in the South and at once took to reading all available books on the subject of race differences. He died a few months later of pneumonia." Mrs. Scott, "now head of the family," took a job as saxophonist in Mrs. Louis Armstrong's all-girl band. Before long she had organized her own women's orchestra, in which Hazel "played the piano and doubled in brass, because mother also taught her the trumpet." The latter instrument was soon abandoned because "Hazel feared that a pronounced embouchure—trumpet player's lips—might spoil her looks." Fifteen-year-old Hazel liked "working in the smoky Port Chester bar that hired the band," she "liked the late hours, the shop talk."

When this band broke up Hazel got a chance in the 1938 Broadway show, *Sing Out the News*. She stopped the show with the hit tune, *Franklin D. Roosevelt Jones*. The "song and its singer were the recipients of standout reviews, and Hazel's salary promptly bounced upward to $100." After this show closed there were "smoky little places" and "medium-sized places selling soft drinks and hard music—two of them at the New York World's Fair." For a short time there was a Hazel Scott Band, but the eighteen-year-old girl was not enough interested to keep it operating. "She preferred roller skating and polishing her nails."

It was about 1940 when Hazel was hired for a "three weeks' fill-in engagement" at a new Greenwich Village night club, Cafe Society Downtown, temporarily taking the place of Ida Cox, a well known blues singer. But when Barney Josephson, the owner, planned that short shift, he "had never heard her syncopated classics. The first time he did, he rushed up to her and said, 'Hazel! Hazel! Hazel! You have a job for life.'" After that Hazel stayed on permanently, though she moved uptown. After the first club was well established Barney Josephson "got ambitious for the uptown trade, and set up a place on East 58th Street, with a higher ceiling and a less murky atmosphere." Hazel continued to be the star turn at the new club, with occasional side trips to places like the Boston Ritz-Carlton Hotel Roof and the New New York Paramount.

And there were other side trips. In the spring of 1942 Gregory Ratoff '43 filmed a few sequences of her at the piano and took them to Hollywood to insert in a picture that was then being made, *Something to Shout About*. When the Columbia officials saw them they were so impressed that they revamped the film, writing in a fat part for her. It was not until Hazel came to Hollywood that Ratoff discovered her singing voice. "Why didn't you tell me you could sing?" he asked. "You didn't ask me," she replied demurely. Since then Hollywood has made use of her talents, and in 1943 she was committed to MGM for *Broadway Rhythm* and for Red Skelton's *I Dood It*; to Columbia for *The Heat's On* (in which she and Xavier Cugat '42 came off considerably better than Mae West) as well as *Something to Shout About*; and to Warner Brothers for *Rhapsody in Blue*. In between film roles she appeared in Broadway's attempt to revive vaudeville, *Priorities of 1942*, in which, according to *Time*, she tossed tunes "from one end of the piano to another in a dazzling succession of tempos and keys." Wrote Brooks Atkinson '42: "She has the most incandescent personality of any one in the show, and she is dressed and turned out to make the best possible use of it. There is not a dull spot in her number. Every moment counts as she intends it to."

Hazel Scott's "swing style piano solos with drums" have also been recorded in several phonograph albums, one of which, *Swinging the Classics,* nearly broke sales records in its class. Leonard G. Feather wrote notes on Hazel and her music for her first two albums made for Decca. Of the *Ritual Fire Dance* (de Falla) he says: "It stays nearest to the original interpretation, with only the steady rhythmic background to furnish any basic difference during the body of the performance." The *Two Part Invention in A Minor* (Bach) "is one of several swing arrangements designed to make Johann Sebastian revolve in his grave at a solid four to the bar." As for the Rachmaninoff *Prelude in C Sharp Minor* which Hazel had played for Professor Wagner during her eighth year, the "variations start subtly and insinuatingly as she goes into a slight syncopation of the melody, using an occasional accent shifted back from the first beat to the fourth beat of the previous bar and similar little effects that help to lend the jazz atmosphere without destroying the melodic structure of the work." Hazel's non-classical discs like *Mighty Like the Blues, Calling All Bars,* and *Boogie-Woogie* sell well, too, but she says: "My stuff is hybrid. I'm not grim enough for the classics. As for swing—well, I'm not sufficiently aboriginal." "I know," she also admits, "that I'm not the best girl pianist I ever heard."

Hazel is a young woman with a "round, roguish face", "large flirtatious eyes, a pouting mouth, a quietly confident grin." Her personality has changed during her years with Cafe Society, and so has the view which the audience gets of her. She first played with her back to the trade and later presented a side view, but now she has the piano between her and her audience. Her evening gowns usually display her shapely round shoulders ("I think my shoulders are my best points. Don't you?"), so that her admirers can watch her muscles move as she plays. She usually buys about eighteen evening dresses a year, but seldom pays more than $20 or $25 for any of them.

When playing at Cafe Society, Hazel has three appointments an evening: at 8:00, 12:00, and 12:30. In between times she reads, listens to records, and talks to innumerable friends (they include most of New York's celebrities) in her dressing-room. In New York she lives with her mother in a new stucco house in Westchester County, but makes frequent excursions to Harlem, where everyone knows her and greets her with a "Hi, Hazel!" In Harlem she wears bright slack suits in the afternoon, or the familiar schoolgirl costume of sweater, skirt, socks, and flat shoes. She doesn't particularly like fuss in clothes, and confides that "it takes something pretty special to get me into a hat. I buy them but I don't wear 'em more than once." She now wears a mink coat, however, in keeping with her income, which has risen from $65 to something like $1,500 a week, exclusive of movies. For her pictures in 1943 she was upped to a weekly $4,000 apiece.

In Hollywood, when her daily chores on the lot are done, Hazel assuages her homesickness for Cafe Society by taking a turn at the Mocambo, a Hollywood night club. Her hobbies are collecting miniature band instruments, miniature pianos, and very old native Calypso songs which have not been heard before in the United States. She is currently at work on her first piano concerto, and is said to look forward to concert work and a "legitimate" career. (On December 12, 1943 she was scheduled to play a combination straight piano and boogie-woogie recital in the Civic Opera House in Chicago.) As far as boogie-woogie is concerned, however, she remains loyal to Barney Josephson, even though other night clubs have offered her far more money than he can afford to pay. With all of her professional activities she never refuses a charity appearance if she can possibly make it, and she is an extremely popular celebrity. In May 1941 the students of New York University's School of Education gave her a silver cup and crowned her Queen of their Senior Prom; in 1943 she received a Page One award from the Newspaper Guild of New York.

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SCOTT, JAMES B(ROWN) June 3, 1866—June 25, 1943 Internationally known lawyer and educator; author of many volumes on international law; former solicitor for the Department of State; figured prominently in the Hague Peace Conference in 1907 and the Paris Peace Conference in 1919.

Obituary

N Y Times p32 Je 27 '43

SCOTT, ROBERT L(EE), JR. 1908- United States Army officer; author

Address: b. c/o Charles Scribner's Sons, 597-599 Fifth Ave, New York City; h. The Anchorage, Winter Park, Fla.

A lanky, daredevil fighter pilot from Georgia, Colonel Robert L. Scott, holds the Army record for enemy planes downed. Besides the many medals and citations he has won, he has gained the personal tribute of his former leader, Brigadier General Claire L. Chennault '42, who wrote of Scott: "His story is a record of persistence, determination, and courage from early boyhood. Having determined early in life that he had to fly, he overcame all obstacles in the way to the attainment of his ambition. This story alone should be an inspiration to every American boy. Having become a military pilot, his determined struggle to meet the enemy and his glorious record, first as a 'One Man Air Force,' and later as Commander of the American Fighters in China, should be an inspiration to all Americans of all ages."

COL. ROBERT L. SCOTT, JR.

Robert L. Scott, Jr., was born in Macon, Georgia in the year 1908. His boyhood desire to fly caused him, at the age of twelve, to steal fifty feet of canvas from a Holy Roller tent with which he fashioned a homemade glider. A split second after his first take-off the wings of the contraption snapped, and he crashed sixty-seven feet to the ground; his life was saved only because his fall was broken by a providential Cherokee rose bush. In 1921 he bought a crated wartime Jenny at a public auction for $75, hauled it home on a truck, and hid it in another boy's garage to conceal it from his parents. His complete ignorance of aeronautical mechanics did not prevent him from tinkering with the plane; he struggled for weeks in a vain attempt to assemble the parts. Finally a street-car conductor who had been a pilot in the First World War helped him put the Jenny together and taught him to fly; in return, Scott permitted him to use the plane for week-end "barnstorming" expeditions. The partnership ended suddenly with an accident that killed the conductor and destroyed the plane.

Too much interested in flying and athletics to be concerned with his school work, Scott learned that his undistinguished academic record prevented his entry to the Military Academy at West Point. But nothing was to stand in the way of his ambition: although he had already attended two colleges, Scott, in 1926, returned to high school to master the subjects in which he had been deficient. Then in the summer of 1927 he enlisted in the Regular Army as a private in order to be trained in the Army's West Point Preparatory School. His labors were rewarded, for the following year he was admitted to West Point. There, according to his own account, he was a borderline student and prankish at the wrong times. Nevertheless he was graduated in 1932.

After a motorcycle jaunt through Europe in the summer of 1932 Scott reported to the Air Corps Training Center at Randolph Field, Texas, where he was to begin his training as a pilot. Confident and elated as he approached the training grounds for the first time, Scott says he kept repeating to himself: "This is what I've waited for all the days of my life." During his training period at Randolph Field his extra-curricular activities included breakneck auto rides to see his girl friend who lived 1,300 miles away. Since he had only forty-seven hours off every week end, he had to drive at an average speed of about fifty-four miles an hour, counting the time he saw the girl. He estimates that the combined mileage covered in his courtship was 84,000 miles. He wore out two cars but finally persuaded the girl to marry him.

He won his wings in 1933 and was assigned to Mitchel Field, New York, where his eagerness to fly prompted him to volunteer for every flight he could get in addition to those that were routine. The next year he became an Army air-mail pilot, flying mail from Chicago over the Alleghenies to New York, a route dubbed by pilots as the "Hell Stretch" because of its hazards. In those days when the Army air-mail service was in its infancy schedules were disregarded by necessity, and the information available on flying conditions was often inaccurate. On some occasions, Scott found, the Cleveland mail destined for Chicago would be sent to New York by mistake.

Scott's next assignment took him to Panama and South America. He supervised the construction of air bases in those countries and he collected hundreds of varieties of wild orchids which he cultivated during his stay in Panama. Upon his return to the United States three years later he was appointed instructor of flying students at Randolph Field, and before long he was promoted to the rank of flight commander and was teaching instructors. Another promotion followed in 1939, when he was sent to California as assistant district supervisor of the West Coast Training Center.

Altogether Scott had now been an instructor for nearly four years, and although he had trained some crack pilots, such as the late Colin Kelly, he began to find teaching monotonous. Action was what he required, and when Pearl Harbor was bombed he decided to get into the fight. His applications for combat duty were rejected because of his age: he was informed that at thirty-four he was too old to fly a fighter plane into combat. But when they refused his request, the authorities didn't understand that they were dealing with the most persistent man in the country. Despite the rejection, Scott continued to petition and cajole general after general, even after he had been shunted into another director's job at a flying school.

Eventually he received a phone call from a colonel who wanted to know whether he had ever flown a four-engine plane. Scott had been in such a plane once, as an observer; knowing that a negative answer would kill his hopes, he promptly lied, "Yes, sir." When asked how many hours he had flown a Flying Fortress, Scott replied: "Eleven hundred." He might as well be hung for a sheep as a lamb, he explained.

"Properly innoculated against fourteen diseases, with visas for everywhere, with trinkets for trade with natives in Africa, Arabia, and Burma," Scott was given command of one of thirteen bombers which were to be flown to Asia, from where they were to bomb Japan. Fortunately for Scott, the co-pilot of his plane turned out to be one of his former students who was very willing to show him how to operate the ship for a few days before the take-off. On the South America-to-Africa lap of the exciting flight, a navigator's error put the plane off its course somewhere over the Atlantic; that the ship ever arrived at its destination can be attributed only to Scott's uncanny sense of direction.

At the end of the journey, Scott and the others learned that the proposed bombing of Japan had been frustrated by the fast-moving Japs, who had taken all American bases in the Philippines. Nevertheless Scott remained in the Far East as a pilot in the A. B. C. Ferry Command, transporting men, refugees, and supplies along the China-Assam route. One day, by way of diversion, he decided to find out how high a small, single-seater plane could climb. He took one clear over Mount Everest, thereby arousing the ire of the British authorities, who informed Scott that he was liable to court martial because he had violated the religion of Nepal by crossing the sacred peak.

Eager for more action, Scott talked General Chennault into giving him a P-40 with which he soon constituted a one-man air force, doing enough damage to the Japanese in Burma to convince them that an entire squadron of American planes was after them. In June 1942, after Chennault's American Volunteer Group had been incorporated into the United States Army, Scott was given the command of the American Army's first pursuit planes in China. In the fall of 1943 Colonel Scott had at least thirteen enemy planes to his credit in addition to six "probables." Although he has never been shot down his plane has very often been perforated by Japanese bullets, and he himself has stopped occasional shell fragments. In January 1943 Scott was ordered back to the United States to train fighter pilots.

Scott's book, *God Is My Co-Pilot*, published in the summer of 1943, is a lively account of the author's adventures. Called by John Chamberlain '40 of the New York *Times* "the most fascinating personal story of the War," the book's only pietistic feature is its title. Chamberlain continues: "He has a downright genius for writing about his own Gargantuan living... Whatever way you take him, Colonel Scott is one whale of a man. His book is written with verve and humor." The reviewer of the New York *Herald Tribune* states: "It's the toughest fighting book that has yet come out of this War." (An article by Colonel Scott, "The American Fighting Spirit," which appeared in the September 26, 1943 issue of *This Week*, gives Scott's own explanation of this toughness. He says: "We deliberately put a chip on our shoulder . . . as necessary to fighter flying as our planes and our guns.")

Scott is described as a "tall, lean, dark-haired Southerner, with bright blue eyes and a quick, pleasant smile." His manner is "quiet and unassuming," and he speaks with a thick Southern accent. He credits a great deal of his heroic aerial performances in China to the acuity of his former boss, General Chennault. "The General is a genius in the opinion of everybody flying for him," the Colonel explains. "There is no other way to explain the manner in which he always guesses right.'

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SEAGRAVE, GORDON S(TIFLER)

1897- United States Army officer; surgeon; author

Address: b. c/o W. W. Norton, Inc, 70 Fifth Ave, New York City

For twenty years Dr. Gordon S. Seagrave has conducted a one-man war against disease and human suffering in the wilds of Burma. "All I wanted," he writes, "was plenty of jungle and thousands of sick people to treat, preferably with surgery." Both of his wishes were amply gratified when the War reached Burma and the Doctor began devoting him-

DR. GORDON S. SEAGRAVE

self entirely to the care of the wounded, with complete disregard for his own safety and well-being. The job he did so magnificently is becoming widely known since the publication of his autobiographical book, *Burma Surgeon*, in August 1943.

The youngest of four children, Gordon Stifler Seagrave, born in Burma in 1897, was to carry on the missionary activities which for four generations had occupied his family: his father, the Reverend A. S. Seagrave, grandfather, great-grandfather, and several aunts and uncles had been Baptist missionaries in Burma. As a child he was prankish, spirited, and, according to his own accounts, not spanked enough: "If I'd been spanked as often as I deserved, I probably would never have grown to manhood." His determination to become a medical, rather than an evangelistic, missionary dates from his fifth year, when a colorful Irishman of the former calling indelibly impressed young Seagrave's imagination with his extravagant tales of adventure and his ability to drink water while standing on his head.

The Seagrave family came to the United States in 1909, settling in the university town of Granville, Ohio. There Gordon raised chickens and cultivated his own farm. One year he raised so many beans that the grocery stores were filled with them, and the price of beans on the Granville Stock Exchange crashed. Later, by working at various odd jobs, he earned enough money for his expenses at Denison University, from which he received his B. A. degree. In the summer of 1918, while working at a camp in Wisconsin as handy man, he met Marion G. Morse who, two years later, became his wife. They have four children: Leslie Mae (now Mrs. Richard D. Rittermore, Jr.), Weston Morse (now in the Navy V-12 program at Case School, Cleveland), John Howard, and Sterling Vinton.

Upon receiving his M. D. from Johns Hopkins in 1921, Dr. Seagrave interned at the Robert Garrett Sanitarium for children in Maryland and at the Union Memorial Hospital in Baltimore. One day intern Seagrave happened to encounter an operating-room superintendent in the act of throwing out all the useless, broken-down surgical instruments. He asked for and received an entire wastebasketful of these discarded instruments, with which, he reports, "in spite of the fact that they were broken and not mates," he was to do all of his surgical work the next five years.

In 1922 the Doctor, with his wife, baby daughter, and wastebasket instruments, sailed for Burma where he was to take charge of the Baptist Hospital at Namkham in the Northern Shan States. Arriving at Namkham, the Doctor's hopes were nearly shattered by the condition of the "hospital," a rotten wooden building with blood-soaked floors, indescribably filthy walls, and one solitary patient.

But circumstances, no matter how unfavorable, were not to interfere with Dr. Seagrave's plans. His first objective was to win the confidence of the natives. Well-equipped to communicate with the people of the community (he spoke Karen before he learned English and he later learned Burmese and Shan), he went among the natives, distributing pills and gospel tracts. Both of these excited interest: one man, eager for a speedy cure, took all his pills at once, while all of the Shans clamored for extra copies of the tracts. It wasn't until some time later that the Doctor discovered the Shans rolling their huge cheroots in the pages of the tracts. "Smoking the gospel seemed to me a funny way to convert a man," said Dr. Seagrave. His position became firmly established, however, when a tubercular man died exactly according to his predictions.

With a minimum of equipment, and, at first, entirely without professional assistants, Dr. Seagrave did all sorts of surgery. Whenever he had to perform an operation he had never before attempted, he opened his books and studied every detail. "Then I was profusely sick, went to bed on it and the next morning, still nauseated, started operating." That the operations usually were successful the Doctor attributes to his having "had the breaks."

As the need for nurses became acute, Dr. Seagrave undertook to train his own nurses, since American nurses were unavailable. He began by teaching two girls, a Shan and a Kachin. Gradually, as their number increased, the language difficulties multiplied. The Doctor taught one girl in Shan; she in turn taught a Kachin girl in Burmese. During operations, four languages were spoken at once: English, Burmese, Shan, and Kachin. Before very long Dr. Seagrave had turned out a first-class body of nurses—devoted, efficient, and inexhaustible. In his entire experience, only one of his nurses failed the Government examinations.

For many years Dr. Seagrave fought to keep his hospital out of the "wastebasket" category. The American Baptist Foreign Mission, which subsidized the hospital, was far more enthusiastic about schools and sermons for the Burmese than it was about badly-needed hospitals. The allotment for the Namkham hospital had been $600 yearly for thirty in-patients, and by the time the number of in-patients had risen to 200 the allotment had been increased to only $1,200. Deeply moved by the appalling physical misery all around him, for a long time the Doctor worked desperately to make financial ends meet. The situation was but slightly alleviated by his supplementing the allotment with the tiny fees he received from private patients. (An obstetrical case, for instance, earned him the equivalent of thirty cents.)

Several years later a memorial fund of $20,000 enabled the Doctor to build a new hospital. With the help of friends, native workmen, and Mrs. Seagrave, who, together with the nurses, hauled cobblestones, a firmly constructed stone edifice with modern plumbing replaced the old wooden building. Dr. Seagrave was also able to establish several outlying branch hospitals and dispensaries, staffed with graduate nurses. All of the facilities of the new hospital were drawn upon when a plague epidemic in 1939 killed off people by the hundreds. Children in particular succumbed: before the plague was brought under control, every child under ten years of age who had contracted the disease was dead. Dr. Seagrave and his staff worked furiously. They administered thousands of plague vaccine inoculations and finally stopped the epidemic.

While Dr. Seagrave was busy with his hospital, repercussions of the "incident" between China and Japan began to be felt in Burma. In October 1940 the first Japanese bombs fell in the vicinity of Namkham. Casualities by the truckload were brought to the nearby Loiwing hospital, where there was no electricity because the power lines had been destroyed in the bombing. Dr. Seagrave and his assistant, Dr. Yu, performed operations all night, working by candlelight and Storm King lamps.

Then came the Japanese attack on Pearl Harbor, and soon the battle for Burma began. Upon three days' notice Dr. Seagrave set up a 400-bed hospital at Prome for which he recruited some of his best doctors and nurses. He organized mobile medical units to serve the entire Chinese Army over a front extending several hundred miles. In recognition of his services the British offered him a commission as a lieutenant colonel which he declined to accept, lest he thereby lose his American citizenship. Meanwhile, all Americans had been ordered to evacuate Burma. Mrs. Seagrave, who was suffering from malaria, reluctantly went back to the United States, via India.

When General Joseph W. Stilwell '42 arrived to take command of the American Army in Burma, Dr. Seagrave placed his facilities at the General's disposal. Seagrave's medical units accordingly were transferred from the British Liaison Mission to the American Army, and the Doctor was commissioned as a major in the Medical Corps. The rest of the story is one of incredible endurance. The Doctor set up base hospitals behind the lines where he received hundreds of wounded and dying brought in by volunteer ambulance drivers. While Japanese bombs fell and fires raged nearby, the Doctor operated incessantly (sometimes uninterruptedly for thirty-six hours), fighting against time, fatigue, the intense heat, and the innumerable insects that kept dropping into the wounds of abdominal cases. The nurses who assisted at his surgery worked in shifts, each group carrying on until they literally dropped from exhaustion. For weeks, with little food and less sleep, Dr. Seagrave and his heroic band did nothing but operate, pack, and retreat.

The group made the retreat from Burma with General Stilwell. At first they traveled in trucks and jeeps but later they proceeded on foot because the General had ordered everything to be abandoned except what could be carried. Plodding on through jungles and over mountains, the party went hungry except for the wild greens picked along the way by Dr. Seagrave's nurses, and some occasional rice begged from natives. By sheer will-power Dr. Seagrave, his feet covered with sores and his body ridden with malaria fever, managed to get as far as India. Throughout the arduous journey the constant laughter and singing of the frail-looking Burmese nurses, who had followed Dr. Seagrave, prevented many a "strong" man from giving up.

Now a lieutenant colonel with the Medical Corps of the United States Army Forces in China, Burma, and India, Dr. Seagrave has been honored with a decoration by King George VI '42, and is the recipient of the Order of the Purple Heart. He is the author of several books: *Waste-basket Surgery* (1930); *Tales of a Waste-basket Surgeon* (1938); and the current best-selling *Burma Surgeon*, his autobiography. Of his latest book Orville Prescott of the New York *Times* states, "*Burma Surgeon* has little professional polish. It is rough and ready writing of the amateur. . . Dr. Seagrave was too engrossed in a job magnificently worth doing to have much time for the joys of contemplation. His work has been his life. It has been a fine life, and his book about it is a good book." The reviewer of the New York *Herald Tribune* was even more favorably impressed: "*Burma Surgeon* is a rough-hewn, exciting book. . . He [Dr. Seagrave] writes as he has lived, with raw gusto. . . Throughout, and triumphantly, he tells the happy story of a man happy at having found so much to do." The book was the December 1943 choice of the Peoples Book Club. By that time its author was recovering from a broken shoulder and shrapnel wounds suffered while treating casualties on an exposed position on the new Ledo road, which replaced the old Burma Road linking India and China.

Dr. Seagrave, who is gray-haired and of medium height, describes himself as "short and ugly." He is the idol and inspiration of his Burmese nurses, who call him "Daddy" and who cry whenever they are refused the nastiest and most dangerous tasks. Without exception, he has won the respect and affection of all those who have worked with him simply by treating them with respect and affection at all times. This procedure, he reports, has never failed.

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SÉLINCOURT, ERNEST DE. *See* De Sélincourt, E.

SERLIN, OSCAR Jan. 30, 1901- Producer; director

Address: h. Brookbox, West Cornwall, Conn.

Oscar's Serlin's most successful production, *Life with Father*, opened in New York City in 1939, and by 1943 it seemed, to his press agent at least, likely to go on forever like Tennyson's brook. Serlin's theatrical career has included a wide variety of experiences—from supernumerary with the Chicago Opera Company to producer of an outstanding Broadway comedy success.

Oscar Serlin was born in Yalowka (Grudnow), Russia, on January 30, 1901, the son of Max and Fania (Shamberg) Serlin. His father was in the lumber business, and his mother ran the town's general store. In 1910 the Serlins came to the United States and settled in Chicago, where Oscar's uncles were in the cleaning and dyeing business. Oscar, who had attended a Greek Orthodox school in Russia, now studied in the Chicago public schools, at De Paul Academy, and at De Paul University. He maintains that his interest in the theatre started when he was a grammar school student. His Russian-accented English was held up to ridicule. For long periods each day he practiced speaking before a mirror and thus became interested in acting.

Vandamm

OSCAR SERLIN

While going to school Serlin had a succession of part-time jobs, starting with selling candy in a theatre and working his way up to usher, ticket taker, and box-office man. Finally, at the age of eighteen, he became assistant manager of the Olympic Theatre in Chicago. Along with his academic and outside activities he had time to become an all-Cook County football player at De Paul and to write the varsity play, *Pals*, in which he had the leading role. At college he was also captain of the football team and producer of plays at the school's little theatre. During this period, too, he wrote a number of vaudeville acts that were played on "family circuits."

Serlin left the University before graduation and after a tour of European theatre centers came back to the United States to try to find a place for himself in the American theatre. He worked for a time as a gag writer in San Antonio, Texas, and then returned to Chicago to work briefly as manager of a burlesque show.

Serlin's next field of endeavor was in New York, where he was the stage manager of a play called *Skidding*, produced by Marion Gering, on which the later Judge Hardy film series was based. In January 1929 he produced Preston Sturges' '41 first play, *The Guinea Pig*. In March of the same year he produced *Solitaire*, which, according to Jack Gould, was "financed in part by a bootlegger and to the extent of $500 by Sam Levene, who raised the money from his brother. Sam had his first speaking part in the show, which is not even listed in Burns Mantle's summary for the season of 1928 to 1929." In May Serlin was the stage manager for *Jade God*, in which he "made his one and only professional stage debut as an actor . . . as two actors, in fact. Using the name of Ronald Dexter, he played a dead man in the opening scene. Under his own name he doubled, later in the play, as Peters, a Cockney policeman." In November 1929 he produced *Broken Dishes*, a play notable chiefly for bringing Bette Davis '41 to the attention of Broadway, and the following year he produced *Lost Sheep*, which ran for three months.

After a lean period in which Serlin tried in vain to raise enough money to produce two plays written by his friends—Paul Osborn's *The Vinegar Tree* and Moss Hart's '40 first play, *Once in a Lifetime*—and during which time he adapted the Russian play, *The Singer of Sorrow*, by Ossip Dymow, he was hired by Paramount Pictures as a talent scout. He was with Paramount from 1932 to 1937, working up to head of the Eastern talent department and eventually to associate producer. An able publicist, he made the word "talent scout" an everyday American expression. He was responsible for sending Cary Grant '41, Olympe Bradna, Fred MacMurray, Frances Farmer, Dorothy Lamour, John Howard, and Margo to Hollywood; he found Tommy Kelly for the title role in *Tom Sawyer*; and he participated in the hunt for a Scarlett O'Hara for the film version of *Gone with the Wind*. In 1935 he presented the Russian film *The New Gulliver* to American audiences. He also assisted in the production of ten pictures, two of them starring Charles Laughton. After his talent scouting days were over, Serlin was still influential in sending actors to Hollywood. Among them was Teresa Wright '43, who had her first important Broadway role in *Life with Father*. Greer Garson's '42 fiance Richard Ney, who played Clarence in one of the road companies, and Peter Jamerson, who had the same role in another road company, both have been hired for motion-picture work. Ney scored in a leading role in *Mrs. Miniver*.

In 1937 Serlin first had the idea of producing a play based on the late Clarence Day's *Life with Father* sketches in the *New Yorker* Magazine. After lengthy negotiations and conferences with Mrs. Clarence Day, owner of the copyright, and with Howard Lindsay '42 and Russel Crouse '41, the co-authors of the play, *Life with Father* went into production in the fall of 1939, opening at the Empire Theatre on Broadway to the unanimous acclaim of the critics. In three years the play, including Broadway, out-of-town, and road companies, has grossed more than five million dollars, and has received the largest Hollywood offers ever made for a play. In September 1942, after having rejected all motion-picture offers, Serlin announced that the play was available for film adaptation on the following unprecedented conditions: the price was one-half million dollars down plus a percentage of the gross receipts; the film rights were to revert after seven years, and only one film could be made; the picture would have to be made entirely from material in the play; Mrs. Day and the authors were to have editorial jurisdiction over the film, especially in matters of "good taste," and could stop any script they dislike from being filmed; no radio or television rights were to go with the sale; the picture was not to be released before the end of 1944. Hollywood observers were divided among those who felt that the terms were fantastic and, if accepted, would set a dangerous precedent; those who felt that "Serlin and Company may have overreached themselves"; and those who commented: "It's a tough deal but . . . a terrific property." By the end of 1943 the film rights were still unsold. Serlin planned to make the picture himself, probably in an Eastern studio, according to the New York *Times*, and in his own good time, releasing it through a regular film company. This was probably just as well, for more than one studio had reportedly withdrawn its bid, and Producing Artists had made it clear that its $600,000 offer was its first and last.

A corollary to Serlin's production of *Life with Father* was a feud between him and the Shubert brothers, who control the United Booking Office which in turn controls a majority of the desirable theatres in American key cities. In November 1939 Serlin looked over several Shubert theatres for his *Life with Father* and, dissatisfied with them, rented the Empire Theatre, an independently owned house. Angered because they had lost a hit, the Shuberts made it difficult for Serlin to secure theatres for his out-of-town and road companies. Serlin was able, however, to find suitable independent houses, sometimes outside the theatrical districts, and other producers were cheered by his "David and Goliath" success in defying what had hitherto been a virtual monopoly.

In 1939 Serlin produced a documentary film, *The City*, under the auspices of the Carnegie Foundation for the World's Fair in New York. It was very well received by the critics, who praised it for its advanced photography and technique. In August 1941 he tried out his adaptation of Ferenc Molnar's *The King's Maid*, which never reached New York.

In April 1942 *The Moon Is Down*, a timely play by John Steinbeck '40, was produced by Serlin at the Martin Beck Theatre in New York City. The notices were generally unfavorable, and "important critics and columnists who disagreed with Steinbeck's picture of the Nazis continued to hammer away at the play throughout its New York engagement. This undoubtedly killed at least half of its potential run on Broadway." The play closed in May, but the motion-picture rights were sold for a record $300,000. In October, with Lindsay and Crouse as co-producers, Serlin produced *Strip for Action*, a "burlesque of burlesque" which received good notices, but lasted only three months because its high operating cost made it impossible to keep it running after attendance fell short of near capacity. In April 1943 he produced Victor Wolfson's play *The Family*, based on Nina Fedorova's '40 *Atlantic Monthly* Prize novel. While praised for casting and production, *The Family* did not measure up to expectations, as Serlin stated in a succinct closing announcement, and it was taken off the boards after seven performances.

Oscar Serlin has been married twice. He was married to Jane Udell in 1932 (marriage dissolved in 1940), by whom he had two children, Michael David and Dorothy Fortune. In August 1942 he was married to Babette (Block) De Sheim, widow of the actor Charles De Sheim. Mrs. Serlin, a slim brunette young woman, has a reputation in the theatre in her own right. She is her husband's assistant in his theatrical productions. In November 1943 a son, Anthony Block, was born to them.

Serlin has been described as a "neat meticulous dresser with a fine sense for line and color, even in clothes." He is "tall, dark, and softspoken." His hobbies are collecting theatrical items (books, prints, posters, and the like), seeing Charlie Chaplin '40 films, and playing the part of the country squire at his Connecticut retreat.

Serlin expected to enter the United States Army in November 1942 and formed the Oscar Serlin Associates to carry on his business, but when the age limit was lowered to thirty-eight, thus eliminating him as Army material, he dissolved the firm. The Associates, as their friends have been quick to point out, are "the only producers without a flop in their careers. They didn't have time." For the future Serlin has several things in mind, among them a play based on the life of Nijinsky, a dramatization of Oliver Gramling's *AP*, and a dramatization of A. Roothaert's *Dutch Vet*. It is not likely, however, that he will attempt to produce another play until after the War. "A good writer can't think straight these days," he claims.

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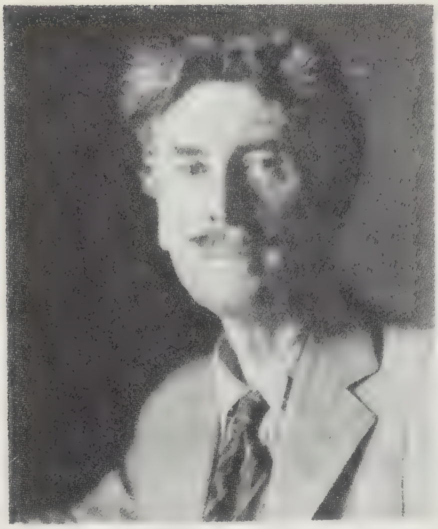
SETON, ERNEST THOMPSON (sē'tən)

Aug. 14, 1860- Naturalist; artist

Address: b. Seton Institute, Santa Fe, N. Mex.

To students of nature lore and wild life, old and young, possibly no name is better



ERNEST THOMPSON SETON

known than that of Ernest Thompson Seton. Though already in his 80's the famed artist-naturalist, author of literally hundreds of books and articles illustrated by himself, is still active as a writer and artist. The dean of American naturalists is not only well known to young readers as a writer of animal stories, but also as the founder of the famous outdoor organization for boys and girls, the Woodcraft League of America. Scientists consider his monumental work on game animals an invaluable contribution to the field of natural history; and he is credited with having founded the modern school of animal-story writing—giving in fiction form the actual facts of the animal's life.

Ernest Seton Thompson is a descendant of the famous Scottish family of Seton; his forebears, however, adopted the name of Thompson for political reasons. The naturalist took legal steps to have the original name restored, but for several years used Seton-Thompson as a pen name. All the Setons were sportsmen and had literary tastes and gifts. His grandfathers were shipowners; and his father, Joseph Logan Thompson, was established in comfortable circumstances in the shipping business when Ernest, the twelfth of fourteen children, was born on August 14, 1860 in South Shields, Durham, England. His father, he has written, was a man with scholarly ambitions, "of high ideals and remarkable personal force," but was "the most selfish person I ever heard or read of." His mother, Alice (Snowden) Thompson, was "a beautiful woman with a strange diversity of gifts, full of energy yet weak in character." Seton says she was almost drowned in the sea just before he was born, with the result that he, unlike his brothers, had a fear of water for some years. None of his brothers, on the other hand, had that interest in wild life that was his absorbing passion.

His father having suffered financial reverses when several of his ships were lost, the family went to Canada when Ernest was five. His strongest impression of the voyage to Quebec was the rats that were everywhere on ship. From Quebec the family made a 500-mile trip to a raw frontier town in Ontario, where his father bought 100 acres in the backwoods. The boy always remembered the musky scent of the first deer shot: "My memory was more gripped by smell than by appeals to other senses." The Seton boys went to a log schoolhouse a mile away; but at home Ernest learned carpentering and also timber cutting. He learned, too, the characteristics and personalities of the farm animals, encountering his biggest difficulty with a bad-tempered ram. In summer the boys hunted birds' nests and young animals. Ernest's interest in art first came when his grandfather sent him a book on engraving, and a brother bought him three wood-engraving tools.

His father was not a success at farming, so after four years the family moved to Toronto. In his first public school Ernest learned how to fight tough boy associates, who called him "Squinty." Later, placed in a better school, he stood at the head of his class and won a scholarship to Collegiate High School. He studied birds, cats, and rats around Toronto, and went to Toronto Marsh and Island to observe bird life. He slaved away at many odd jobs to earn a dollar to buy Ross' *Birds of Canada*, only to discover "that it was worthless." At fourteen, thin and underdeveloped from overstudy, he was sent back to live with the people who had bought his father's farm, where with outdoor life and good food he soon regained his health.

Young Seton's father was determined the boy should be an artist; he was just as determined to become a naturalist. At his father's insistence, however, he took up "art" at sixteen, beginning as a portraitist's assistant. He also earned money by painting in flesh tones the black eyes of boxers and men injured in brawls: "I got my first financial start in life as operator in a beauty parlor." He then joined the evening classes of the Ontario Art School. Having won their Gold Medal Award (1879), he was sent by his father to London, in 1880, for a year of art study. There he won a scholarship at the Royal Academy School of Painting and Sculpture. He had almost no money and he was always hungry, but in London he discovered the Natural History Library of the British Museum. Although he was only nineteen, and although it was an inflexible rule that juniors were not admitted, young Seton got admission by the simple procedure of writing to the Museum trustees, none other than the Prince of Wales, the Archbishop of Canterbury, and Lord Beaconsfield. They gave him, moreover, a life membership ticket.

Possibly because he lived so ascetic and disciplined a life, the young naturalist "began to hear voices." These voices, writes Seton, advised him to return to Canada, then to go to New York, where fame awaited him. Accordingly, at twenty-one he went to Manitoba to live in the newly opened prairie country with two of his brothers. It was an ideal place for his studies of wild life, and there he began his journals of his "Western travels." He had taken a number of chickens with him, and from these he made his living. He was happy observing and recording bird life, with descriptions, measurements, and drawings. He learned to track and to read trails. In 1883 he made "some important bird discoveries," which were recorded at the Smithsonian Institution.

In the winter of 1883, also, Seton went to New York City. He arrived with only ninety cents, and for several days almost starved until he located a friend, Charles Broughton, at the Art Students League. Seton then got a job with a lithographic firm. He had already had his first sketch, "Life of the Prairie Chicken," published in the *Canadian Journal*, and he now began writing animal stories. Among them was the famous "Molly Cottontail," which later (1889) found publication in *St. Nicholas* and other magazines.

Having proved he could face the world on his own and make a living, Seton returned to Carberry, Manitoba, Canada in 1884 to resume the life of a frontier naturalist, trailing and hunting. On his return to New York the next year he got an order for drawings of animals to illustrate the forthcoming *Century Dictionary*. After completing these he went back to Carberry, following the wilderness trails again until acute arthritis ended, for some time to come, his travels by foot.

He decided to go abroad again to continue his art study. The year 1890 found him in Paris, a student at Julian Academy. He spent four years studying and painting under the French masters, exhibiting several animal pictures at the Salon. His drawing *The Sleeping Wolf* caused much comment. So did a larger entry, *The Wolf's Triumph*, which was refused by the Salon, but later exhibited at the Chicago World's Fair. Seton finished also the elaborate studies of animal anatomy for which he is well known. On his return to America in 1892 he was invited to a ranch in New Mexico to hunt the gray wolves that were raiding cattle there—a pack led by Lobo, the king wolf, about whom he later wrote one of his most entertaining stories. Lobo was finally captured after a long siege.

On the return voyage to France (1894) Seton met on shipboard Grace Gallatin, a woman of broad culture and a social leader. They were married in 1896, at which time they bought a country home in New Jersey. (At this time, too, Seton was commissioned to illustrate Frank Chapman's *Bird Life*.) Shortly afterward the country house (which was reputed to be haunted) burned down, and they moved to New York. The Setons had one child, Ann, who grew up to become interested in science. But divergent interests gradually separated the parents, and after the daughter was grown and married they were divorced.

It was in 1898 that Seton first collected his stories of animal life into a book, *Wild Animals I Have Known* (1898). The book became a best seller, and Seton, a canny Scot who saved and invested carefully, was soon in comfortable circumstances. His work became widely known. Kipling wrote him that he had been influenced by his animal stories before writing his *Jungle Tales*. Two other writers of stories about wild life dedicated their books to Seton. His work also found a great admirer in Theodore Roosevelt, whom he met at a dinner that was the beginning of their long friendship.

Under the stimulus of public recognition, other books by Seton followed as fast as he could write and illustrate them. Among the best known were *Lives of the Hunted* (1901); *Biography of a Grizzly* (1918): *Animal Heroes* (1905); *The Trail of the Sandhill Stag* (1899); *Woodmyth and Fable* (1905). Each was enthusiastically received, and sales mounted. Among his popular books for young people were *Two Little Savages* (1903); *Woodland Tales* (1921); *Rolf in the Woods* (1911); *Wild Animal Ways* (1916); and *Woodcraft and Indian Lore* (1912). Seton has also written several poems, in both free and regular forms, on birds and animals. His numerous magazine articles range in subject from "Why Wear Clothes" and "The Wild Animal Bed Quilt" to "The Natural History of the Ten Commandments," the latter showing how even animals obey them. The lecture field was also to prove a lucrative source of income; as a lecturer Seton was in high demand. "I am gifted naturally with a powerful voice and stage presence. Instinctively I act out my stories—never read them." Under arrangement with his manager, James B. Pond, he received a $600 weekly fee.

In May 1902 Seton founded the Woodcraft Indians (later incorporated as the Woodcraft League) for boys and girls, its immediate object being "to lead the young to the spiritual side of nature through recreational outdoor life." Seton believes that learning about outdoor life, nature, and woodcraft are the best means of character building. The Boy Scouts were established in America in 1910 by a committee of which Seton was chairman. He wrote for them their first Manual and was duly installed as Chief Scout, a post which he held for five years. His *Life-Histories of Northern Animals* (1909) won the Camp Fire Gold Medal. For his magnum opus, *Game Animals and the Lives They Live* (1924) he received the John Burroughs Medal (1926) and the Daniel Girard Elliot Gold Medal (1928).

A violent attack by the naturalist John Burroughs on Seton and his followers was printed in 1904 in the *Atlantic Monthly*. Burroughs accused Seton of being a "nature-faker." Seton decided not to strike back, but to win Burroughs over. This he eventually did, and Burroughs retracted what he had written after visiting Seton. Both later worked together to get a bill passed by Congress for the conservation of migratory birds.

Seton had bought a large estate in Greenwich, Connecticut—a ninety-acre park with a twelve-acre lake that became a haven for wild fowl, and an enclosure to "demonstrate the growing of fur-bearing animals." In 1930 he sold out these holdings and bought a wild tract of 2,500 acres of land near Santa Fe, New Mexico. About this time also he met Julia M. Butree Moss, a writer and authority on Indian life, then dean of the College of Indian Wisdom at Santa Fe. They were married in 1935. At the age of seventy-

SETON, ERNEST THOMPSON—*Cont.*

eight Seton became the father of a second daughter, Beulah. The Seton estate in New Mexico was developed as Seton Institute, dedicated to the conservation of pristine Indian lore, religion, and craft—an expansion of the Woodcraft Indians which was founded in 1902. Throughout his life Seton has devoted a good many of his lectures to the defense of the Indian as superior to the white man. He has proposed that the United States Government give back to the Sioux and other western tribes their old hunting grounds in the prairies, where the land could be fenced off and newly stocked with buffalo herds. The desert Indians, experts in crafts such as weaving and pottery, could support themselves on reservations "if white men will desist from sending them to distant schools where they are taught civilized ways."

The Seton home at Santa Fe has thirty rooms, an adobe type structure with a library that is "the largest private one in the state." For some years after their marriage Seton and his wife turned out an average of a book a year each, besides going on lecture tours. Their little daughter often appeared on programs with them, dancing Indian dances. July and August of each year were devoted to Seton Institute work, but 1940 was its last year in "a camping sense." Currently the Setons have retired from lecturing and other activities to devote most of their time to writing.

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SEXTON, W(ALTON) R(OSWELL) Sept. 13, 1876—Sept. 9, 1943 Rear admiral of the United States Navy; served in the Navy forty-nine years; chairman of the Navy General Board from 1939 to 1942; commander of destroyers, Battle Force, United States Fleet, from 1937 to 1939; awarded the Navy Cross in 1918.

Obituary

N Y Times p23 S 10 '43 por

SHAW, LLOYD Sept. 29, 1890- Educator

Address: b. Cheyenne Mountain School, Colorado Springs, Colo; h. 1527 Winfield Ave, Colorado Springs, Colo.

A Western educator who has become famous for his hobby, square dancing, and who, according to Ernie Pyle '41, has "built up the finest public school I have ever seen," is Dr. Lloyd Shaw. The tall, sun-browned teacher is a "modern" educator in the best sense of the term. As superintendent of the Cheyenne Mountain School at Colorado Springs he has kept scholastic standings unusually high; at the same time he has encouraged individual sports instead of organized, competitive athletics—mountaineering, skiing, horsemanship; he has also developed dramatics and the art of folk dancing.

Dr. Shaw writes in an autobiographical account written especially for *Current Biography*:

"Born in Denver, Colorado [September 29, 1890], the youngest of three sons [of William Goodman and Julia Anne (Banker) Shaw], I was taken to Los Angeles at the age of two and spent my boyhood along the then undeveloped beaches, in the vineyards, and among the orange groves of southern California.

"Father was in real estate, and with his partner (Wilcox and Shaw) secured an old ranch in the foothills near Los Angeles, and subdivided it in order to start a small town. They called it Hollywood and it has since done quite well. But father lost everything in the panic, and we were [destitute].

"As a lad I sold newspapers on the streets of Los Angeles (an invaluable set of memories). For awhile we lived out in the country, and I started my education at a country school. At nine they brought me back to Denver. There, besides my school, I entered into business as a *Saturday Evening Post* boy, working the downtown district. I think I held in my memory the face, the place, and the disposition of every merchant in Denver. I worked hard at it and managed to be champion salesman of Colorado for one month.

"Then we moved down to Colorado Springs, and I have been here ever since—my last two years in grade school, then the local high school, Colorado College, and after graduation a schoolteacher in the same home town.

"During high school and college days my summers were mostly given to 'calling scenery' on the famous tourist trips around the region. One summer I circled Pikes Peak daily, going up the Short Line Railroad and coming back around the Peak on the famous old Colorado Midland.

"On the Crystal Park Auto Highway I soon changed from 'guide or lecturer' to assistant photographer, helping to 'snap' each bus load, developing, 'quick proofing,' and boarding the busses on their way down to show the tourists their pictures and to take their orders.

"Tourist photography was such a good game that I took over the concession on the old Colorado Midland Wildflower Excursion, a daily railroad trip a hundred miles back into our most scenic mountains. . . I partly paid my way through college with photography, taking snapshots of everything and everybody under every unexpected circumstance, long before the word 'candid camera' was invented, and it proved a gold mine or at least a mine of silver and nickle.

"I of course played football in high school and college, but my chief interests were in the mountains, in writing, and in dramatics. Not only did I take part in all the plays I could, but I even wrote a few little ones myself. Because I didn't want to train for the chorus I went with our college glee club as 'reader,' but they were joyous trips. I was on many debate teams, but didn't like it much. I was put in the state oratorical contest for high schools and managed to win it. Writing always fascinated me, and I did a good deal of it, editing our college annual and contributing to many of our school publications.

"One of my chief interests was the mountains—hiking, climbing, camping. This generated such an interest in the outdoor sciences that I majored in biology and spent a great deal of time in field work of one kind or another. The first summer I was out of college I wrote a daily column of outdoor popular science for our local newspaper, which was later published as my first book, *Nature Notes of the Pikes Peak Region* [1916]. [Shaw had been graduated from Colorado College in 1913. He obtained his L.L. D degree from the same college in 1928.]

"While I was a sophomore in college I was engaged to Dorothy Cory Stott, a classmate, a Denver girl, and a poet with a love equal to mine for our mountains and our West. While she has not published widely, some of her verses have been printed in our best magazines.

"As soon as we had been graduated we wanted to be married, but like many another young man I had no job and no prospects. It at first struck me as a sort of insult when they asked me to teach science and English in the preparatory school of Colorado College. But as we thought it over, it gradually looked less objectionable and we decided to give it a trial. It let us be married before the school term opened in the fall. . . [The Shaws have one daughter, Doli, now Mrs. Donald J. Obee.] We discovered the great joy of teaching [at Cutler Academy] and decided that that would be our life work.

"The next two years I taught biology at the Colorado Springs High School, with most of my old teachers still there and lifting an eyebrow at what had joined them. But they were joyous years, with coaching of dramatics, there and at the College, on the side.

"Then our faculty got into a row and a third of us resigned as a protest against our principal. I refused to teach there any longer, and I wouldn't leave the Pikes Peak region, and I didn't know what to do. Then I heard of a vacancy in the principalship of a little suburban school out at the foot of Cheyenne Mountain.

"Cheyenne School proved a challenge and a joy. It was so small and personal that it was just one big enthusiastic family. They were husky lads there, and I developed and coached them into a football team. There were only fourteen boys on the squad (and three of them from the grade school), but how they played! They beat the state high school champions and we found ourselves famous, too famous for our own good. The statewide newspaper publicity was too much. Football was soon going to ruin our school, so we dropped it, and have never played football since.

"It seemed to me that individual sports should be developed, sports that could be carried on in later life. We went in for mountaineering, skiing, horsemanship, etc. We developed a mountain club that finally expanded to include the public, until we let it become the Pikes Peak Branch of the Colorado Mountain Club. We introduced the first skiing in the region, and with Thor Groswold, a Norwegian skier, I organized the first Pikes Peak Tournament and developed the Glen Cove runs.

Loyde Knutson
DR. LLOYD SHAW

"To finance these activities we gave a good many plays, which we advertised as 'every inch amateur.' I wrote the plays and coached them and we built all of our own scenery. Our little Christmas play, which we have given for twenty years, achieved a very wide fame. I also wrote this play, and Mrs. Shaw wrote the accompanying verses, and the whole school built itself into the service, until it has been written up in several national magazines and has been described as the 'little Oberammergau of the West.'

"When after three years the city school board came and offered me the principalship of the Colorado Springs High School, and with a definite probability that I would soon move into the superintendency, there didn't seem to be any choice in the matter. I instinctively said, 'No.'

"Shortly after this a small group of friends handed me a large check and suggested we go to Europe to see what we could see. It was a rare experience for our young and very Western minds—England and Scotland, a cruise through the fjords to the north tip of Norway, down through Germany from Sweden, by way of Belgium and Holland and Switzerland to Italy, then home by way of France. We joined no tour but worked our way from point to point as our whimsy dictated. A few years later we went back to the British Isles, especially Ireland, in search of the sources and influences of the Celtic trace that runs through our literature.

"In my first years at Cheyenne School I found a strong community prejudice against dancing. I began to experiment with the European folk dance as a social adjunct to our athletic program. When I had won my football team to it the whole school accepted it and we had great fun. . . I assured the youngsters that if they would dance better

SHAW, LLOYD—*Continued*

they would get better invitations, and that would make them dance yet better and get yet bigger invitations. And so we started up that spiral staircase until they danced well enough to be invited to Los Angeles and Boston, and have danced for the Rose Festival at Portland, Oregon, on a New Orleans Mississippi River boat, and at the Rainbow Room in New York.

"We soon after that first trip added early American dances to our repertoire. And then I found that we had hidden away, almost lost to sight, fragments of the old authentic cowboy dances. The old callers were cagey at first, and their memories had gone pretty rusty.

"So many requests came for material and 'calls' that I had to write a book, *Cowboy Dances* [1939], in protection. Groups from all over the country wanted to start this particularly lively form of the American dance. I offered a couple of short intensive courses in Western dancing each summer. Before the War made its necessary inroads we had all the enrollment my small gymnasium could hold.

"It isn't all dancing at our little school, however. The students are afraid our chief interest is a very high scholastic standard. But we still have our camping trips and our cabin, our basketball, track, and dramatics. We still have skiing and horseback riding and a good variety of other interests.

"What are my hobbies? I sometimes feel I have tried them all. I took up the flute once until I could play with my school orchestra. I started a sketching group and painted in oils until I could manage to have a couple of things hung in an exhibition. I started an archery group which made its own bows and arrows.

"I have had my horses and little ranch up back of Pikes Peak. Perhaps that was as fine a thing as I ever did when I built my mountain cabin there. . . For the most part I did it alone and with my own hands. It took several long summers to build those four large rooms and the heavy staircase and the fireplace and all.

"I have quite a collection of old Western guns. I also have a collection of old-time dance books and phonograph records of the old dances. And we have recently taken much pleasure in assembling a collection of several hundred albums of the finer symphonic records, which we can share with our students and friends, and especially the soldiers from the nearby camp.

"And what of the educator? The academic dignities, the offices, the conferences, the speeches, the classrooms? That, of course, is the skeleton on which all the rest must hang. But this real bone and muscle can only show itself through the pleasanter contours of the outer form. We are not yet ready for an autopsy."

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SHECKELL, THOMAS O. 1885(?)—Mar. 2, 1943 Landscape artist and photographer; eighty-two of his photographs appeared in *Trees*, published in 1936.

Obituary

N Y Times p20 Mr 4 '43

SHERARD, ROBERT HARBOROUGH Dec. 3, 1861—Jan. 30, 1943 Great-grandson of poet William Wordsworth; author of many books, including several on the life of Oscar Wilde, whose friend he was; contributor to British, American, and Australian newspapers from 1884 until his death.

Obituary

N Y Times p19 F 2 '43

SHIBER, ETTA (shī'ber) 1878(?)- Author
Address: b. c/o Charles Scribner's Sons, 597 Fifth Ave, New York City

Etta Shiber, a soft-spoken, modest, grandmotherly woman, is the author of the best seller *Paris—Underground* (1943), and a heroine of the Second World War. It is universally acknowledged that the War has upset radically the normal course of life of every individual involved in it, but few lives have been so completely revolutionized as Mrs. Shiber's. An American citizen who had always known financial security, in her sixties, living graciously in Paris with her good friend, Kitty Beaurepos, and their three dogs, Etta Shiber suddenly found herself involved in the anti-Nazi underground. Her story, told simply and honestly, needs no fictional embellishments to become exciting and dramatic. For suspense it has no rival in the best spy fiction. The facts speak for themselves.

Until the fall of France in June 1940 Mrs. Shiber led a quiet life. She was born about 1878, received a good education, and all that is known of her childhood is that she was timid, "the product of a sheltered environment," and raised somewhat "in the shadow of a young and good-looking mother." Mrs. Shiber married young. Her husband, William Noyes Shiber, was a newspaperman, and the Shibers lived in the East Sixties in New York City. Her brother, to whom she was devoted, was a music critic on a New York newspaper, and she shared his interest in music. She tells that she went "almost daily to concerts and the opera, and the highlights of her life were the first appearances in America of Toscanini '42, Heifetz, Menuhin '41, and other luminaries of the concert stage." Her shyness prevented her from making many friends, and she devoted herself almost exclusively to music, literature (her favorite reading is Dostoevsky, Ibsen, and Tolstoi), and her husband and brother.

During their thirty-five years of marriage Mr. and Mrs. Shiber made many trips to France. On one of these trips, in 1925, Mrs. Shiber went to buy a dress at a shop owned by Kitty Beaurepos, an Englishwoman married to a French wine merchant from whom she was living apart "on a thoroughly amicable basis." They became fast friends, and Mrs. Shiber visited her annually. In 1933 she went to France with her brother, who was in poor health. He died in Paris that year. Mrs. Shiber writes: "In that crisis I do not know what I should have done without Kitty, alone as I was in a strange city and a foreign country. I had always depended on my husband and brother to look out for me; and without them I was lost."

Only three years later, in April 1936, William Shiber died, and his wife found herself alone in America without friends. As soon as she had notified Kitty of his death, she received a cabled invitation to come to live with her friend in Paris. Mrs. Shiber accepted gratefully. A few weeks later she and Mrs. Beaurepos, their servant Margot, and their dogs, Winkie, Chinka, and Mickey, were comfortably settled in an apartment at 2, Rue Balny d'Avricourt, an "exclusive residential section of Paris."

Their life was pleasant and uneventful until the outbreak of the War. Actually both women were free to leave France, but Kitty decided to remain because England was in the War and she was French by marriage. Out of loyalty and out of a desire to be useful in the war effort, Etta Shiber determined to remain in Paris with her friend. They joined the Foyer du Soldat, "the French equivalent of the U. S. O.," and spent their time visiting hospitals, sending packages to soldiers, rolling bandages, etc. As yet their lives had been little disturbed. Then, on June 13, 1940, it was clear that Paris would fall to the Germans. The general exodus from the city was on. After waiting until almost the last moment Mrs. Shiber, Mrs. Beaurepos, and the dogs got into their car and joined the long, painfully slow-moving line of refugees streaming out of Paris.

Mrs. Shiber's account of conditions on the roads leading out of the city has been praised by reviewers of the book as eloquent in its simplicity and realism. The roads were jammed; traffic was at a standstill. There was nothing but confusion and hopeless defeat all around them. French soldiers sat helplessly on the roadside. The refugee-packed roads were machine-gunned by German planes, and, hiding in a ditch to escape German bullets, the two women learned at firsthand the grim, terrible reality of war. The onrushing Germans finally overtook them and herded the refugees back to Paris.

On their way back Mrs. Shiber and Mrs. Beaurepos stopped at an inn in a somewhat futile attempt to get food. There they discovered a British aviator who had not been able to escape at Dunkerque, and a few minutes later, with the young man hidden in the luggage compartment of their car, they drove through the German lines back into the occupied city.

Mrs. Shiber gives her friend Kitty the major credit for this daring exploit. Kitty was the more aggressive of the two, but Mrs. Shiber's cautiousness proved a steadying influence. She did not lack her own share of courage, although modesty forces her to admit: "I can't say I wasn't terrified most of the time. . . But we knew when we saw that first young English officer at Orléans we could never abandon him to the Nazis and certain death."

ETTA SHIBER

The problem of arranging the escape of the first British soldier was by no means solved when the two ladies had him hidden in their apartment. The Germans made frequent house-to-house inspections (in one case Mrs. Shiber's quick thinking saved them from arrest when she claimed that the man in the apartment was her brother and displayed the identification papers of her late brother as proof). Moreover, they knew of no means of getting the soldier out of Paris into unoccupied France. Through a stroke of luck they found friends who were operating an underground, and the first soldier they rescued was sent on his way to safety.

When he was gone Mrs. Shiber breathed a sigh of relief, but not her friend Kitty. That determined lady began casting about for others to rescue. With the most flagrant audacity she advertised in the "personal" columns of the German-controlled press and answered ads which appeared there. Less aggressive but equally determined by now, Mrs. Shiber went with her friend to the hospital at the dreaded citadel at Doullens and smuggled out two wounded Englishmen right from under the noses of their German guards. The underground headquarters in their neat, respectable Paris apartment began to flourish. Through one of their advertisements they met Father Christian Ravier, who was trying to rescue nearly a thousand starving British soldiers who were hiding in the woods around Conchy-sur-Conche. This courageous priest would bring about four British soldiers at a time to the Paris apartment where forged papers and money were provided for the men. From there they managed to slip across the line into unoccupied territory.

For five months the underground worked smoothly, and over 150 soldiers escaped. But the Gestapo, which Mrs. Shiber and Kitty Beaurepos had tricked successfully so many times, was not napping. The death penalty had already been decreed for those who aided in the escape of British military personnel.

(Continued next page)

SHIBER, ETTA—*Continued*

In November 1940, while Kitty was in the south of France working for the underground, Mrs. Shiber was arrested. She was held for nineteen days, during which time she denied any connection with an underground and prayed secretly that Kitty would be warned before she returned to Paris and fell into the Gestapo's trap. When Mrs. Shiber was released she knew that she was being followed and moved cautiously. But a chance meeting on the street with one of the members of the underground led to the re-arrest of Mrs. Shiber and the arrest of Kitty and their co-workers. At the grim Cherche-Midi prison, on a semi-starvation diet, she awaited a trial which proved to be a travesty of justice. The sentence was death for Kitty and Father Christian, and for Mrs. Shiber three years at hard labor. Whether or not Kitty's sentence was ever carried out, Mrs. Shiber never discovered, but she feels that her friend is still alive. Father Christian made a spectacular escape from prison but chose to remain in France and continue his work with the underground.

Sent to Fresnes prison, Mrs. Shiber shared her cell with political prisoners, German "stool-pigeons" who tried to get information from the other prisoners, and hardened criminals. She suffered terribly from the cold, from the lack of food and exercise. In the middle of the winter she was sent to the prison at Troyes, where conditions were even more miserable. When she was asked recently how she endured life there she answered: "Looking back now, I really don't know how I managed to get through it all, but somehow I did. I am not a young woman or unusual in any way; but one thing I have learned is not to be a fussmaker, and when I find myself up against a stone wall I know better than to try to batter my head against it." In spite of her resolute will to survive, Mrs. Shiber became very ill. The United States meanwhile had entered the War, and one day in the spring of 1942 Mrs. Shiber was told that she would be released temporarily to regain her health. At that time she did not know that negotiations were going on to exchange her for a German prisoner in the United States. On May 17 Mrs. Shiber was told that she would be exchanged. Gestapo agents escorted her to the Spanish border where, shabby and worn and broken in health, she watched the arrival of the smartly dressed Johanna Hoffmann, who had been convicted of carrying on German espionage in the United States.

Back in America Mrs. Shiber took a long rest in order to regain her health. But her memories were too vivid to be obscured by her pleasant, easy life here. In collaboration with Anne and Paul Dupre she began writing the account of her experiences in Europe. The book *Paris—Underground* was published in the fall of 1943. Critics, while expressing some incredulity at the fact that two such quiet ladies should have had such adventures, nevertheless agreed that it was "a true story of underground Europe." Orville Prescott wrote of Mrs. Shiber's book: "It shows that it is only those of high courage and willing self-sacrifice who carry on the fight [against Nazi rule]." Lewis Gannett '41 wrote of the first half of the book: "There was nothing of the finesse of an Oppenheim or Maugham secret agent in the work of these women. They were ordinary folks, doing a job that fell their way, on their own, almost childishly careless of the awful risks involved." The second half, he continues, "lacks the uniqueness of the soldier-smuggling chapters, but again it is told with an almost banal matter-of-factness that is bitterly convincing." Other critics pointed out that Mrs. Shiber's account of the underground fight which the common people of France are waging against the Germans is an important contribution to our understanding of that country today.

With *Paris—Underground* a best seller and one of the two Book-of-the-Month Club selections for October 1943, Mrs. Shiber is frankly bewildered. She told one interviewer: "I'm not used to getting all this attention. I don't know what to make of it." She is still shy, dislikes parties and crowds, and enjoys movies and the theatre. As yet she has not gotten over the sheer joy of being in a free country and says gratefully: "I am amazed when I hear people complain because they lack small conveniences or comforts such as gasoline or . . . meat. We still have more in America than anywhere else in the world."

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SHIFRIN, ALEKSANDR MIKHAĬLOVICH *See* Werner, M., pseud.

SHIGEMITSU, MAMORU (shing-ə-mi′tsū ma′mōrū) July (?), 1881- Japanese diplomat
Address: Tokyo, Japan

Following a Cabinet shuffle by Premier Hideki Tojo '41 in April 1943, Mamoru Shigemitsu emerged as Japan's new Foreign Minister, succeeding Masayuki Tani, a supporter of the militarists. Tani took Shigemitsu's job as Ambassador to the Japanese puppet Nanking regime. The appointment of Shigemitsu, a former advocate of Japanese cooperation with the United States and Great Britain, was thought by some to indicate a victory of the "moderate" group in Japan's war policy. Others were not so optimistic concerning the change in Foreign Ministers, believing that the shift meant only a temporary bid for time to consolidate gains, and that Shigemitsu could not be counted on to oppose seriously any plans made by the dominant Tokyo militarists. Such proved to be the case.

An able young Japanese official, Mamoru Shigemitsu (called "Shiggy" by American newsmen) had served briefly in the United States soon after the First World War as consul at Portland, Maine. Prior to 1930 he rose from minor to more important diplomatic posts, finally becoming Minister to

China. In 1932, when the Japanese were holding a victory celebration in Shanghai's Hongkew Park, a Korean patriot threw a bomb at a review stand filled with Japanese officials. In the explosion Shigemitsu lost a leg; Admiral Nomura '41, later Ambassador to Washington at the time of Pearl Harbor, lost an eye. As a result of the accident, it is said, Shigemitsu "became sallow and bitter." Then he met a one-legged American author, Ellery Walter, who had so mastered the use of his artificial limb that few suspected he had it. Becoming a friend of Walter's, Shigemitsu learned from him how to use a wooden leg.

Because of his many years in China Shigemitsu became established as an authority on that country. He successfully used this knowledge to further Japan's encroachments upon China. He then became Ambassador to Russia, and in Moscow negotiated settlement (1938) of the famous Russo-Japanese border clash at Changkufeng Hill, which threatened to develop into a full-fledged war. Later, in 1938, he was appointed Ambassador to London, where he made many "useful" acquaintances and for a long time managed to convey the impression that he was opposed to the ambitious, fascist-minded militarists of Japan.

After Japan joined the Axis it was Shigemitsu's difficult task to stress the fact that this did not constitute any reason whatsoever for hostilities between Japan and Great Britain. These assurances Shigemitsu conveyed, early in 1941, in several conferences with Prime Minister Churchill '42. In summary Shigemitsu said to Churchill: "Japan's foreign policy is based on the Three-Power Pact, and Japan will be faithful to her obligations in deference to international honor. But there is no reason why, because of the Three-Power Pact, Japan should go to war with Britain. The Japanese Government seeks to avoid the catastrophe of war and believes that the British Government has the same desire." At the same time in the United States, where feeling against the Japanese had risen considerably higher than in England, Ambassador Nomura was busy giving similar assurances.

In June 1941 Tokyo instructed the London envoy to return home for consultation. (A British Labor M.P. had suggested that he be returned home even before this—for giving information to the Axis.) It was the opinion of British diplomats that he would be succeeded by a new Ambassador. Shigemitsu left for Tokyo via the United States. Accompanied by Takejero Inonu, he arrived on July 1 to spend a fortnight in Washington, conferring with Admiral Nomura and other officials. Germany had just attacked Russia, and it was rumored that Shigemitsu might replace Yôsuke Matsuoka '41 as Foreign Minister. At the time of his visit to the United States Shigemitsu declined to speak specifically on Japanese-American relations. The Japanese seemed divided on the course of the War. It was said that Shigemitsu and his group, as opposed to Matsuoka, wanted Japan to withdraw from South China and open the Pearl and Yangtze Rivers to foreign trade, but to keep her dominant position in North China. Britain, according to Shigemitsu, might be interested in this scheme. At the same time the United States would object to any plan that called for a northward advance or would further concentration of the Japanese Navy in North Pacific waters.

MAMORU SHIGEMITSU

Shigemitsu did not succeed Matsuoka as Foreign Minister. Two days after the Japanese attack on Pearl Harbor he was appointed Ambassador to the Japanese-sponsored Chinese puppet regime at Nanking. With the militarists in full control, Shigemitsu was apparently relegated to the task of "buttering up" the Chinese puppet officials at Nanking by giving them positions of greater governmental authority. While there he signed a series of agreements turning over Japan's concessions and extra-territorial rights in China.

Soviet victories over Germany and the strong Allied offensives in North Africa were said to have been possible factors in the 1943 changes in Japanese war policy. The appointment of Shigemitsu as Foreign Minister was accompanied by five other Cabinet changes, in which "moderate" appointees replaced supporters of Japan's "fire-breathing reactionaries." It was the "moderates" who advocated holding the "west wall" of the Burma-India borders and a "south wall" paralleling New Guinea, but not advancing farther. They contended also that Japan should exploit and pacify occupied China, and avoid aggravating relations with Soviet Russia any further. The ultimate objective was to launch peace offensives against both China and the Western Powers.

Since Shigemitsu's appointment as Foreign Minister came close on the heels of President Roosevelt's '42 disclosure of the execution of eight American aviators captured from Major General Doolittle's '42 raid on Japan in 1942, it was not a very auspicious time for any "peace" maneuvers on Shigemitsu's part. Secretary of State Hull '40 declared on April 22, 1943 that unconditional surrender of Japan was our objective. When asked about the appointment of Shigemitsu as Foreign Minister, "he made it clear that that diplomat's repu-

SHIGEMITSU, MAMORU—*Continued*

tation in the past of being friendly toward the United States and Great Britain would have no effect here." In a speech made in December 1943 marking the second anniversary of the Axis pact, Shigemitsu himself called upon "Japan and Germany to fight through the War to victory."

Shigemitsu, like most Japanese, wears spectacles, but he is said to look more Chinese than Japanese. He has a wife with the name of Kie and a son and daughter. He enjoyed dancing to American jazz before he lost his left leg.

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SHIMAZAKI, TÔSON (shi-mə-zä'kē tō'-sən) Feb. 17, 1872—Aug. (?), 1943 Japanese writer; author of poems, novels, and short stories; awarded the Asahi Prize in 1935 for a two-volume study of the life of the common people of Japan, considered the best literary work of that year.

Obituary

N Y Times p15 Ag 23 '43

SHINWELL, EMANUEL 1884- Labor member of the British House of Commons
Address: h. 70 Beechcroft Rd, London, S. W. 17, England

"I am going to say what I think," Emanuel Shinwell, unofficial leader of the Labor Opposition in the British House of Commons today, once told his constituents. "Criticism is the lifeblood of democracy, and that is what we are fighting for. . . It is a foul slander to suggest that when anybody indulges in criticism of the Government he is playing into the hands of the enemy. If it had not been for criticism we should never have changed the Government; Mr. Churchill '42 would not be Prime Minister, nor would we have succeeded in stimulating the Government on many questions where it was obvious that drastic change is necessary."

Emanuel Shinwell, who is of Polish descent, was born in London in 1884, the son of poor parents. He had to leave school at the age of eleven, and after a few years went to the Clyde, a tough working-class ship building center, in search of work. He was soon active in the trade-union movement, and in 1912 was elected president of the Glasgow Trades Council, an office which he held again from 1916 to 1919. The year 1919 found him chairman of the Forty Hours' Strike Committee, a position which made him a subversive influence in the eyes of Lloyd George's Coalition Government, and as a result he spent five months in prison. Emerging from prison, he became national organizer of the Amalgamated Marine Workers' Union (for which he is still Parliamentary Agent). In this position he fought Havelock Wilson, a highly conservative labor leader who challenged his leadership of the seamen; he assisted the late Ramsay MacDonald in fighting Communist sympathizers; and he also gained such a wide knowledge of every aspect of the shipping problem that he can best almost anyone in Commons in a debate on the subject.

After serving as a member of the Glasgow City Council, in 1922 Shinwell was first elected to Parliament as Labor member from Linlithgow. In 1924 he lost his seat in Commons, but Ramsay MacDonald rewarded him for his services by making him Parliamentary Secretary to the Department of Mines in the first Labor Government. He sat in Commons again from 1928 to 1931, and in the second Labor Government he served as Financial Secretary of the War Office from 1929 to 1930 and again as Parliamentary Secretary to the Department of Mines from 1930 to 1931. Then in 1931 he refused to take a post in MacDonald's National Government, whose formation he regarded as a betrayal of Labor, and in consequence spent four more years without a seat in Commons.

He had a brilliant revenge, however. In 1935 he went up to MacDonald's own constituency, the Seaham Constituency of Durham, and contested the former Labor Party chieftain's seat. The battle was vigorous and bitter, but the workers (mainly miners) had seen four years of the National Government's "economy," and Shinwell won by a majority of more than 20,000. After the contest, which MacDonald described as "a tremendously keen one and a filthy one as well," the former Prime Minister announced: "All I want is sleep, and still more sleep. My energies are absolutely spent up." He left Seaham after the last meeting, not even staying there to hear the results of the election, and never set foot again in what has been Shinwell's constituency ever since.

Shinwell has not been particularly popular with the leadership of the Labor Party, although in 1942 he was serving as chairman of the Central Committee for Reconstruction appointed by the National Executive of the Party. In Patricia Strauss' words, the Labor movement "always distrusts 'clever' people," and Shinwell is also unpopular "because in personal conversation, in passing contacts in the corridors of the House, he is almost certain to give a brisk or insulting answer to any remark a colleague may make." He had the reputation of being the rudest man in Parliament until the election of Sir James Grigg '42 to Commons in April 1942. In 1938 Shinwell was attacking the Government's policy on the Spanish War when in the middle of the speech a Conservative M. P. arose and shouted: "Go back to Poland!" Shinwell, interpreting this as a slur on his Jewish father, walked across the floor of the House and slapped his interrupter in the face. ("This is an example of what may happen if the Socialists get in," was the Conservative's reaction.) Both men later apologized to each other and to the House, but Lady Astor '40 still makes similar remarks to Shinwell "with physical impunity," although she may interpret his political notions as a personal slap in the face.

Writing in May 1937 in the *Labour Monthly,* Shinwell, as an advocate of collective security, denounced the National Government for its past blunders and its existing foreign and domestic policies and suggested that, if war occurred, Laborites must effect a change in the Government of their country in order to weaken the power of capitalism and destroy Fascism of both foreign and domestic varieties. Shortly before the outbreak of the Second World War, when charged with being rude and sneering to his fellow M. P.'s he announced: "I am not in politics to whisper sweet nothings into the ears of my rival politicians, nor to be always pleasant, affable, and courteous to those responsible for the parlous condition of the people of this country." After the declaration of War he criticized Churchill as well as Chamberlain, in December 1939 attempting to prove to Commons that England had no more than 10,000,000 tons of effective shipping, while Churchill had informed Commons that the amount was nearly twice as large. In May 1940, with Chamberlain's Government just fallen, he refused an invitation to join Churchill's Government: he would support the Prime Minister, but he did not wish to be a prisoner of the Tories, without power to criticize. He calls the Cabinet "Winston's Beauty Parlor."

Having preserved his freedom to criticize, he took full advantage of it. In November 1940 he told the House: "Unless we can with speed and with the utmost efficiency reorganize our resources . . . victory may be beyond our grasp." He denounced the Government's "exaggerated optimism" and inconsistent announcements on industrial production; he announced that shipping losses were so "ominous" that the Admiralty's shipbuilding program was insignificant in comparison; he complained that labor was not being transferred to the most useful work and that in an emergency, when compulsion was necessary, the Government relied solely on appeals to patriotism. By June 1941 he was even more convinced that Britain's unnecessarily lagging production accounted for her war reverses, and told a Labor Party conference: "The wisest course is to bring the whole of our industrial effort under State direction and control." As for Churchill, he took too much upon his own shoulders, Shinwell believed. In August 1941 he spoke bitterly: "He wants to be Prime Minister and everything else. There is no room in this country for dictators. Our task is to fight dictatorship, not encourage it." In October 1941 he rose to demand a debate on the subject of Britain's aid to Russia. Replied Churchill: "The honorable gentleman should not suppose that he has a monopoly of anxiety in these matters. I do not see any reason at all for an early debate. . ."

The most heated battle between Shinwell and government spokesmen, however, did not take place until November 1941, when he led an attack in Commons on Churchill's war policies. He publicly doubted Lord Moyne's contention that an invasion of western Europe would be "suicidal," and announced that if recent claims that the British-Russian air strength surpassed that of the Nazis were true, "our failure to take the initiative is indefensible." He asked if the defense of Britain's eastern empire represented the Government's idea of a second front, and if so, was this strategy approved by the Russian Government? He didn't go so far, he said, as to accuse Churchill and some other Government leaders of "harboring subversive thoughts" about the Russian ally, but "we are not so sure of all the others."

EMANUEL SHINWELL

This attack, of course, brought a heated reply from A. V. Alexander '40, First Lord of the Admiralty, as the Government's spokesman. Alexander called Shinwell a "self-appointed critic who prefers to receive the applause of the less-informed among the multitude rather than to work in self-imposed discipline and silence," and said: "Mr. Shinwell finds more and more difficulty in making numerous speeches in which he must always prove the Government wrong or lose his publicity, and he must find arguments or language that will enable him to assert he was never wrong, whatever changes or chances this war may bring."

All through 1942 Shinwell continued to call for a thoroughgoing political overhauling in England. In an article published in December 1941, "Design for Victory," he had written: "It will come as a surprise to certain political Rip van Winkles to be told that the present-day trend of social and economic thinking is toward the Left. . . The effect of the Russian resistance to Nazi aggression on political thinking in this country is very great. . . We cannot afford to entrust any administrative task to those who frown heavily at the mere mention of an economic as well as a political democracy for this country." In January 1942 he told Commons that Britain had been "caught napping in every theatre of war" up to then; that the British Empire was

SHINWELL, EMANUEL—*Continued*

breaking up before their eyes, "yet the men responsible remain in power and we have no guarantee that worse will not befall us." On May 26, at the forty-first annual convention of the Labor Party, he declared that the War must be won not only in order to defeat Hitler '42 and his accomplices but also in order to see that capitalism is no longer firmly entrenched. On July 4, explaining the Libyan defeat, he told a Birmingham audience that Britain had "declined to abandon vested interests and refused to do what will have to be done before victory is gained . . . abandon private enterprise." As for military matters, he continued to call for an immediate second front in Western Europe, and in July 1942 reentered the shipping situation with rolled-up sleeves by a declaration that British shipbuilders had "mucked up" production by insisting on types of ships with the greatest post-War commercial value. After the Allied invasion of North Africa in November 1942 he criticized developments there—the Allies' support of Darlan '41 and other ex-Vichyites. In the summer of 1943 he expressed his alarm at the growing might of the American merchant marine, and his fear that Britain might not be able to compete with American shipping after the War.

This truculent Laborite whom Patricia Strauss describes as "one of the cleverest and sharpest debaters in the House" is, according to Johannes Steel '41, "a man of solid build, cleanshaven, dark-complexioned, with plain, rugged, but strong features." He receives more mail than any other man in Commons, and his working-class constituents are firmly behind him. "If 'Manny' took any other line we'd kick him out," said one.

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SIKORSKI, WLADYSLAW (si-kōr′skē vwä-dis′swäf) May 20, 1881—July 4, 1943 Premier of the Polish Government-in-Exile; former Premier of Poland; author of many books and articles; killed in a plane crash with his daughter and military leaders; general, veteran of the First World War; see sketch 1940 Yearbook.

Obituary

N Y Times p3 Jl 6 '43 pors

SILES, HERNANDO 1882—Nov. 23, 1942 President of Bolivia from 1926 to 1930 and Bolivian Ambassador to Peru at the time of his death; held a number of important government positions.

Obituary

N Y Times p25 N 24 '42 por

SIMKHOVITCH, MARY (MELINDA) K(INGSBURY) (sim-kō′vich) Sept. 8, 1867- Social worker; author

Address: b. Greenwich House, 27 Barrow St, New York City

In November 1942 Greenwich House celebrated its fortieth anniversary as the social and cultural center of Greenwich Village in New York City. On that occasion Marshall Field '41 said of Mary Simkhovitch, director and one of the founders of the settlement: "Mrs. Simkhovitch may not have been the first, but no one was quicker than she to grasp that the Lady Bountiful approach to social problems would be found wanting. As she has pointed out, no permanent changes are likely to result when social improvements are taken by one class on behalf of another. For lasting gain the participation of all concerned is necessary." For more than forty years Mrs. Simkhovitch has lived up to her ideal of helping her neighbors by living among them and by participating in the life of the community in which she is working.

Mary Melinda Kingsbury was born in Chestnut Hill, Massachusetts, the daughter of Colonel Isaac F. and Laura D. (Holmes) Kingsbury. "My mother was primarily an intellectual person," Mrs. Simkhovitch wrote in her autobiographical *Neighborhood* (1938). "Domestic duties worried rather than interested her." Mrs. Kingsbury had been an outstanding student and a successful teacher when she was married to Colonel Kingsbury during one of his furloughs from duty in the United States Army at the time of the Civil War. After the War the Kingsburys settled down in Chestnut Hill, Colonel Kingsbury to work in the Customs House and later in the State House, and Mrs. Kingsbury to raise a family and to write and to study. ("All the events of our family life," Mrs. Simkhovitch recalls, "were celebrated by my mother's verses. . . Indeed, only three days before her death at ninety-four she thanked in verse a friend who had sent her flowers. Widely read in many languages, she exemplified the old literary culture now passing away and indeed deprecated by a generation too engrossed in the violent passions of world conflict to sympathize with the detachment of more innocent years.")

Mrs. Simkhovitch remembers her early schooling as "uneventful, though disciplinary incidents left their impress." She was a serious student and found in her high school an "air of solid study and intellectual excitement." Music and singing were taught her by her grandmother, and when an Episcopal Church was organized in Chestnut Hill, Mary Kingsbury became the organist.

Because of their successful holdings in real estate, the Kingsburys were well-to-do and Mary Kingsbury "went to college by the road of the unearned increment." When she was ready for college, however, she had no desire to go far from home. She enrolled in Boston University, which was but seven miles away.

Comparative philology was Miss Kingsbury's chief subject in college, and her commencement essay was on the supine in "u" as a dative. She believes it is sounder to choose teachers rather than subjects. "It doesn't make much difference what one learns, for any one subject leads to all others. Interest and thoroughness are more important than subject matter." When she found a teacher whose lectures interested her, she took all his courses, whether they were Latin, Sanskrit, or German. Among the influences which affected her most strongly at this time Mrs. Simkhovitch recalls the Brotherhood of the Carpenter, a congregation ministered to by the Reverend W. D. P. Bliss, most widely known as the editor of the *Encyclopedia of Social Reform*; Denison House, a center for union activity and open forums; and St. Augustine's Chapel, a church for Negroes. Miss Kingsbury played the organ for St. Augustine's and supervised a club of girls. These activities gave her a chance to know Negroes well and to learn that the primitive and unsanitary dwellings in the Negro slum district were owned by upstanding members of Boston's exclusive churches. After a time her interests shifted from classical literature to social studies, but in those days there was not much college work available along such lines. She was active in Kappa Kappa Gamma, a social sorority, and she was elected to membership in the honor society, Phi Beta Kappa.

In 1890 Mary Kingsbury was graduated from Boston University with the B. A. degree and she accepted a position as Latin teacher in the Somerville (Massachusetts) High School. She relates that she lacked the patience for correcting papers and spending time on backward students and that finally, after teaching for two years, she decided to resume her education. She went to Radcliffe College for graduate study (1892).

After the co-educational liberal atmosphere at Boston University, Miss Kingsbury found Radcliffe "rather restrained and narrow." Here she studied medieval history, philosophy, sociology, and similar subjects. At the end of her year's study she was offered a scholarship by the Women's Educational and Industrial Union for further study in Berlin.

Mrs. Kingsbury accompanied her daughter abroad, since "girls were not free then to take trips by themselves," and they spent the first summer in Eisenach and Weimar while Mary Kingsbury turned her knowledge of German "from a reading acquaintance into conversational ease." She studied sociology, economics, philosophy, and political science at the University, and between terms, with her mother and a few friends, she visited Italy. After the last semester they went to Paris and to London. Mrs. Kingsbury returned home, but her daughter, with new-found friends, remained in London for "the last great International Socialist Trade Union Congress."

On her return from Europe, Miss Kingsbury enrolled in graduate courses at Columbia University. She continued her studies in sociology, economics, and history, but she was growing more and more interested in the practical application of her theories, and in 1898 she became a settlement worker at the College Settlement on Rivington Street in New York City.

In order to acquire background for her new work, Miss Kingsbury read the works of Karl Emil Franzos and the stories of Abraham Cahan. She familiarized herself with the Yiddish language and, after a short apprenticeship, she was placed in charge of the house. She became interested in the social ideas discussed in the neighborhood at the time and formed a Sunday evening economics club. She was also the author of a pamphlet about Socialist Activities on the Lower East Side in New York City.

Arni

MARY K. SIMKHOVITCH

After a year with the College Settlement Miss Kingsbury moved to the Friendly Aid House on East Thirty-Fourth Street. In January 1899 she was married to Vladimir Gregorievitch Simkhovitch, whom she had met in Berlin. He had taken his doctorate at Halle and then had come to America in August 1898. After completing work at Cornell University as a Foreign Fellow, he returned to New York to accept a position with Columbia University, where he has been ever since. (Vladimir Simkhovitch is the author of a number of books, including *Marxism versus Socialism* [1923] and *Toward the Understanding of Jesus and Other Historical Studies* [1921].)

At the Friendly Aid House Mrs. Simkhovitch soon discovered that she was at variance with the principles on which the house was founded. The directors looked upon the project "as a philanthropy rather than a social movement; as a mode of altruism for the church members rather than an attempt at social understanding and a cooperative effort for social betterment." In 1901 she embarked on a new enterprise "founded on the principles in which we believed and endorsed by some of our friends in New York who were so generous as to have confidence in us and our ideas. Thus Greenwich House came into being."

The new organization was called the Cooperative Social Settlement Society, and the members included Henry C. Potter, then bishop of the Episcopal Diocese of New York; Eugene Philbin, a prominent Roman Catholic layman; Carl Schurz; Jacob Riis; Felix Adler; Robert Fulton Cutting; and Mrs. Simkhovitch.

(Continued next page)

SIMKHOVITCH, MARY K.—*Continued*

Greenwich House was first a group of buildings on Jones Street in New York City's Greenwich Village. In 1917 it moved into its new building on Barrow Street. At first the settlement paid its own way. The workers took no salaries (except a kindergartner who was paid $400 a year), and the first year's expenses, which came to $2,800, were met by the founders. In time, however, the settlement drew the interest and help of local philanthropy, the first donation coming from the elder Mrs. J. Pierpont Morgan. In 1909 the music school was started to increase the neighborhood's cultural opportunities.

As head of Greenwich House Mrs. Simkhovitch founded the Greenwich Village Cultural Association, and Greenwich House became a cultural as well as a social center for the neighborhood, offering art workshops, cultural courses, and clubs of various kinds. The settlement was active in agitating for better housing and health laws. It secured free baths and libraries for the neighborhood and cooperated with other social improvement agencies. Many persons who later rose to public prominence were active in Greenwich House. In 1942, at the House's fortieth anniversary tea, Mrs. Frances Perkins '40 remarked that she had seen "New York through Greenwich House." In his congratulatory telegram President Roosevelt '42 remembered his mother's interest in the work of the settlement.

Although Mrs. Simkhovitch has been active in politics, she believes that a settlement should be completely non-partisan and non-sectarian. "The reformer and the settlement worker," she wrote, "look at life from two different angles. The reformer, the missionary, the dogmatist of any kind, religious, political, or economic, is valuable and necessary. But for the settlement the primary object is to understand the situations that arise, and by constant association so to get the slant of the neighbors that when opportunity for change comes there will be a genuine comprehension of what is desirable and possible. It is this attitude which has often kept the settlement from taking sides in political campaigns."

In 1928 Mrs. Simkhovitch was herself active in support of Alfred E. Smith's campaign for the Presidency, however. In an article in *The Nation* she described the Democratic candidate as able, honest, and liberal. She has also favored the New Deal and has consistently described herself as a liberal. "Liberalism," she has written, "the middle of the road, is supposed to be fast disappearing. And in its place are the forces of Fascism and Communism, the dogma of intolerance, propagandist in spirit, suppressing inquiring criticism or the experience of opposition in any form. Liberalism is now pictured as a weak, uncertain course, incapable of decision and with no chance of a future. But if the spirit of liberalism is the attempt to understand the complexity of our times and step by step to effect change, rebuilding on the basis of factual knowledge and in the light of new desires, then liberalism, notwithstanding the prophets of today, is the only road possible for adult men and women who see the destruction that necessarily takes place in the train of revolution and want to avoid that waste. But this liberal road is not possible unless education, social legislation, and labor organization can overtake social need."

Mrs. Simkhovitch has written many articles on public housing and on various other social and economic problems, and she is the author of several books. The first, *Settlement Primer*, a handbook for neighborhood workers, has gone through several editions and revisions. In 1917 *The City Worker's World in America* appeared. In it she described "simply and briefly the main facts concerning the life of the industrial population of an American city." Well received, the book was found to be "trenchant", "objective", "enlightening and suggestive," and replete with "imagination and fervor."

In 1938 *Neighborhood* appeared, "a book which takes its place with Jane Addams' *Twenty Years at Hull-house* and Lillian Wald's *Windows on Henry Street*." In this book Mrs. Simkhovitch tells the story of her life and the story of Greenwich House. The earlier chapters of the book appealed particularly to the "lovers of old Boston," the later ones to those who feel nostalgic for old New York, especially the early days of Greenwich Village. Beyond her reminiscences, however, Mrs. Simkhovitch describes the social experiment that was Greenwich House "simply and unpretentiously," although in "distinguished" style. "To read this book," R. G. Fuller wrote in the *Saturday Review of Literature*, "is an invitation to the living of a more complete life and an impulsion toward it."

Mrs. Simkhovitch is also the author of a slim book, *Group Life*, published in 1940. In 1942 she collaborated with Elizabeth Ogg on *Quicksand; the Way of Life in the Slums*, a small but amply illustrated book describing and illustrating the kind of backgrounds which breed crime and disease in large cities.

Mr. and Mrs. Simkhovitch have one daughter, Helena (Mrs. Frank Didisheim). Their son, Stephen, is deceased. In 1908 they bought a 300-acre farm in New Jersey which they called Orlanova in memory of the Orla in Russia where Vladimir Simkhovitch spent his childhood. Until 1925 they spent their week ends there. Mr. Simkhovitch supervised the farm and started the first local branch of the Dairymen's League. Since they sold Orlanova, the Simkhovitches have spent their summers in Maine, where Mr. Simkhovitch's delphiniums "draw visitors from far away." Mrs. Simkhovitch has been described as "tall and stately." She has gray hair, blue eyes, and a fair complexion. Her hobby is music. Besides indulging in horticulture her husband collects Chinese paintings, masterpieces of the T'and and Sung periods.

Mrs. Simkhovitch has been active in civilian defense work since the United States entered the Second World War, and is utilizing both her personal efforts and the facilities of Greenwich House in the defense activities of the community. Speaking at a city-wide rally of the Junior Auxiliary Members of the American Women's Volunteer Service, she declared that every young person not of military age ought to find a place in war work on the home front. Mrs. Simkhovitch has also been a member of the New York City Housing Authority since its inception. She is president of the National Public Housing Conference and a member of its Board of Social Welfare.

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SIMONDS, G(UY) G. 1903- Canadian Army officer

Address: b. Ministry of War, Ottawa, Ontario, Canada; h. Winnipeg, Canada

The youngest commander of his rank in the Canadian Army is Major General G. G. Simonds (formerly in charge of the Canadian forces in the Mediterranean area, including Sicily, and of the invasion of Italy), who was recently transferred to the command of a Canadian armored division. It was in 1941 that the late Lieutenant General Andrew G. L. McNaughton '42, then commander of all the Canadian forces, picked "keen, slender Guy Simonds" as the coming man of the Canadian Army. His has been the honor of leading Canadian troops in the "first major operations in which the Canadian Army has taken part." Said Prime Minister W. L. Mackenzie King '40: "The Canadian people have every reason to rejoice at the results so far achieved."

The young major general was born at Ixworth Abbey, Bury St. Edmunds, England, in 1903. He received his early education at Ashbury College, Ottawa, and subsequently attended the Royal Military College at Kingston, Ontario, from which he was graduated with honors in 1925. He was first commissioned as a lieutenant in the Royal Canadian Horse Artillery in June 1925.

In 1932 Simonds attended the Gunnery Staff Course in England and was, for one year, gunnery instructor at the School of Artillery at Kingston. He then returned to England to the Staff College at Camberley, with subsequent attachments at Sandhurst and Woolwich. On his return to Canada he served as instructor in tactics at the Royal Military College from April 1938 to September 1939.

Appointed general staff officer, 2nd grade, of a Canadian division in October 1939, he went overseas with the first contingent and was promoted to lieutenant colonel. In July 1940 he was appointed to command a field regiment of the Royal Canadian Artillery. In December of that year he was detailed as commandant of the first Canadian junior war staff course held in England; six months later he was appointed general staff officer, 1st grade, of a Canadian division.

Simonds became a brigadier general, appointed to the headquarters of the 1st Canadian Corps, in August 1941, and held this position until July 1942. He was then selected for special operational duties in connection with which he won the recommendation of the highest authorities in the Navy, Army, and Air Forces, and in recognition of which he was awarded the C. B. E. in January 1943.

Canadian Army

MAJ. GEN. G. G. SIMONDS

While on his special operational duties he visited Canada for a short period, and on returning overseas was appointed commander of a Canadian Infantry Brigade. In January 1943 he was appointed brigadier, general staff, at the headquarters of the 1st Canadian Army. As a brigadier he went to North Africa, and commanded at the battle of the Mareth Line and the fall of Sfax in Tunisia. Then he was recalled to Great Britain and made a major general and divisional commander.

When the Sicilian Campaign was under way General Simonds led his Canadian troops just west of the hard-fighting Britons. They found themselves up against the remnants of the Germans' 15th Armored Division, which had retreated across Sicily and joined the Göring '41 Division. But the Germans were already showing signs of defeat, being short of tanks, fuel, and even of land mines for demolition. After brief opposition General Simonds and his Canadians moved on, to share honors with the British and Americans in a swift conquest. In November 1943 Simonds was named commander of a Canadian armored division, giving rise to unofficial speculation that more Canadians might move from Britain into the Mediterranean theatre.

Major General Simonds is married and the father of two children, Ruth and Charles. His family lives in Winnipeg. "He has few friends, but he is ahead, not merely abreast, of the latest in tactics, strategy, and equipment. He rarely laughs. A story that convulses the officers' mess barely lifts his eyebrow. But he inspires confidence." The General bears a striking resemblance to Montgomery '42 of the 8th Army, who is a close friend of his.

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N Y Times p5 Jl 18 '43

SINATRA, FRANK (si-nä'trə) Dec. 12, 1917- Singer

Address: b. 1619 Broadway, New York City; h. 220 Lawrence Ave, Hasbrouck Heights, N. J.

FRANK SINATRA

Catapulting to almost sensational fame and fortune in little more than two years, young Frank Sinatra, crooner, has, his admirers consider, wrested the title of most popular vocalist away from Bing Crosby['41], holder of the crown for so many years that it was considered to be a permanent Crosby prerequisite. The idol of thousands of adolescent females, "pint-sized, pop-eyed" Sinatra gets mobbed by semi-hysterical audiences, and receives at least six proposals each week in his fan mail (which averages from 2,500 to 3,000 letters a week). Mrs. Sinatra, who answers all her husband's fan mail, replies to these letters: "Rejected—with thanks."

Frank Sinatra was born in Hoboken, New Jersey, on December 12, 1917, the son of Martin and Natalie (Garavanti) Sinatra, both of Italian ancestry. His father was and still is a member of the Hoboken fire department. Frank's childhood was uneventful: "I was just an average kid," he says. He began singing when he was attending Hoboken's Demarest High School and used to book bands for the school dances, which gave him the prerogative of stepping up on the bandstand and crooning whenever he wished, a privilege of which he frequently availed himself. When his father got him a position on the Jersey *Journal* he stopped singing for a time to work as a cub sports reporter. He also took some engineering courses at the Stevens Institute of Technology in Hoboken.

Sinatra had given up the idea of becoming a professional singer until the day in 1933 when he took his fiancée, Nancy Barbato, to a Jersey City vaudeville house to see Bing Crosby, who was making a personal appearance there. "The Groaner," wrote Harry Henderson and Sam Shaw, "knocked Frankie for a loop, and he quit the next morning 'to become a singer.'" Confident of himself, even though he couldn't and still can't read a note of music (his voice training has been "strictly self-inflicted"), the youth immediately took steps to achieve his ambition.

For a while Sinatra sang with the various amateur units in vogue at the time; then in 1937 he appeared on a Major Bowes['41] amateur program. Successful, he subsequently toured with one of the Bowes units. Dissatisfied for some reason or other, he left the show in California and returned to New Jersey, where he took on sustaining programs at five local radio stations. By 1939 he was singing on eighteen different radio shows on various local stations, without financial remuneration except for the 70¢ weekly which the Mutual Broadcasting Company kindly allowed him for carfare. The reason for his working sixteen hours a day for nothing was not philanthropy, nor even the desire to disseminate culture, but the certainty that if he sang often enough someone important was bound to hear him and recognize his talent. No one, however, seemed to have heard his early morning warblings except the song pluggers. Finally he gave up the broadcasts and accepted a position as headwaiter and master of ceremonies at the Rustic Cabin, a small New Jersey roadhouse in the neighborhood of his home. His salary was only $15 a week, but he received as much radio time as he had had on the sustainers. Early in 1939 his salary was raised to $25 a week, and on February 4 he was married to Miss Barbato.

A trumpeter in Benny Goodman's['42] band heard Sinatra's singing at last, and got in touch with the crooner. The trumpeter, a young man named Harry James['43], had always hoped to organize a band of his own, and he told Sinatra that when he did he would give him a job. Some time elapsed, however, before he could keep his promise. Sinatra lost his job with the roadhouse and decided to give up his vocal ambitions and return to sportswriting. In June 1939, two days before Sinatra was to leave his job, Harry James appeared. He had finally organized his own band and he now signed Sinatra to a two-year contract at $75 a week. After six months as featured vocalist with James, Sinatra got a release from his contract and signed up with Tommy Dorsey['42], another bandleader, then more successful than James.

Up to the time of his joining Dorsey's band, Sinatra had merely crooned like many other popular vocalists. Dorsey's success as a bandleader, the young singer noticed, had come from his unusual method of phrasing with his horn. "I figured if he could do that phrasing with his horn," he says, "I could do it with my voice." He could and did, and this, according to Henderson and Shaw, "is Frankie's success secret. . . He ties the phrases together with moans." "With long study he learned," wrote George Frazier, "the trick of breathing in the middle of a note with his mouth open, which gave him the extraordinary ability to preserve the continuity of a lyric without breaking it for a detectable breath."

Sinatra toured and played with Dorsey's band for almost three and one-half years, having few chances to see his family in the meantime. "Tommy taught me almost everything I know about singing," he declares. "He was my real education." With Dorsey, Sinatra's popularity began to grow, but the singer realized that, although a featured vocalist, as a mere member of "the Dorsey three-ring circus" he could not go as far as he wanted. In the fall of 1942 he therefore left Dorsey and started out on his own.

Sinatra's first solo engagement, at the New York Paramount Theatre, broke all records at that theatre: he remained longer than any one performer had ever stayed before. In January 1942 he returned to the radio with *Songs by Sinatra*, his own five-a-week sustaining program. The following month he became the singing star of Lucky Strike's *Your Hit Parade* at $1,000 a week. He won both the *Metronome* and *Downbeat* polls for best popular vocalist for two consecutive years. In addition to his radio work he appeared at the Riobamba, a New York night club, starting at a salary of $800 weekly and rising to $1,500. He continued his rise right into the Wedgewood Room of New York's Waldorf-Astoria.

In the summer of 1943 Sinatra made his debut as a screen star in *Higher and Higher*. (He had appeared in *Reveille for Beverly* the season before, but only to sing one number.) Apparently Paramount was pleased with the public's reception when the picture was released late that year, for they revised his contract to read "a seven-year optional with salary increase." Sinatra's second film was planned for production early in 1944, and was fairly sure to come off as scheduled, for the singer emerged with a 4-F rating—due to a punctured ear drum—when he reported for induction into the Army in December 1943. Although Sinatra pronounced himself "unhappy about it because I've been bragging to friends that I'd get through; I wanted to be a Marine," it was certain that many others were happy about that puncture. For one thing, Sinatra was slated for a CBS Program starting January 5 and sponsored by the Lever Brothers. He also planned to continue on *Your Hit Parade*.

Sinatra used to "pay his bookers a stiff commission. His press agent came in for another cut. His arrangements, which he paid for himself, were made by high-priced Axel Stordahl, who infuriated Dorsey by leaving him after seven years to work for Sinatra. In addition to these more-or-less routine expenses, he faced the prospect of forking over thirty-three and one-third per cent of his earnings to Dorsey, an old horse trader, and ten per cent to Leonard Vannerson, Dorsey's personal manager. Sinatra, who felt that Dorsey was putting the bite on him a little too tightly, had his lawyers seek an adjustment." In August 1943 Music Corporation of America bought out Dorsey and Vannerson for $60,000, and so "The Voice" began really profiting by his popularity. In 1944 he anticipated earnings of from $5,000 to $6,000 a week from the radio show that was to begin January 5; around $250,000 from motion pictures; and $150,000 from record royalties. (The young singer's popularity combined with the recent Petrillo '40 ban on recordings even resulted in the revival of some of his old recordings, made when he was unknown.) In late 1943, in his personal appearance tour of eastern key cities, he was guaranteed $15,000 against fifty per cent of the gross. In one week in Boston alone he earned $30,000.

"God's gift to the girls," write male reviewers concerning Sinatra, "has what you and I haven't got, and the girls fasten on him with a sigh that makes him famous." His voice, critics say, is good, but not very good. "The trick of his success is in timing the phrasing of the lyrics to give the music additional feeling and meaning. Sometimes it amounts only to a tour de force, but an effective one." The secret of his phenomenal success, however, seems inexplicable to most observers. What his voice does to women, someone is said to have remarked, is immoral. "Amateur psychiatrists," writes Frazier, "who have attempted to explain Sinatra's popularity invariably arrive at widely divergent conclusions. Some insist that it is a manifestation of wartime degeneracy; others, that it is a product of the maternal instinct which his voice arouses in women." He sings in "a come-hither, breathless voice and . . . as he whispers the lyrics, he fondles his wedding ring, and his eyes grow misty." Much of his success, students of popular singing agree, comes from his complete sincerity. "He has the ability to believe implicitly the rhythmic goo he sings."

Sinatra has a house in Hasbrouck Heights, New Jersey, where he lives with his wife and their infant daughter Nancy Sandra. He has no political affiliations and is a Catholic. Outside of singing, his favorite passions are prize fighting, followed by golf and baseball. His two greatest friends are a heavyweight, Tami Muriello, and his trainer, who "put ten pounds on the half-pint Sinatra frame." The young man has always boxed since his early days with the Hoboken back-alley gang. He would rather be a championship prize fighter than anything else in the world, and, in the opinion of his fighter friends, would make a good lightweight. Sinatra has a record of numerous impromptu knockouts, including the flattening of three inebriated gentlemen who made uncomplimentary references to some of Dorsey's guests at a party, and Dorsey's drummer, who angered the young singer by his rudeness to autograph seekers. Sinatra, on the contrary, loves his fans. "He realizes that he owes his popularity to the kids and he goes to endless bother to keep them on his side."

Sinatra is slight (138 pounds), boyish-looking, and appears smaller than his five feet ten inches. Gaunt, hollow-cheeked, and sunken-eyed, he looks, he says himself, "hungry." His ears are too large and his neck is scarred. All this endears him to his admirers. He feels that his attraction for adolescents lies in the fact that he resembles them physically. "I wear bow ties, sport jackets, and sweaters, and kids like 'em. I'm their type." He looks, remarks Frazier, like nothing so much as he looks like a Frank Sinatra fan. His vocabulary resembles that of his admirers, too. He constantly describes people or things, Frazier re-

SINATRA, FRANK—*Continued*

ports, as being "*so* terrific" or "*so* sensational," and a band or song that excites him is "solid." He has written the lyrics for a hit tune, *This Love of Mine*, and a book, *Tips on Popular Singing.*

"The kid," wrote Joe Schoenfeld in *Variety*, "is a true trouper." His friends and colleagues call him "Angles," another source reports, because he carefully calculates the steps to success. His personal appearance is planned—he staggers sleepily when he walks on stage; his suit seems a little too large; his hair is slightly mussed. Girls crowd the front rows because, it is said, he smiles at each one. "I am," says Sinatra, "a bedroom singer."

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SITGREAVES, BEVERLEY Apr. 17, 1867—July 14, 1943 Actress on American and European stages for half a century; first American actress to play a leading role in the Théâtre Anglais in Paris; appeared in Sarah Bernhardt's company; retired from stage to become a dramatic coach.

Obituary

N Y Times p21 Jl 15 '43 por

SKOURAS, SPYROS P(ANAGIOTES) (skū'räs spē'rôs) Mar. 28, 1893- Motion-picture executive; philanthropist

Address: b. Twentieth Century-Fox Film Corp, 444 W. 56th St, New York City; h. Mamaroneck, N. Y.

When Lincoln MacVeagh '41, former American Ambassador to Greece, returned to the United States in the summer of 1941 he reported that the spirit of Greece was "magnificent" and that the people were "defeated but unconquered." He also spoke, however, of a food situation that was appalling; of famine and disease that were spreading throughout every province because of the systematic looting and pillaging of foodstuffs and medicines by the victorious Germans and Italians. Unless, he warned, immediate efforts were made to send food to Greece, the entire population faced eventual extermination by starvation.

That plea for help did not fall on deaf ears in the United States. Aid was furnished which resulted in reducing by two thirds the appalling death rate during the winter of 1941 to 1942. By early 1943 more than 110,000 tons of foodstuffs, exclusive of medicines, had been shipped from this hemisphere to starving Greece, and, as a consequence, three million Greeks now look to the United States and the Greek War Relief Association for their daily food ration. Before the food could be sent difficult negotiations had to be undertaken. An official of the Association explained: "The German Government has promised not to touch it. The Italian Government has promised not to sink it. And the British Government has promised not to intercept it."

The man who brought about "this miracle of international humanitarianism" in the midst of a world at war is Spyros Panagiotes Skouras, president of the Greek War Relief Association, Incorporated, and president of Twentieth Century-Fox Film Corporation. On March 28, 1893 he was born in a small village, Skourahorian, on the shore of the Ionian Sea in Greece, one of five boys and five girls, children of Panagiotes Skouras. His father was a sheepherder, and the boys helped him. Spyros, fired with ambition, was not content with his position in life. When he was fifteen he began to study for the priesthood in Patras, and to earn a meager living by working as a journalist every morning. In the afternoons he studied English and accounting. In the evenings he attended a school of theology. The brothers saved every penny they could earn in order to send Charles, the oldest, to America. They felt that their towering ambitions could only be satisfied in the United States.

Charles sailed in 1907. As soon as he had saved the price of a steamship ticket (it took him three years), he sent for Spyros, and two years later both brothers had saved enough to bring over a younger brother, George. Another brother, Dimitrios, now dead, divided his time between the United States and Greece.

Spyros met his brother in St. Louis, Missouri and immediately began work as a busboy in the old Planter's Hotel there. Before the boy was given the job by the head barman, also an adopted son of America, he had to promise that he would learn the words of the *Star-Spangled Banner*. Together every morning at 6 a. m., both he and the barman sang the national anthem, with heartfelt thanks, says Skouras, that they were in a bright land of opportunity where each man could rise to wealth and position if he worked hard. Spyros followed his own counsel and worked hard at the hotel every day, saved as much money as he could, and spent his spare time in the evenings learning English, business methods, and business law at Jones Commercial College in St. Louis.

In 1914 the Skouras brothers heard that three compatriots of theirs were building a "nickelodeon," but were short of money to complete it. The brothers sensed that the youthful and rather disreputable motion-picture industry had a glowing future. Between them, Spyros and Charles had saved close to $4,000. With this sum they took over the theatre, calling it "Olympia" after Mount Olympus near their home town in Greece. From 1915 to 1917 they operated the small motion-picture house at a profit, then Spyros and his brother George left to join the United States Air Force training center in Texas, leaving Charles to look after the business.

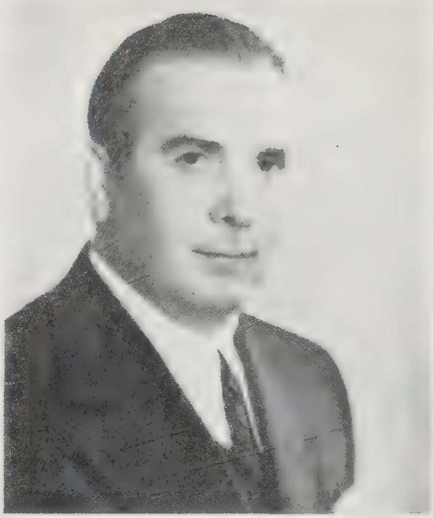
Honorably discharged from the Air Force in 1919 (he did not see overseas action), Spyros returned to St. Louis, where he began to expand his theatre interests. By 1926 he controlled thirty-seven theatres in St. Louis and also, in collaboration with Paramount Publix, a large number of houses in Kansas City and Indianapolis. At one time the former sheepherder from Greece borrowed $150,000 to meet stiff competition from other picture theatre operators. All this time he studied motion-picture finance, real-estate values, and theatre operation.

His St. Louis theatres, always very successful, attracted the attention of Warner Brothers, who bought his holdings. It was the beginning of a special phase of motion-picture operation—the rise of huge film circuits and the purchase of motion-picture theatres by film producers, who increased their profits by showing their own films in their own theatres. Skouras persuaded Warner Brothers to take over the First National Film Company, a venture which greatly aided Warner Brothers' future progress. Skouras remained with Warners' as general manager of the theatre circuit.

When in 1931 he saw an opportunity to enlarge his motion-picture interests, Skouras left Warner Brothers and joined Paramount as president of a subsidiary formed to operate all Paramount theatres in New York, Ohio, New Jersey, Virginia, West Virginia, Delaware, Maryland, and the District of Columbia. A year later he became head of the Fox Metropolitan Theatres in New York, which up to then had been losing $1,000,000 a year. That loss presented a challenge to the hard-working executive, and within twelve months he had transformed the loss into a $200,000 profit. Together with his brothers Charles and George he signed a contract to head Wesco Corporation, a holding company in which all the Fox Theatre interests were merged. Both Spyros and Charles Skouras spent the balance of 1932 touring the country to study these theatre holdings. In 1933 they took over the active operation of Wesco, which was renamed National Theatres Corporation. The next year during a reorganization Chase National Bank secured holdings in the company. By 1942 the chain was operating 563 theatres, and was rated as "one of the outstandingly successful theatre operations in the country." So successful was it that in the spring of 1943 Twentieth Century-Fox Film Corporation took an option to acquire the Chase National Bank's holdings in National Theatres for $13,000,000.

Since Twentieth Century-Fox Film Corporation and National Theatres are partly under the same ownership, when Sidney R. Kent, president of Twentieth Century-Fox, died it was natural for the presidency of the important film company to be given to Skouras. He was made president on April 9, 1942, and Wendell L. Willkie '40 was made chairman of the board.

Twentieth Century-Fox has had a somewhat checkered career. It is composed of two companies. The Fox Film Company, debt-laden and bankrupt, was reorganized both in 1931 and 1933 and in 1935 merged with the Twentieth Century Company, controlled by Joseph Schenck, president, and Darryl F. Zanuck '41, vice-president. Hollywood was skeptical of the new firm. Zanuck threw away "most of the Fox scripts, stopped shooting on others, installed his own production manager, re-inventoried studio properties, cut down the payroll $10,000 a week, and really set to work." The result was that Twentieth Century-Fox showed a profit of $3,500,000 for the first year, $16,000,00 for the next two years. Later Joseph Schenck left to serve a sentence for income-tax evasion, and Zanuck was placed in sole charge as vice-president in charge of production.


Jean Raeburn Studio

SPYROS P. SKOURAS

The year 1940 was the most disastrous the company had ever had, with a net loss of more than $500,000. Part of this was due to heavy foreign losses, part to a reserve of $800,000 set up against those losses, and part, says *Time* Magazine, was because of a "string of unlucky pictures." Zanuck, commissioned an officer, joined the Army, and his place was taken by William Goetz, son-in-law of MGM's Louis B. Mayer '43. In May 1943 Schenck returned to his old position as vice-president in charge of production, and Colonel Zanuck agreed to turn over the entire studio control to Schenck when he is himself released by the Army.

Until Zanuck left for the Army the films of the company "testify to his implacable influence," says Leo C. Rosten '42 in *Hollywood: the Movie Colony: the Movie Makers.* With the rare exception of a *Young Abe Lincoln* or *The Grapes of Wrath* . . . Twentieth Century uses formula plots with clever variations —the characters are stereotyped; the motivation shallow; the movement swift and economic; the conflicts are unsubtle; and the denouements are 'pat.'" The company employs young stars for this type of film play—Tyrone Power, Alice Faye, Don Ameche, Linda Darnell, and Betty Grable.

Skouras has nothing to do with either the type of film produced or the stars selected to appear in them. He works mainly in the New York home office and is concerned with

SKOURAS, SPYROS P.—*Continued*

the business end of the company—its finances, policies, theatres, and trade problems. For solving the many problems of the business, Skouras is well paid. In May 1943 it was announced that his contract runs to December 31, 1950 at a salary of $250,000 per year, the company being allowed to terminate the contract upon payment to Skouras of $500,000. In 1939 when the United States Treasury released its figures on top-ranking salaries for 1938 Skouras (designated by *Time* as a "chain cinema tycoon") was fifth in a list of the five highest cinema salaries, with a salary of $254,000. (The four above him were all screen stars.) In the fall of 1943 Skouras was planning a trip to unoccupied Europe in the interests of Twentieth Century-Fox. He was to visit all the exchanges in England, Ireland, Scotland, South Africa, Sicily, Sweden, Switzerland, and that portion of Italy now in Allied hands.

Both as president of National Theatres and as president of Twentieth Century-Fox, Skouras has been active in civic and patriotic affairs. At the request of the United States Treasury Department, he organized and conducted the National War Heroes Parade in June 1942, at considerable personal expense and great sacrifice of time. He is also a director of Freedom House.

A greater sacrifice of time has been Skouras' charitable efforts in behalf of the country which gave him birth. When Greece was invaded by Italy he immediately recognized the overwhelming need of the small nation for material support from the United States. On November 8, 1940 he was elected head of the Greek War Relief Association formed by such prominent Greek-Americans and American sympathizers as William Helis (oil operator of New Orleans), George C. Vournas, Harold S. Vanderbilt, Mrs. Lytle Hull (the former Mrs. Vincent Astor), and Thomas J. Watson '40. Skouras' brother Charles, who took over the presidency of National Theatres when Spyros resigned, and their brother, George, who is president of Skouras Theatres Corporation, are also active workers in the organization.

Although Skouras is a very busy man he spent six weeks in conferences in Washington with members of the State Department arranging negotiations with foreign powers on Greek war relief. He raised $9,700,000 at the low administrative cost of four per cent in what was one of the most efficiently operated fund-raising campaigns ever to be held in the United States. Much of the administrative expense was borne by Skouras and other members of the association personally as part of their contributions to the fund.

Following the raising of the money (mostly, says Skouras, contributed by Greek-Americans), there arose the almost unsurmountable problem of getting food shipments to beseiged and by this time occupied Greece. Some members of the association wanted to give up, feeling that no food would enter the starving country, but Skouras did not cease in his work of negotiating with the International Red Cross and the United States State Department. Finally he was able to arrange with Axis authorities to permit the shipments to start. Swedish ships, paid for by the Association, sail regularly to Greece carrying monthly allotments of wheat donated by the Canadian Government, dried milk and powdered vegetables given by the Lend-Lease Administration of the United States, and medicine donated by the American Red Cross. The Greek War Relief Association purchased, in addition, more than a million dollars worth of food from Turkey to be sent to Greece, besides American hospital equipment, motor cars, and food packages for Greek prisoners. While these shipments seem large, Skouras says they provide nothing "beyond the barest subsistence for 3,000,000 people. In normal times Greece required the importation of 100,000 tons of foodstuffs every month to supplement the national food supply."

Spyros P. Skouras, according to the late Lemuel F. Parton of the New York *Sun*, is "tall and handsome and built like a discus thrower." He and "all his brothers are versed in the classics and are never tagged with any of the solecisms of movie moguls." He is a home-loving man, whose chief interests center about his wife, the former Saroula Bruiglia, to whom he was married in 1920 in St. Louis, his three euphoniously-named daughters, Daphne, Diana, and Dionysia, and his two sons, Spyros, Jr., and Plato.

The film executive is a member of the Greek Orthodox Church and is on the board of the New York Greek Cathedral. At home in Mamaroneck, New York, he sees every motion picture produced by each film company in a large, private projection room. He likes to play golf (when he has the time), and he is fond of elaborate practical jokes. Skouras still likes the favorite dishes of his homeland and at the fashionable St. Moritz Hotel in New York has found a chef who prepares them to his liking and serves them in a private dining room.

More than thirty years ago as a busboy in the Planter's Hotel Skouras could hardly have dreamed of the goal he has achieved. With success came also a personal philosophy, which he once summed up in a telegram sent to a St. Louis theatre owner who was having financial difficulties. Skouras wired him this bit of encouragement: "No mariner ever distinguished himself on a smooth sea."

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SMITH, BETTY (WEHNER) Dec. 15, 1904- Author

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There is a tree that grows in Brooklyn, the Tree of Heaven some people call it, "which would be considered beautiful except that there are too many of it, for it grows lushly, but only in the tenement districts." Betty Smith knows this tree well. It brooded over the neighborhood she knew as a child, and she was moved by all the love and pity which she attributes to it. Miss Smith was born in the Williamsburg section of Brooklyn, New York, in 1904, and though it has been many years since she lived there, the images of, and feeling about, every scene, every poor little store with its colorful proprietor have remained with her so vividly that eventually they became the material for her first novel, *A Tree Grows in Brooklyn* (1943).

Miss Smith says that only "some of the book is me. Every character in it is a composite of a hundred characters I've met—in Michigan, North Carolina, everywhere I've been. The dialogue, though, is Brooklyn, and I've put in things that could only happen in Brooklyn. The book, in a sense, is autobiographical in that everything in it is something I've seen, heard, and figured out about. It is not the story of my life. Although almost everything in the book actually happened, it did not necessarily happen to me. Some of the episodes date back to before I was born. They came to me by hearsay. Other episodes are as recent as the news in the 1942 newspapers. I got a lot of my material while working at a Williamsburg settlement house."

But Betty Smith, one of the three children born to John and Catherine (Hummel) Wehner, did have a lot in common with her young heroine, Francie Nolan. Both seem to have had the ability always to pass by the sordid and to translate everything into terms of beauty.

Miss Smith readily admits that her early life was one of hardship, but she did not grow up to think of her childhood with bitterness; on the contrary, all of her remembrances are nostalgic and tender. She states that her childhood was a happy and a very dramatic one.

Of course she knew the junk dealer and the candy store owners and, like other children of her time, she took over much of the family's marketing. She made friends with all the shopkeepers and got to know a lot about them. She used this knowledge to good effect in her book. She admits that some of her teachers were cruel; that there was a librarian who didn't like children; that, like her heroine, she went to Mass at the neighborhood church and tried to understand the meaning of her parents' religion. She knew the delight in books that carried Francie to the library every day. She knew the quick, deep sympathy for people that is evident in all of Francie's thoughts.

Both Francie and Miss Smith moved from Williamsburg while they were still in their teens. What happened to Francie is not yet written. What happened to Miss Smith is known. She married early and had two daughters. Eventually the marriage ended in a friendly divorce. When the children were old enough for a kindergarten Betty Smith got herself enrolled as a special student in the University of Michigan. Because she had to be at home when kindergarten let out, she was forced to take such courses as coincided with the time when the children were at school. Consequently, her education ran to writing and reading courses. She started writing soon after she enrolled at Michigan, doing articles for the NEA syndicate and a column for the Detroit *Free Press*. Her first published work was a controversy in print with Bertrand Russell '40 on the topic of sex education for children. (She took issue with Russell's "tell-all" policy.)

BETTY SMITH

Betty Smith also took a course in playwriting at the University of Michigan. When the first two one-act plays she wrote were immediately published she decided to devote her life to the theatre. (She attributes her interest in the theatre to the fact that her father was an actor.) After winning the Avery Hopwood Award offered by the University for excellence in dramatic writing, she enrolled at the Yale School of the Drama and studied playwriting and all aspects of the theatre under famous teachers: George P. Baker, Walter Prichard Eaton, John Mason Brown '42, and others. Every one-act play she has ever written has either been published or produced. To date she has written some seventy-odd one-act plays and has edited two volumes of plays for the amateur theatre—all in the six years since she has lived at Chapel Hill, North Carolina. These plays are in themselves a staggering total. But when one considers that she has at the same time been engaged in the exacting job of keeping house and sending her daughters through school and living a normal social life, the accomplishment becomes even more imposing.

It was because friends at Chapel Hill believed in her ability as a writer that Miss Smith decided to make her home there. Paul Green and Professor Koch were instrumental in getting her a Rockefeller Fellowship in Playwriting when she was making a start. Later these friends, aided by Barrett H. Clark of New York, were instrumental in getting her a Dramatists' Guild Fellowship in Playwriting. Between writing plays she has worked at various things, most of them also connected with the theatre. She worked with a stock company during various summer seasons; she acted in the road tours of a couple of plays; she worked as playreader and editor for the Dramatists Play Service; she served as playreader and actress for the Federal

SMITH, BETTY—*Continued*

Theatre; she had a fling at radio broadcasting.

Although the idea of writing about Brooklyn had long been nurtured by Miss Smith, it was not the force of her observations alone that brought her novel into being. The propulsive factor was Thomas Wolfe, for in 1937 she read *Of Time and the River*, and "it all came back, then, like a flood. All of Brooklyn." Because of circumstance, however, it was not until years later that the novel was begun. Even when Miss Smith finally "got to it" she had difficulty because she found that she was already using all the available hours of her day, and a novel is no little task. But she was determined that her tale of Brooklyn be told—and so she created time. As it was, her accustomed routine did not get under way until seven in the morning; she therefore began writing at six. "I wrote an hour a day for a year," Miss Smith says. "It was no harder to do than writing in a diary. I put down all the things I remembered and had heard of . . . of Brooklyn."

Miss Smith's efforts were generously rewarded. Harper & Brothers bought her novel and ran four pre-publication printings before its appearance in August 1943; the Literary Guild made it its September selection and ordered 150,000 copies; Twentieth Century-Fox bought the screen rights for $55,000 (and later, it is said, refused a quarter of a million dollars for it from another studio). Miss Smith was also offered a fabulous salary to go out to Hollywood to work for motion pictures, but she would have none of it. She claims that the film people have no ability to recognize talent in an unknown piece of work —they wait until a novel or a play is a success and then automatically consider it good. Since the publication of the novel, however, Miss Smith has completed a three-act play. Michael Todd planned to produce it on Broadway but because of trouble between agent and producer the deal fell through.

As for the critics, they continued to acclaim the book as the outstanding first novel of years. The only fault they found with it was the somewhat over-cheerful, unrealistic ending. Diana Trilling writes in *The Nation*, "Surely popular taste should be allowed to find its emotional level without being encouraged to believe that a 'heart-warming' experience is a serious literary experience." The majority opinion, however, was expressed by the *New Yorker*: "The author sees the misery, squalor, and cruelty of slum life but sees them with understanding, pity, and sometimes with hilarious humor."

The success of *A Tree Grows in Brooklyn* was not without its own measure of humor. Miss Smith has had innumerable invitations to literary luncheons and teas. She has signed thousands of autographs, been followed by reporters and photographers, and criticized on the floor of Congress by Representative Eugene J. Keogh of Brooklyn, New York. The Congressman complained that "Miss Smith had been unfair to Brooklyn in implying that only ailanthus trees grew there and that Brooklynites had abandoned 'hope.'"

In August 1943, the same month that she was catapulted to fame by the publication of *A Tree Grows in Brooklyn*, Miss Smith, probably, the *New Yorker* quips, "out of some instinctive urge for anonymity," was married to Private Joe Jones of the United States Army. Private Jones had lived in Chapel Hill for six years, but he and Miss Smith had never met there, although they had mutual friends and were admirers of each other's work. (Private Jones was assistant editor of the Chapel Hill *Weekly* and wrote articles for it.) It was not until after Jones was inducted into the Army that they became acquainted. Even then their friendship was conducted only through the mail until Miss Smith went to Norfolk, where Jones was stationed, for a visit. Forty-eight hours after they met, they were married.

Late in the summer of 1943 Miss Smith visited New York and impressed reporters with her frankness and natural manner. Although she occupied luxurious quarters in a New York hotel, she persisted in going to the automat each night to fill a thermos bottle with coffee, which she took back to her suite. A reporter understood that action to imply that she didn't care to avail herself of the hotel's room service. As a matter of fact, she is in the habit of getting up at six in the morning—too early to get room service—and it occurred to her that the sensible thing to do was to stock up on hot coffee the night before so that it would be available when she awakened.

Miss Smith still retains her extremely modest home at Chapel Hill, having refused to make changes in it in keeping with her new status. Her children grew up there, she insists, she wrote her novel there, and she is sentimentally attached to everything in and about the house.

During her visit she returned to Brooklyn for the first time since she had left there at the age of seventeen. Protesting that she loves Brooklyn still and that it has always been her "lodestar," she nevertheless admitted that she would not want to live in the borough she has helped to immortalize. "Brooklyn," she says candidly, "seems wonderful when you're away from it."

Miss Smith writes: "I like to write, have always written. My main interest is in the theatre—not to see plays especially, but to work in the theatre. I love children and dogs and cats. I love popular sentimental songs, and my favorite reading is Shakespeare and the Bible from a literary point of view." She has long dark hair and a "wistful look." "I always look sad," she says, "I don't know why. It feels easier to look that way."

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SMITH, CLARA E(LIZA) 1865(?)—May 12, 1943 Professor emeritus of mathematics at Wellesley College; holder of a Ph. D. degree from Yale University; author of textbooks on higher mathematics.

Obituary

N Y Times p19 My 14 '43

SMITH, GERALD L(YMAN) K(ENNETH) 1898(?)- Editor; lecturer
Addresss c/o WJR, Detroit, Mich.

Nearly everyone in Detroit knows the voice of Gerald L. K. Smith, head of the Committee of One Million and of the American First Party, editor of *The Cross and the Flag*, friend of Father Coughlin '40 and foe of President Roosevelt '42; for in addition to speaking over Detroit's WJR every Sunday night he is in the habit of holding political rallies that "border on revival meetings." With "a platform manner combining the best techniques of Billy Sunday and George M. Cohan," Smith has earned the plaudits of many of his contemporaries. Lowell Thomas '40 once called him "the most fearless and dynamic orator in America today." H. L. Mencken described him as "the gustiest and goriest, the deadliest and damnedest orator ever heard on this or any other earth . . . the champion boob-bumper of all epochs." "Before a live audience," wrote Herbert Harris, "he makes Father Coughlin seem somewhat less articulate than a waxworks dummy. His great frame shuddering with emotion, he lashes himself and his hearers into a frenzy, shedding his coat after the first few minutes, staining his blue shirt with sweat." "Religion and patriotism, keep going on that" is Smith's formula for success. "It's the only way you can get them really 'het up.'" Typical of his technique was a speech delivered at a Townsend convention in 1936 in which he finished, "his eyes bulging, his face lustrous with perspiration":

"They tell me that I mustn't refer to our sacred flag. That would be rabble-rousing. They tell me that I must not speak of our glorious Constitution. That would be rabble-rousing. They say to me that I mustn't quote from the Holy Book, our Christian Bible. But let me tell you, friends, that if it is rabble-rousing to praise the flag and the Constitution, and to love the Bible, then I can only pray to God that in His infinite wisdom He will make me the greatest rabble-rouser in the United States."

Talents such as Smith's combined with ideas such as Smith's are always a source of alarm to liberals, and in May 1942 *The Nation* decided that he was more than a successful "rabble-rouser of the Right": he was "perhaps our most dangerous professional defeatist, now that Father Coughlin has been partially silenced." And in June 1943, after the occurrence of the race riots in Detroit, many commentators pointed out that they had occurred in an area where Smith was particularly strong—an "area in which native Fascism has made use of fundamental economic and social conditions to increase racial friction."

GERALD L. K. SMITH

Gerald Lyman Kenneth Smith was born forty-odd years ago in Pardeeville, Wisconsin, the descendant of four generations of circuit-riding "hellfire and brimstone" preachers. His father was the pastor of a rural congregation, and Smith is fond of telling how as a boy he rode daily fourteen miles on horseback to attend high school at Viroqua, Wisconsin, "always doing a fair share of the chores, besides." The best debater in his county, during his junior year he won an elocution contest with William Jennings Bryan's "cross-of-gold" speech. He was brought up on the *La Follette Weekly*, to which he later attributed his "early tendencies toward political liberalism." According to Herbert Harris, writing in *Current History*, he worked his way through Valparaiso University, Indianapolis, majoring in literature, Biblical history, and dramatics, and was graduated after two and a half years, at the age of nineteen. According to the *Literary Digest*, he was graduated from Indianapolis' Butler College.

As the *Literary Digest* has it, for a while after graduation from college young Smith served his apprenticeship in country churches, and he then returned to Butler as college chaplain. Harris, however, says he "pinch-hit" at various pulpits when regular ministers were ill or on vacation until he received a legitimate "call" to a church in Deep River, Indiana. There he won thirty-eight new converts and baptisms within a month, and in 1922 he made such an impression at a St. Louis church convention that he was given a post in the Seventh Christian Church of Indianapolis. (That same year he married his boyhood sweetheart, Eleanor Marion Sorenson.) He was next promoted to the bigger Butler University Church in the same city, according to Harris.

Both sources agree that in 1928 the Reverend Smith was summoned to the fashionable King's Highway Church at Shreveport, Louisiana, where Huey Long was then an attorney and counselor at law. According to *Literary Digest*, moreover, the young minister, discovering "grave social injustices" in Shreveport, promptly became a social reformer—even working as a union organizer on the side. He found that 218 men and corporations owned seventy-two per cent of the property in Shreveport, and so in 1931 demanded that they make up seventy-two per cent of the $200,000 Community Chest quota. He attacked public utility companies on the radio. He exposed sweat-shop labor

SMITH, GERALD L. K.—*Continued*

conditions. He accused one of the church's influential members of piping "hot oil" from Texas. And, finally, when he learned that Shreveport capitalists, in expectation of the Home Owners' Loan Corporation Law, were about to foreclose on $1,000,000 worth of Shreveport homes, he went to Huey Long and asked him to intervene in the situation. As Smith himself tells it: "I told him they were going to grab homes right and left. 'The hell they are,' Huey answered. And they didn't. He passed a law. I decided then that Long was the right man." This account of Smith's Shreveport career seems rather improbable, however, in view of the fact that he was reportedly an early member of the Silver Shirts (registration No. 3223) and in 1933 promoted William Dudley Pelley's cause by lecturing on such topics as "Some Day 100 Million Americans Will Hide Behind the Silver Shirts for Protection" and "Why I Left the Conventional Pulpit to Join the Christian Militia of the Silver Shirts."

When "the Kingfish" became virtual dictator of Louisiana, Smith started speaking at his political meetings. Soon he became a "stellar attraction on Huey's sound-caravan, touring the hinterland to spread the gospel of $5,000 a year and 'Every Man a King,'" and in 1934 he severed his connection with the Shreveport church in order to travel up and down the land and set up "Share-Our-Wealth" clubs on a national scale. In 1935 he credited himself with making 20,000 converts daily by a simple technique. He would ask his audiences if they had a fair share of the world's goods. Getting a negative answer, he would then point out that "the Kingfish," if given the chance, would equalize the division through levies on large accumulations of wealth. Anyone who would like to give him the chance could become a member of the "Share-Our-Wealth Society," entitled to wear a badge, merely by signing a card and mailing it to Huey. There were no dues, no State directors or other "big-shot" officers in the organization except Long; instead, small groups of members were urged to get together, elect a president and a secretary, and hold meetings of their own.

Smith reportedly received $650 weekly for plugging the "Share-Our-Wealth" plan while Huey was alive—but, as Huey's "most plausible apologist," he was worth it. Long's was merely "the dictatorship of the surgical theatre," he once said. "After all, the surgeon is put in charge because he knows. The nurses and assistants therefore defer to him, not because they are servile, but because they believe in the surgeon and realize that he is working for the welfare of the patient." At that time Smith would have had the world believe that Huey was a great liberal, too. In 1935, in a defense of "the Kingfish" published in the *New Republic*, he commented that before the advent of Huey in Louisiana "labor unions were very weak and the assembly of workers was prohibited in industrial centers," that "it was not uncommon for labor organizers to be beaten or assassinated," that "little consideration was given to Negro education," etc.

Huey's assassination in September 1935 was apparently a great blow to Smith. Since then he has repeatedly asked for an official investigation of "the Kingfish's" death, charging that it was plotted by certain officials of the Roosevelt Administration, and more than once announcing that he himself was in danger of meeting the same fate. He hoped to become Huey's successor, however. "Six million people have written me to say: 'You lead. I'll follow you,'" he proclaimed. "And when the time is ripe, when chaos comes, I'll lead them, all right." In this ambition he was blocked at every turn by the other members of the Long machine, who had never been enthusiastic about the "Share-Our-Wealth" idea; and in December 1935 the Long machine ended its fight with Roosevelt, to Smith's great disappointment. The next month, when Georgia's Governor Talmadge '41 held a "grass roots" rebel rally at Macon, Georgia, Smith almost stole the show with his pronouncement: "We're going to drive that cripple out of the White House—and we're going to do it in 1936." "Roosevelt is rapidly becoming the most despised President in the history of the country," he also announced. "He gave us the Russian primer and cursed the Bible. . . He and his gang are in the death rattle. We have only to put the cloth of the ballot over his dead mouth!" According to *Current History* and other sources, that same year Smith sponsored a movement to boycott the rich Jewish merchants of New Orleans, but one of Huey's ex-henchmen put a quick end to it.

In February 1936 Smith formally recognized Huey's widow as the titular head of the Share-Our-Wealth Society and began looking around for greener pastures. Dr. Francis Everett Townsend was having his troubles at that time, and so Smith handed out press statements defending the doctor's integrity, endorsed OARP (Old Age Revolving Pensions, Ltd.), and soon emerged as virtual second-in-command of the Townsend movement, whose name he suggested changing to "Townsend Recovery Plan." He had other ideas, too. The youth of the nation had to be enlisted before the organization could get anywhere, he announced, and he promptly started a nationwide campaign to organize "youth battalions" of "nice clean boys from the farms, simple and Christian—with courage that seems to be disappearing, nowadays."

Smith's speech at the Townsend national convention in July 1936, when he called William Lemke the only real Democrat, heralded the short-lived alliance of Smith, Townsend, and Father Coughlin, who supported Lemke for President. In his speech before the National Union for Social Justice the next month, when all three men appeared on the same platform, Smith, denouncing the Roosevelt Administration and all its works, announced that his "real mission" was "to see that the red flag of bloody Russia is not hoisted in place of the Stars and Stripes." He was soon making new friends. The Republican columnist, Mark Sullivan, was particularly impressed by a speech Smith made before the National Press Club the same month. "Yes, the Reverend Mr. Smith's speech was what we call 'rabble-rousing,'" he wrote. "But under the spell of his oratory one felt that there was something fine, and to some extent justified, in the indignation with which he answered those who call him a 'rabble-rouser.' "

By this time Smith had come out as a staunch supporter of capitalism. "Public ownership? Not in anything!" he told one reporter. "I'd rather that a municipality didn't even own the town pump. It would be better in private hands. Even the police department and the fire department. I mean it, everything." What he really wanted, he announced, was an organization of "1,000 eloquent men" who would "go up and down the country preaching true Americanism. They will, first of all, preserve the sacred right of private property; second, help to uphold the Constitution; third, glorify the American flag; and lastly, drive the Communists out of the country." And by October 1936, when Smith began organizing his Committee of One Million, which, he said, "a million" of his friends had asked him to start, both Townsend and Lemke had repudiated him. Townsend's assistant publicly accused him of being in the pay of William Randolph Hearst.

In March 1937 Smith's Committee of One Million was formally launched as a "nationalist front against Communism." And from 1937 to 1939 Smith himself went from city to city, wherever there was labor unrest, denouncing the C. I. O. Though prevented from taking over his friend Father Coughlin's radio work and thus reaching a vast national audience, he did manage to speak before Rotary Clubs, Kiwanis Clubs, Chambers of Commerce, American Legion posts, and private gatherings of industrialists, from whom he solicited funds. He made excellent contacts. Arthur Hays Sulzberger '43 once invited him to lunch with the executives of the New York *Times*; in 1939 Lowell Thomas introduced him to members of the Advertising Club of New York; and when later in 1939 Smith came to Detroit to settle down, it caused Henry Ford no particular displeasure. It was noted that members of the Ford Service Department were on guard at the anti-C. I. O. rallies which Smith staged for workers at the Ford plants all over Michigan. Furthermore, in 1940 Smith boasted of having received "big money" from Republican interests, of having been sent to the Philadelphia convention by Republican leaders of Ohio and Michigan, and of having virtually written the Party's 1940 war plank.

By 1941 Smith was devoting himself mainly to preaching isolationism, although he took time out to denounce the C. I. O. during the Ford strike (most of the strikers looked like "aliens" to him). He testified at the Senate committee hearings on the arms lend-lease bill. He spoke at meetings of Hamilton Fish's '41 Keep America Out of War Committee. He did not join the America First Committee, but he announced that he "admired many of the things it accomplished," and Senator Nye '41 and other leading America First spokesmen addressed his own Committee of One Million.

Then came Pearl Harbor. Smith promptly proclaimed: "This is not the war of the warmongers . . . this is a fight in which you choose between Japan and America," turned isolationist meetings already scheduled into "victory rallies," and, according to the *American Mercury,* "switched all his resources to red-baiting of the typically fascist variety." As for war strategy, in *The Hoop of Steel,* a pamphlet published in 1942, he accused a "set of highbinders in Washington" of "trying to sneak us back into the British Empire," and advocated the passage of a "hoop-of-steel" law to compel the President to bring the fleet back to our shores, withdraw troops from all foreign theatres of war, and stop shipments of all war materials to our allies until he could "swear under oath that every acre of ground and every human being within the territorial responsibility of the United States is safe from attack, by an actual or potential foe." He also held that Russia was entirely too friendly toward Japan, and would like nothing better than to leave us facing Japan alone; that there was something un-American about the term "United Nations"; and that, all in all, it was necessary to fight for "a victory that will accrue to America rather than to the international bankers." He was the principal speaker at a meeting sponsored by William G. Grace's Citizens' Committee in Chicago on February 13, 1942 where Britain and Russia were booed and the audience had to be reminded to "be careful that only American sentiments are expressed." Even before Smith had formed a secret society called the Inner Circle "to keep the America First spirit alive," and after a trip to Washington (where he said he spent four hours with one Senator and received much information from him) he wrote a confidential letter to Inner Circle members. *The Cross and the Flag* was the first project of the Inner Circle.

In March 1942 the first issue of Smith's *The Cross and the Flag* appeared. Praised by Senators Nye and Reynolds '40, the magazine, which took the same line, was generally accepted as the successor to Coughlin's *Social Justice.* The next month its editor "consented" to run for the Republican Senatorial nomination from Michigan. Announcing that he would be supported by the "old-fashioned, Christian, American people," he went on to say: "I shall defend the right of free speech and free press for Father Charles E. Coughlin. The treatment that this minister of Christ is receiving at the hands of the bloodthirsty Reds is unbelievable." His four-point platform called for "one hundred per cent loyalty to the war effort" but complete isolationism after the War, $100 a month for every soldier, a cut in "non-defense" spending but an "honest hearing" in the Senate for the Townsend plan, and tires for everybody. His nomination, he announced, would "be construed as the repudiation of Wendell Willkie's '40 fifth columnism"—and, although Smith failed to get the nomination, election results showed that 100,000 people in Michigan agreed with him. Smith's America First Party grew out of this contest, and apparently made such rapid strides after the election that in 1943 Smith found it worthwhile to spend an increasing amount of time in Chicago and other Midwestern cities, reportedly

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planning a Midwestern Congressional campaign for his followers.

In June 1943 the Detroit race riots put Smith's name in the news once more, for his indictment and prosecution in connection with them was demanded of the Federal Bureau of Investigation by fourteen national organizations, and he, indignantly denying the charges, set out for Washington shortly afterward to help in Martin Dies' '40 projected investigation of "racial antagonism." (Previously he had had 400,000 signatures collected on petitions urging Congress to renew Dies' appropriation.) Early in July he told reporters that he had submitted to Dies, the FBI, and a few select Congressmen the name of the man who had precipitated the riots, and he appealed to Vice-President Wallace '40 to call off a speech scheduled for Detroit later that month. He made more and more frequent trips to Washington, had secret discussions almost weekly with Senators and Representatives who had formerly been political spokesmen for America First. He sent out a great amount of propaganda literature and countless fund-raising appeals, and addressed mass rallies and meetings in a number of Midwest states (wherever he was not refused permission to "hire a hall"). In a speech in Cleveland in August he put forward his three-point "victory" program: defeating Roosevelt for a fourth term, sending the Communists back to Moscow, making Vice-President Henry A. Wallace a milkman in China. He made various suggestions for the Presidency in 1944; in July it was Robert R. McCormick '42, in October Charles A. Lindbergh '41. In October, however, he gave his blessing to Senator Robert Rice Reynolds, calling him a "symbol of what we stand for" and assuring him that he would have Lindbergh's support. If the Republican Party should be "kidnapped again" by Willkie, America First would enter the campaign with its own ticket, Smith warned. Reynolds at first announced that he was "flattered and honored," but later was reported as having broken with the America First Party, whose candidates "polled ridiculously low votes in the [November 1943] Detroit municipal elections." The shift of the center of isolationist political activities from Detroit to Chicago was seen as further evidence of Smith's diminishing importance by some commentators. In the meanwhile *The Cross and the Flag* (named by the Justice Department in 1942 as participating in a conspiracy against American morale) continued to be published regularly.

Smith once boasted that he was a friend of all of Roosevelt's enemies. This can't be literally true, but he has certainly expressed an admiration for a great many people besides Dies: Elizabeth Dilling, Gerald B. Winrod (both of them awaiting trial for sedition in 1943), William Randolph Hearst, Colonel Robert McCormick, Charles A. Lindbergh, Eddie Rickenbacker '40 (in whose honor Smith planned a meeting in February 1943), Senators Reynolds, Nye, Wheeler '40, Walsh, Taft '40, Vandenberg '40, and Brooks, Congressmen Hoffman, Fish '41, and Short—and, of course, Father Coughlin and Henry Ford. The slogan of his Committee of One Million is, significantly, "Christ First in America," and he is a doughty opponent of the "international bankers." In 1943 he also helped to send out "Peace Now" propaganda.

Average in height, Smith, according to Gerold Frank, "has sandy hair with a forelock, a bronzed, high-lighted face with high cheekbones like an Indian's, a large mouth with strong white teeth, a hawk-like nose, and staring blue eyes. He's healthy and likes being so. He weighs 200 pounds—'Huey Long and me used to weigh the same to an ounce. Wore each other's clothes. Huey—he was a genius.'" "When he speaks," says Frank, "he hunches his trousers, rubs his nose, dries the palms of his hands on his blue shirt front, gulps water direct from the water pitcher." According to Herbert Harris: "He doesn't drink nor smoke but seems to take out the lack of such indulgences by chewing matches, gnashing them into bits between his very white teeth, and spluttering out the splinters."

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Carlson, J. R. Under Cover 1943

SMITH, HAROLD D(EWEY) June 6, 1898- United States Government official

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"He's the most important man in this Administration," says Vice-President Wallace '40 of a man named Smith, who is probably the least known, least spectacular figure of influence in Washington. However, as director of the Federal budget in these years of huge wartime spending, Harold D. Smith has a tremendously important job. His responsibility is so great that one member of Congress remarked, "We grant the power and Harold Smith writes the laws." Yet capable performance of that job is not Smith's sole administrative service. Slow-moving, tactful, sound, and decisive in judgment, he acts in the inner circle of the White House as President Roosevelt's '42 pinch hitter, who "doubles for the President in vital government action nearly every day in the week. . . In less than four short years he has risen from nowhere to become the adviser and personal agent, the business manager and efficiency expert, the messenger boy and, when necessary, the muscleman of Franklin D. Roosevelt."

To say that Smith went to Washington "from nowhere" is, of course, figurative, since he had done public administrative work in Kansas and Michigan valuable enough to catch the Presidential eye. A Republican, he was recommended to the President by Democrat Frank Murphy '40 who, while he was

Governor of Michigan, had picked Smith as his budget director. Even before that Smith had acquired a national reputation in his chosen profession, the science of government.

Harold Dewey Smith was born on a farm near Haven, Kansas on June 6, 1898, the son of James William and Miranda (Ebling) Smith. Both his grandfathers fought in the Civil War on the Northern side. On his father's side his forebears were Scotch and Irish; on his mother's, Pennsylvania Dutch. His parents had met in Indiana and migrated to Kansas, where he grew up as the eldest of five children. He knew what hard farm work was, and for two or three summers he got up before 5:00 to build a fire in the old-fashioned wood-burning threshing machine the neighborhood farmers used. At night and on Sundays he had to move the big, cumbersome machine to the next farm.

He worked his way through high school and the University of Kansas, where he got his B. S. degree, 1922, in electrical engineering. At college he was president of the YMCA and was planning to go to China as a scientific missionary. But the young man was convinced by his professor of government that he could accomplish more by attacking the incompetency and crookedness in local political administrations. He then met Professor Thomas H. Reed, who was starting a course in municipal administration at the University of Michigan. Reed offered him an assistantship at $900 a year, which gave him time for classwork and an M. A. in public administration (1925).

The following spring he went back to Kansas, where a former classmate, "tall, dark, and strikingly pretty" Lillian Mayer, was working. To repay his father for financial aid while at college, he helped him build a home in Lawrence. "I think I fell in love with Harold," Mrs. Smith now recalls, "when he was hanging by his knees from a rafter. I was working at the college at Lawrence, and every day I walked by the house he was building. He drew the plans, laid the drainage and foundations, put in the plumbing, wiring, and everything else, including the roof, with his brother's help. Well, as I passed, he was usually in some funny position that made me afraid he would fall, but he was always singing. He really has a wonderful voice. You know, one of his suppressed desires has always been to be a grand opera singer." This Smith denies; but he admits to falling in love with Miss Mayer and taking her on a honeymoon to California. Mrs. Smith is an enthusiastic golfer, and the mother of four attractive children: Lawrence Byron, Mary Ann, Sally Jane, and Virginia Lee.

Having received his Master's degree, Harold Smith served first with the Detroit Bureau of Governmental Research and then as consultant for the League of Kansas Municipalities. In 1928 the offer came to become director of the Michigan Municipal League. It wasn't much of an agency, then; but with a rented typewriter in a combined bedroom and office, Smith set to work. It was not long before cities and towns were glad to pay the requisite dues for the League service, since Smith showed the way to efficiency and economy in every phase of municipal government. From 1934 to 1937 he was also director of the Bureau of Government at the University of Michigan, and editor (1928-37) of the *Michigan Municipal Review*. Then Frank Murphy became Governor of Michigan and made Smith his budget director. Murphy wanted Smith to revise and modernize the budgeting and accounting system of Michigan, since the state's financial position came out each year in three separate official statements which only occasionally agreed. "He gave me something I could bite into," says Smith, "and I took it."

HAROLD D. SMITH

During his first few years in the White House, President Roosevelt had trouble with the organization of his Budget Bureau, believing that the top man should not be a politician but a professional administrator. When Budget Director Daniel Bell preferred to be Under-Secretary of the Treasury, the President ordered a survey to find the man who best answered his specifications. Smith's name was highest on the list, and he had the further recommendation of Frank Murphy. Smith was called to Washington, where he told the President he was reluctant to take the job, having too many bridges to burn in Michigan. The President picked up a packet of matches and handed them to Smith. "Start burning your bridges," he said.

When Harold Smith took over the Budget Bureau in April 1939 its total appropriation was only $187,000. But by September of that year the budget director was given much broader powers. President Roosevelt told Smith that he wanted the Bureau not merely administratively in the executive office but physically as near the White House as possible; hence, with an enlarged staff, it was moved to the State Department Building. In its reorganization, the Bureau was "to conduct research in the development of improved plans of administrative management, and to advise the executive departments and agencies of the Government with respect to approved

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administrative organization and practice." It was also to "aid the President to bring about more efficient and economical conduct of government service," and to make "recommendations as to the Presidential action on legislative enactments." Thus all legislative recommendations must be approved by the Budget Bureau.

Even before the United States entered the War, all the complex details of government "housekeeping" required time and patience. Standardizing government accounting and checking on the spending of government agencies form part of the routine duties of the 400 Bureau employees. But the five branches of the Bureau have spread beyond fiscal estimates to many other functions. One of the chief jobs has been to find space for the vast flood of war workers in Washington. It is Smith who decides what bureaus and agencies are to move out of Washington. In the estimates division the Bureau now has eight chief examiners and fifty examiners. These send in field reports from every part of the country on all phases of government activity.

The division of legislative reference is concerned with the mass of legislative recommendations that go from the President to Congress. They propose new policies and draft, analyze, and criticize all sorts of programs. "Every bill passed by Congress goes to the Budget Bureau for study and a report to the President recommending approval or veto, and why." On each of the successive war shake-ups of various organizations, starting with the Executive Reorganization Act, the spadework was done in the Budget Bureau. It is obvious that Smith and the Bureau recommendations have a vital effect on labor, military, industrial, and economic policies. But the director, who has been pictured as "sitting literally at the nerve center of our democracy, almost literally with one hand on the moneybags and the other on the President's knee," considers himself not a political power, but a scientist. "We consider the budget as an integrated social and fiscal program," he says. "We go into the economic inter-relativities of various proposals. We serve as an agent of the President in coordinating operations. No budget office, if it is worth a damn, can run counter to the social forces of a democracy. In peace or war, management lies at the core of democratic government."

It was the budget director's task to detail the spending plan of lend-lease. This, as reported early in 1941, came to a seven-billion-dollar total. In June 1941 Smith said that defense expenditures would soon rise to a billion a month. But the Treasury and the Budget Bureau were found in disagreement on several financial issues. Secretary Morgenthau '40 and Director Smith differed concerning the nature of defense and non-defense expenditures, the latter saying that it was impossible to make accurate distinctions between them. The two also came to blows on the matter of revenue. Smith warned the President that if effective means were not taken at once to block climbing wages and prices the national economy was "riding hell-bent for an explosion." He called together, with Roosevelt's o. k., a group of key men to decide on tax levies, compulsory savings, and ceilings on prices and wages. Morgenthau dissented on the issue of compulsory savings, believing that war bond drives would be sufficient. At that time (1942) Morgenthau was successful in getting most of the program put off indefinitely, and Smith was pretty grim about it. However, since one of Smith's assignments is to keep the "big boys" of the Administration from fighting, he and Morgenthau had to bury the hatchet, "although every once in a while something sharp seems to be discernible, still sticking out of the ground."

By April 1942 Smith estimated that the country would spend for war in the coming fiscal year "the unprecedented amount of seventy billion dollars." But receipts for 1943 would only be two per cent greater than the previous year. The incredible figure of 101 billion for the 1943 to 1944 war effort was announced in May 1943. In view of the great need for increased taxation, Smith had been one of the early advocates of a pay-as-you-go income tax collection plan, and had stated that it should be installed not later than April 1, 1943. He continued his insistence on the need for additional taxes before the Ways and Means Committee in October 1943, again basing his arguments on the rate of revenue collection and government spending, but found the Committee an impatient listener. Other wartime duties of Smith have been eliminating non-war expenditures and drastically curbing such New Deal outlays as the National Youth Administration. He further ordered government agencies to dismiss some 41,000 employees (April 1943).

As a settler of "family" quarrels, the cool and calm budget director has been invaluable to the President. "When someone must be tactfully fired or kicked upstairs, when a new man is needed to fill a difficult executive post, Smith often is called in." It is said that he sees more of President Roosevelt than any other man in Washington, with the exception of Harry L. Hopkins '41. Hence he is constantly sought after by public figures for help in putting across ideas with the "Boss." According to Vice-President Wallace, Smith "steps aggressively into all sorts of situations, views them from an all-over global standpoint, and tries to weld conflicting viewpoints and pressures into a single intelligent and energetic government policy. . . All sides to every dispute know that he will be utterly fair about it. Everybody has confidence in him." His friends say, "Harold has just one speed—low gear," but he manages to get there on it. His insistence on "scraping barnacles off the ship of state" once made him the recipient of some choice Ickes '41 epithets. But Smith came back with his jaw out and a sure retort; now he and Ickes eat noontime sandwiches regularly in the latter's office.

"In a crowd," says *Time* Magazine, "Mr. Smith is the fellow in the brown suit. Middle-sized and homely, he has pale blue-gray eyes behind rimless glasses, and a mustache which (though he boasts 'I haven't had a clean-shaven upper lip in fifteen years') is invisible in a poor light. He is cautious with his talk, and likes to take several puffs at his straight-stemmed briar pipe before answering a question." As for his politics, Smith once called himself "an independent Republican with Socialist leanings who frequently votes Democratic."

Smith seldom has time for lunching out; and in one seven-week period he was home to dinner twice. "When the going is too tough he takes an evening off to operate his power lathe in the basement at home, working on black walnut, one of the hardest of woods. Shaping a chair leg, he has a chance to think out a difficult problem." He likes carpentering, plumbing, electrical work. His house in Arlington he bought at a bargain, and fixed the heating, plumbing, and wiring himself. He enjoys nothing so much as a first-rate bargain. Once, before rationing, he took off a shoe and said, "What do you think I paid for that?" It looked like a $10 item. "Nope," said Smith. "Ran into a sale. A dollar ninety-five. I bought all they had—four pairs." While he wrestles daily with figures running into the billions, Smith doesn't handle his own personal budget. Mrs. Smith runs the family finances, and gives him a daily allowance—which he often exceeds. But that is one worry, at least, off the mind of the blond, chunky, genial, and hard-driving budget director.

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SMITH, HOWARD K(INGSBURY) May 12, 1914- Journalist; radio commentator

Address: b. c/o Alfred A. Knopf, Inc, 501 Madison Ave, New York City; h. 59 Viktoria Strasse, Berne, Switzerland

Howard K. Smith is the "brilliant young reporter" whose *Last Train from Berlin* (1942) has been called a "highly educational book if you don't take too much comfort in it." He drew his title from the fact that he was the last American foreign correspondent to leave Germany before the United States declared war on the Axis. Since December 1941 he has been writing from Berne, Switzerland.

Howard Kingsbury Smith was born in Ferriday, Louisiana, on May 12, 1914. He was educated at Tulane University, New Orleans, where he was president of the student body and captain of the track team. While at the University he won a "human interest story prize" offered by Dorothy Dix '40 to journalism students. In 1936 he received his B. A. degree and with $100 in his pocket (the proceeds of the sale of a short story) he embarked for Germany, which was, at the moment, the cheapest country in Europe in which to travel.

HOWARD K. SMITH

Smith worked his way across the ocean as a deck hand. His German professor at Tulane had procured for him a scholarship which would enable him to study cheaply for a month at Heidelberg, and his sociologically-minded friends had charged him with the mission of factfinding about Nazi Germany for all of them. He took his mission seriously, reading all the books he could on the background of modern Germany and filling many blank notebooks with his observations. He tabulated all his observations carefully and came to the conclusion that "National Socialism was quite decidedly a *Bad Thing.* It offered no solution to any problem. For the very reason that it could solve no problems, but only postpone them, I held that Nazism absolutely, inevitably, and even in the terms of our debating question, *necessarily* meant war."

On his return from Europe, Smith relates, "I earned a precarious living working as a leg reporter for the New Orleans *Item-Tribune.* By careful maneuvering, I eventually managed to work my way into a department of the newspaper where my main duty was rewriting foreign dispatches from the news agencies and writing features on foreign affairs—mainly about Germany." In January 1937 Smith applied for a Rhodes scholarship to study at Oxford University in England and won it. It did not become valid until October 1937, but, Smith writes, "I couldn't wait that long to go back to Europe. I pinched pennies, borrowed more, and in May I quit my job and—this time I traveled in style, paying $50 for transportation on a freighter—returned to Bremen."

Smith found Germany little changed, except that the Germans had pulled their belts a little tighter, more people were in concentration camps, a sailor he had met on his last visit was in Spain as a "volunteer" to fight the Bolshevik menace, and there were more uniforms on the street. In the fall he went to Merton College, Oxford, where after encountering considerable coldness toward his

SMITH, HOWARD K.—*Continued*

now militant anti-fascism, he settled down among kindred souls in the Oxford Labor Club, a branch of the British Labor Party. He became active in the Party's activities, although by so doing he endangered his scholarship. He spent the liberal vacations "sharpening his zeal" by revisiting Germany and by visiting Russia, Holland, and Austria. In 1939 he was elected head of the Oxford University Labor Club.

In his autobiographical introduction to *Last Train from Berlin* Smith confesses to having made several wrong predictions. He had felt certain that the Chamberlain Government would not take up Hitler's '42 challenge in invading Poland, and the Nazi-Soviet pact had come as a severe and confusing blow. One morning in September 1939 he went to the United Press' London offices and asked the chief correspondent, Webb Miller, if he might have a job if war should come between Britain and Germany. "He said I could come in and take a desk. War had just been declared."

Smith spent three months at his desk in London and then he was sent to Copenhagen to be on hand in case hostilities should break out between Russia and Finland. Two months later Frederick Oechsner '43, the United Press' Berlin correspondent, asked for an addition to his staff, and since Smith could speak German he was sent to Berlin. Smith remained in Berlin, first as a correspondent, later as a radio broadcaster. During the last half of 1941 he was Harry W. Flannery's '43 assistant representing the Columbia Broadcasting System, and when Flannery left for the United States, Smith was left in charge. By the end of the year he was in such "bad odor" with the Nazis that he could no longer work in Germany and he applied for an exit visa. He received it only after his employers had promised to send a substitute as hostage. On December 7, 1941 he crossed the border into Switzerland.

Last Train from Berlin is a record of Smith's experiences in Germany as well as of the conclusions he reached. Written under severe handicaps, it was published in the United States in September 1942. In a letter to his publishers Smith wrote: "Regarding the circumstances in which the book was written, they were most unfavorable, and I fear the manuscript bears all the signs of them. I had absolutely no notes to refer to, as they were either burned by myself in Berlin or confiscated by the Gestapo when I came out of the country. The book was written in the record time of one month, not because I was trying to break any records, but because the London publisher who first requested the book begged me to finish it as soon as possible. Thus I fear parts of it are unwisely phrased, and much of it could stand a good polishing. At the same time I suffered under the additional strain of trying to get my fiancée [Benedicte Traberg] out of Denmark (which endeavor was successful, thanks to the efforts of Queen Alexandra herself, after we had tried for four months) and out of the reach of the Nazis.

"In terms of physical health the book has been damned expensive. With troubles heaped on me (at the same time it became impossible for me to broadcast from Switzerland, and I feared I would have to leave before the book was finished and before my lady arrived) and working eighteen hours a day, I consumed some five bottles of 'schnapps' weekly for the period of writing and ended up in the hospital with a bad breakdown and a lovely, inflamed appendix. When I finished the manuscript I was so sick of it I have never read it over a second time." In a postscript Smith added: "My wife, legally acquired in March 1942 in the Berne town courthouse, is Danish, lovely, twenty, former correspondent for the Danish paper, *Berlingske Tidende,* in Berlin."

In *Last Train from Berlin,* "as up-to-date a firsthand account of conditions in the Reich as we are likely to get from a trained observer until the War is over," Smith discusses the social, political, and economic state of Nazi Germany; he describes the three forces within Germany which are working against the Nazi Party, the underground Communist Party, the Catholic Church, and the Prussian officer caste; he outlines the damage done to the Nazi cause by Germany's failure to defeat Russia in the early stages of the Russian invasion; and in a chapter entitled "How to Win Wars and Beat Nazis," he offers his own program for defeating the Nazis. Comparing the German people to men holding a lion by the tail, he says: "They are not convinced Nazis, not five per cent of them; they are a people frightened stiff at what fate will befall them if they do not win the mess the Nazis have got them into." He concludes that "unless the British, the Russians, and the Americans offer, with deep sincerity, to the German people another way out besides life or death with Nazism, this War is going to last for an unnecessarily long time, and the Germans, to avoid their horrible fate, are going to fight it with the reckless spirit of men who have absolutely nothing to lose but their lives. His plan to separate the Nazi leaders from the German people has three points: (1) reasonable and democratic peace terms announced immediately by the United Nations; (2) proof of good faith on the part of the democratic countries by instituting "total democracy" (political, social, and economic) at home and in the colonies; (3) proof of military might by fighting war with all resources.

Clifton Fadiman '41 found Smith too much of the "unrestrained optimist." He maintained that Smith was one hundred per cent wrong about the effect "total democracy" abroad might have on the German people. "The world has been appeasing the Germans ever since their human wolf packs broke out of their forest lairs in the time of Arminius." Henry C. Wolfe, writing in the *Saturday Review of Literature,* found the book a "sensational and heartening story, and reporter Smith tells it superbly. He tells it with indignation, disgust, and cynical humor. His sense of social change gives vital significance to his chronicle of the proletarianization of the German middle class." Ralph Bates, writing in *The Nation,* welcomed the book for having an "out and out anti-Fascist point of view, and that view a clear-cut socialist one." On the whole the reviewers welcomed the book for its timeliness, for its freshness of insight, for its heartening picture of possible Nazi collapse. On the chapter in which Smith offers his suggestions on what to do about it ("my first editorial") they were about evenly divided between those who found his observations "sage" and those who found them, to their detriment, "breathing all the ardors of the University Labor Club at Oxford."

Since his arrival in Switzerland, Smith has been broadcasting regularly from Berne for CBS, and as a foreign correspondent for *Time* and *Life* Magazines has been contributing articles to those publications on various phases of the Second World War—all with a strongly anti-Fascist slant. His book was serialized in abridged form in the New York newspaper *PM* early in 1943.

Wallace Deuel '42 describes Smith as a young Southerner from New Orleans with a "mild manner and a soft voice." He is tall, slim, athletic.

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SMITH, IDA B. WISE July 3, 1871- National president of the Woman's Christian Temperance Union

Address: b. Woman's Christian Temperance Union, 1730 Chicago Ave, Evanston, Ill.

"Do you want any proportion of 36,000,000 young people to STAGGER through life, because they have become recruits of the drink habit?"

With such provocative questions does the National Woman's Christian Temperance Union challenge the public. "Alcohol is a habit-forming racial poisoning," their campaign leaflets assert. "The more you drink the more you want, and the more you drink the more likely it is that your children will be handicapped for life. . . The point is not—who wants to drink or who doesn't. The point is that ALCOHOL IS A POISON."

The woman behind these leaflets, "small, sharp" Ida B. Wise Smith, president of the WCTU since 1933, was born in Philadelphia, Pennsylvania on July 3, 1871, the daughter of Robert Emanuel and Eliza Ann (Piper) Speakman. Most of her early life was spent in Iowa, where her stepfather, Roland Parkhurst, was a minister. In 1887, when she was sixteen, Mrs. Smith was graduated from the public high school at Hamburg, Iowa, and began her career as a public schoolteacher "providing for herself, her parents, and two orphan nieces." Two years later she married James W. Wise.

"During schoolteaching days," according to the *Christian Evangelist*, "Mrs. Smith read tragic evidence of the evils of drink in the pinched faces of little children from liquor-impoverished homes." Turning her eyes toward temperance problems, Mrs. Smith joined the WCTU, which had been founded in Cleveland in 1874 by a "group of women crusaders against the liquor traffic. . . The organization, dubbed by an early member 'organized mother love,' spread rapidly across the nation and was instrumental in the passing of prohibition laws in many states." Its motto was: "For God and Home and Every Land."

IDA B. WISE SMITH

Mrs. Smith studied as an undergraduate at the University of Nebraska for two years and was graduated from the Kindergarten Training College of the University. In 1902 her husband died, and she was left with one small son, Carl Edwin Wise, and her parents to support. For two years she carried on as general storekeeper and postmistress; then she organized a township high school and returned to her teaching. She taught in Des Moines, Iowa for eight years. In 1912 she was married for the second time—to Malcolm Smith, who died three years later. There were no children by this marriage.

Mrs. Smith soon rose to prominence in temperance circles. In 1913 she became Iowa State president of the WCTU and in 1923 director of Christian Citizenship for the national organization. Honors began to be heaped upon her. She was ordained a minister of the Church of Christ (Disciples) and received an honorary LL. D. from John Fletcher College in Oskaloosa, Iowa in 1927. In 1925 she was designated by the Governor of Iowa as one of the ten most honored women of the state and three years later she rose to be "the most distinguished woman of the state" (so termed by another Governor). Six years after she had been appointed president of the WCTU of Iowa she became vice-president of the national WCTU. "There was no doubt in 1933," wrote Frances Dunlap Heron in the *Christian Evangelist,* "about the ablest person to succeed Mrs. Ella A. Boole as national president." On November 1, 1933 Mrs. Smith was elected to that office. She "came in with repeal."

Some of the modern educational techniques the WCTU employs to teach the public "medical, scientific, and economic truths about alcohol" are posters, display advertising, convention exhibits, radio programs, and films. "Millions of young people" each year see three motion pictures—*The Payoff, A Family Affair,* and *The Beneficent Reprobate.* An annual seminar is held at headquarters to show

SMITH, IDA B. WISE—*Continued*

educators "how to impart alcohol information to pupils."

Mrs. Smith has figured that "132,000,000 men, women, and children in the United States drink per person per week an average of one quart and two gills of alcoholic beverages, and that the War has increased the rate 17.7 per cent. Besides working out these problems in statistics, Mrs. Smith spends her time in wrestling with social problems and agitating for a speedy restoration of prohibition.

The WCTU head is still hopeful that drinking alcohol, which she called a "fifth column" and a threat to national defense, will be abolished. Even though its greatest triumph, the Eighteenth Amendment, prohibiting the sale of liquor in the United States, has been repealed, the WCTU is not without power. Numbering half a million members, it has succeeded, according to Mrs. Smith, in placing one-sixth of the American people under some form of prohibition today. She states that "the efforts of the liquor trade to entice thousands of persons into regular drinking are showing results. With the brewing industry openly declaring its intention to make customers of the boys in service camps, we can expect that the rate of alcohol consumption will increase." As a result the WCTU has redoubled its efforts to restore prohibition to the United States. It supports passage of the Bryson bill for wartime national prohibition.

Mrs. Smith is a member of the Women's Committee of the Council of Defense, the League of Women Voters, the Conference of Social Agencies, the Citizenship Committee, the National Council of Women (chairman—1935), and the Illiteracy Commission of Iowa. For twenty-nine years she has been president of the board of trustees of the Benedict Home for Girls. Editor in chief of the *Union Signal* Magazine, Mrs. Smith also writes numerous pamphlets, leaflets, and articles every year.

"Clever, plump, beagle-eyed" Mrs. Smith is an "astute politician and public agitator." She has a sense of humor and likes to tell about receiving ten cents in the mail with an anonymous letter saying the dime was "to start a fund for the purpose of clearing you out of the country." At the three-story WCTU headquarters building, Mrs. Smith's womanly touch has provided the "sturdy plants that adorn the windows" and the "quiet friendly atmosphere" that give the offices that "homey" look which surprises businessmen. Mrs. Smith is "always smiling and ready to break into a merry laugh—but never loud—except when she talks about little children being harmed through alcohol. Then there is a tear in her voice."

Blond, five feet one inch tall, Mrs. Smith leads a very busy life. Her personality "shines right through the vivid blueness of her eyes." She is "vigorous and affable, attractive in appearance, fond of blue dresses," and lives on a largely vegetarian diet. Deeply religious, she has made an intensive study of the Holy Land and never makes a speech in which she does not quote from the Bible, of which she has memorized thousands of verses. All her life she has been a consistent Republican except where a Prohibitionist party existed.

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SMITH, PAUL C(LIFFORD) Nov. 24, 1908- Journalist

Address: h. 354 Greenwich St, San Francisco, Calif.

Private Paul C. Smith of the United States Marines was named by the United States Chamber of Commerce as the "outstanding young man of 1942." A prodigy with red hair and the spirit considered its natural accompaniment, the aggressive young man from the West held several jobs before signing up, at the ripe age of twenty-seven, as the *Chronicle's* executive editor. The "pint-size, freckle-faced boss of Mark Twain's and Bret Harte's newspaper" owed his success mostly to his ability to get along with both liberal and conservative elements in local and national affairs. To be on friendly terms with both Harry Bridges '40 and Herbert Hoover '43 was enough in itself to stamp Smith as San Francisco's wonder boy.

Paul Clifford Smith was born in Seattle, Washington on November 24, 1908, the son of Wallace B. and Carrie Augusta (Mason) Smith. Privately tutored, he began his career as a prodigy by finishing high school at Pescadero, California at the age of fourteen. He didn't care about higher education, but was anxious to see the world. First he went to Canada and got a job in the Saskatchewan wheat fields. He rode freights east to Ontario, where he "sought gold, but found none." He then went West again, via freight car, and worked for a time in a logging camp in British Columbia. Once more he tried prospecting, this time in the Mojave Desert, with no better luck than before. Coal digging was the next venture, first in Utah, then in Pennsylvania mines. Then the West coast drew him back, and at Eugene, Oregon he found someone willing to set him up as proprietor of a sporting goods store. He gave golf lessons to promote sales, although his own score was about 120.

In 1928, however, having by now grown old enough to shave, Paul Smith began a more solid career in San Francisco as a bond salesman. He ignored the falling stock market of 1929, and the following year, at twenty-two, he became resident manager in New York of the Anglo-California Bank. With that experience behind him, he returned to San Francisco and got his first job with the *Chronicle*—writing a financial column. In 1932 he decided that he would go to Europe and see what things were like there, and he borrowed $500 for the trip. While abroad he asked Mussolini '42 for an interview, and got it—which made copy for the *Chronicle*. He might have stayed on indefinitely in Europe if that paper had not cabled him that he could be the financial editor if he came home at once.

The depression was hitting bottom with the bank holiday in 1933 when the new financial editor took over. Roosevelt['42] moved into the White House, and Ex-President Herbert Hoover went to live at Palo Alto, only thirty miles south of San Francisco. He read the *Chronicle,* and liked what the young financial expert—who was also a Republican—had to say about certain New Deal measures, including what Al Smith called "baloney dollars." Hoover and Paul Smith became, in fact, good friends, and Hoover tried to hire the bright young man away from the *Chronicle* to be his personal secretary. The owners of the *Chronicle* were impressed enough to make Paul Smith executive editor in 1935.

Now an important man of the community, Editor Smith decided to celebrate, and at the same time add dignity to his person, by buying three expensive suits, and a red carnation (to go with his hair) for his lapel. The red carnation, it is said, has become his trademark; and he has been called (but not around the office) "Pinky" Smith.

Soon after Smith got his appointment as executive editor, labor trouble broke out in the lettuce fields near Salinas. The case became a significant item in national news, and Smith sent his reporters to get the facts. When the facts were printed and commented upon editorially, men prominent in California Big Business read them with considerable uneasiness. The *Chronicle,* which they had always considered "sound," was suggesting that the strikers actually might have some basis for their demands. The words "Smith" and "Communist" were being uttered in the same breath. Then came a front-page editorial, signed by Paul Smith, squarely presenting the situation to the readers. The strike was finally settled, satisfactorily to both sides, and Editor Smith had helped to settle it. Smith was also known to be friendly with Harry Bridges, water-front labor organizer, and a good many influential Californians disapproved of Bridges. But they knew, also, that Smith was a good friend of Herbert Hoover's. Apparently the young editor had the situation well in hand: in 1937 the president of the *Chronicle* appointed him general manager of the paper.

When a C. I. O. longshoremen's and warehousemen's union went on a strike that tied up shipping for weeks, Smith printed another signed, front-page editorial demanding that the conflicting parties, in the interest of the general good, make peace. The union and the shippers were both angry. When the *Chronicle* was told to mind its own business, Smith replied in an editorial that "the *Chronicle* makes it its business to stick its nose into any so-called private row which affects the broad public interest." It was the union which then asked Smith to serve as mediator. After twelve days of painful negotiations he finally got an agreement. Once again a strike had been settled, with much of the credit going to Paul Smith.

A second trip abroad came in 1938 when Smith went with Herbert Hoover as friend and adviser on a tour of Europe. At Hoover's private conversations with governmental leaders Smith was present—at all but the one with Hitler['42], who wouldn't admit him because he was a journalist. On Smith's return in 1939 several thousand San Franciscans petitioned that he run for Mayor. But a good many *Chronicle* readers petitioned also that he stay on as editor of the paper, which was exactly what he chose to do. "A conscientious newspaperman," said Smith, "can be of real service to his community." After a trip across the continent he wrote in the *Chronicle* a series of four articles, "The Way Out for America." He suggested an All-American Council to develop his plan, naming a group of twenty-five leaders. His committee included such diverse characters as Herbert Hoover, Eleanor Roosevelt['40], John L. Lewis['42], William Green['42], Charles Evans Hughes['41], and William S. Knudsen['40]. Nothing much came of his plan to save the country.

PAUL C. SMITH

About this time Paul Smith became interested in the political potentialities of Wendell Willkie['40]. When he went to New York to attend the annual convention of editors and publishers in April 1940, he discussed Willkie with Bartley C. Crum and Oren Root, Jr.['40], also of San Francisco. Root's enthusiasm was aroused to the point of starting a personal campaign for Willkie—a campaign which Paul Smith ardently supported and aided.

Following the Willkie campaign Smith made another effort, undeterred by the failure of his "All-American Council" to save the country. Early in 1941 he instituted in the *Chronicle* the "Monday Meeting," a page-long discussion of some vital problem by six or eight locally prominent persons. The first Monday Meeting, which included among its debaters George Creel, First World War propaganda chief, and William Saroyan['40], playwright, was on the subject of whether the country should deny freedom of speech, press, and assembly to Communists and Fascists. Another meeting focused on the necessary

SMITH, PAUL C.—*Continued*

steps to cement relations between the Americas.

In March 1941 Smith, at the invitation of the State Department, made a five weeks' trip to England to observe British defense efforts. On his return he expressed his doubts of the possibility of an invasion of the Island by Germany, and stressed the importance of the Battle of the Atlantic. He reported many night bombings of British workers unloading docks in which the Nazis destroyed valuable cargoes of food. "The United States has a big job in keeping the British supplied with planes," he added.

Since the *Chronicle* is a morning paper, Smith's working day, for some years, began in mid-morning and extended late into the night. Family life would have been difficult under such a schedule, but Smith is unmarried, so there were no impediments to the hours he kept. He liked to entertain, and his apartment was the gathering place of leaders in the arts, professions, sports, business, and labor circles. When evening parties broke up, or groups left the theatre, the suggestion often was, "Let's go over to Paul's." Quon, Smith's Chinese master cook, was always prepared for a crowd; and many a night of good talk and good food at Paul Smith's are recalled by San Franciscans.

Smith had been for some time a Naval Reserve officer when his appointment as press officer for the Navy was announced in December 1941. He was in charge of the Navy's press section at Washington, D. C., with the rank of lieutenant commander. In August 1942 he left active Naval duty to become chief of the OWI news bureau. According to *Time* Magazine, he was "tired of red tape in the Navy Department and of being snooted at by admirals." In November, however, he gave up his $9,000 a year position to enlist in the Marines as a private. There were some who felt that his self-demotion was a result of having "backed himself into corners where he could not deliver" and others who contended that although he had ability and enterprise he was "unhappy wherever he couldn't be top boss." He received unquestioned admiration from all, however, for being willing "to drop the two and a half gold stripes of a Naval Reserve officer for the hard and humble way of a seagoing buck private." Smith is quoted: "There's nothing wrong with being a lieutenant commander except that I couldn't run a destroyer, which is what lieutenant commanders are supposed to do." In late 1943 he was training with the Marines in San Diego, California. According to Leonard Lyons, "His office at the San Francisco *Chronicle* still has his name on the door, awaiting the day when the War is over and he returns.

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SNELL, FOSTER DEE June 29, 1898-
Chemist

Address: b. Foster D. Snell, Inc, 305 Washington St, Brooklyn, N. Y.; h. 66 Park Ave, New York City

Various analytical and consulting jobs in the chemical field have been Foster Snell's since his decision to major in chemistry at college. He was born at Binghamton, New York on June 29, 1898, the son of Dayton A. and Bertha Viola (Hickling) Snell. Whether he made any unusual chemical experiments in boyhood is not on record; and if he took any prizes, Snell himself says that he has forgotten them, along with the Latin and ancient history learned in early school years. But he did enter Colgate University, in 1915, with the idea that he wanted to be an organic chemist and work on dye-stuffs—why, he doesn't know. At Colgate his chemistry progressed through general, qualitative, quantitative, and organic. He admits that by the time he had learned that the name for his idea was synthetic organic chemistry, the idea began to fade.

He was graduated in 1919 with the degree of B. S. (he had seen minor military service), and in those immediate post-War years jobs were scarce. A professor advised him that, since he couldn't get a job in chemistry, he might as well study more chemistry. During the summers of his college years, however, he had been a salesman for a seed firm, and he used this experience in getting a job with the Binghamton Gas Works. He received $15 per week (later he got $16), and he held the job for two months. He then went to Albany and spent some time taking notes for a thin volume entitled *Colorimetric Analysis*. It was accepted for publication, the first book to be published on a subject that has since become tremendously important. In 1936 and 1937 revised editions appeared, in the preparation of which he collaborated with his wife, Dr. Cornelia Tyler Snell, whom he married in 1921. In 1940 Dr. and Mrs. Snell's *Chemicals of Commerce* appeared, and in the spring of 1943 D. Van Nostrand Company published a monumental four-volume work, *Chemistry Made Easy*. In addition to his writings Dr. Snell is the patentee or co-patentee of something over fifty patents.

In 1919 Snell went to New York, where he taught chemistry at the Barnard School for Boys and took a few graduate courses at Columbia University. During the next three years, from 1920 to 1923, he taught at the College of the City of New York. In 1922 he received his M. A. degree from Columbia, and in 1923 his Ph. D. The basic theme of his research was dehydrothioparatoluidine, a favorite subject in those days for Professor Bogert's researchers. Snell admits, too, that he "did something with zinc salts of thiophenols, which is still occasionally mentioned in the sacred pages of the *Journal of the American Chemical Society* as a basis for some syntheses. It never merited any medals." At any rate, Snell gives his wife credit for doing most of the research under his direction. Since he got the Ph. D., however, Mrs. Snell later had to complete a research problem of her own to get a Ph. D. for herself. The Snells have one daughter, Barbara Anne.

The young Ph. D. was recommended to fill a vacancy at Pratt Institute occasioned by one of the staff's having been graduated to a higher salary in city work. Snell got the position. For the succeeding five years, until he resigned in 1928, he was in charge of the work in technical chemistry and an evening session course in organic chemistry.

During these years, too, Snell became a consulting chemist. His first job was the examination of a shipment of lace to determine whether it had been damaged by sea water. The water damage was unquestionable, but absence of sodium chloride in either the cases or the lace indicated that the damage was by fresh water. Snell's fee was $5. In 1923 the development of methods for treatment of industrial waste for plants in the Passaic Valley furnished him with several fair-sized problems, justifying a part-time assistant. Parts of that work were published, with various co-authors, under the heading *Treatment of Trade Waste.*

The chemical specialty field began to occupy his interest. He offered to small manufacturers a general consulting and advisory service to keep them up to date. The business grew, and in 1925 it was necessary to open a separate laboratory. By 1928 the amount of consulting work was so great that he resigned from Pratt Institute and opened an office at 130 Clinton Street, Brooklyn. Additions to the staff broadened the scope of Snell's work. Silicates and acid-proof cements were the basis of research projects and later publications. Soap and allied detergents also became an important field of activity, as indicated by Snell's papers on "Detergency of Alkaline Salt Solutions." The January 1943 issue of *Industrial & Engineering Chemistry* carried a very comprehensive survey on the subject "Surface Active Agents" by Dr. Snell. This article is an expansion of the previously published work on detergency. Other fields of consulting and research activity were magnesia cements, lime mortar, glass for blackboard use, soap, textile fibers, rubber, and saponifiable oils.

In 1929 Snell's organization took over the operation of their first manufacturing plant. Office and laboratory space was doubled, and a staff of twenty-five was required. A year later Foster D. Snell, Inc., with Snell as president, was formed to take over consulting activities. The depression came, but the new organization progressed steadily, even moving to new and larger quarters in 1933. The concern is built up around a group of men important in the field of chemistry, such as Frank M. Biffen, Cyril S. Kimball, J. Mitchell Fain, Albert F. Guiteras, Theodore Sullivan, and Leonard C. Cartwright.

Dr. Snell believes that the most important approach to any problem is the fundamental, physical chemistry. He relates acid-proof cement to sodium metasilicate by the statement that the former depends on the latter in a lower state of neutralization which accentuates certain properties of the silicate and lowers others. Development of a color for branding coal from a base for a plastering material was postulated on the similarity of the colloid chemistry of the problems.

Bachrach

DR. FOSTER DEE SNELL

A member of various chemical societies, Snell is also a fellow of the American Association for the Advancement of Science and of the Chemical Society of London. He is chairman of the American Section of the Society of Chemical Industry and vice-president of the American Oil Chemists' Society. In 1939 he was made president of Chemsearch, Inc., and in 1940 he was elected president of the Alumni Association of the graduate schools of Columbia University. Dr. Snell is also a member of the referee board of the Office of Production Research and Development of OPM—"a dollar-a-year job."

It has been said of Dr. Snell that he has changed his hobby "about every five years." In college it was winter sports and tennis. Later it was golf. Then it was bridge, as the Chemists Club's Saturday sessions can testify and as his single championship of an obscure bridge league offers evidence. Before the gasoline shortage developed it was yachting.

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SNELL, HENRY BAYLEY Sept. 29, 1858—Jan. 17, 1943 Famous American marine painter; won many awards for marine paintings and landscapes.

Obituary

N Y Times p15 Ja 18 '43

SNYDER, ALICE D(OROTHEA) 1887—Feb. 17, 1943 Chairman of the Department of English at Vassar College; widely known Coleridge scholar; author of many scholarly essays.

Obituary

N Y Times p23 F 18 '43

SODERO, CESARE (sō'de-rō chā'sä-re) Aug. 2, 1886- Conductor; composer

Address: b. Metropolitan Opera Association, New York City; h. 52 Riverside Drive, New York City

When Cesare Sodero was appointed a conductor of the Metropolitan Opera Company in November 1942, his selection came as a considerable surprise to the general public as well as to himself. Although he has had a long and distinguished career in music, he was comparatively unknown to the general public, and according to *PM*'s music commentator, Henry Simon, he had "never expected a call from the Metropolitan at this late date." His conducting has amply justified the choice, however, and the critics, who were taken by surprise, too, have been unanimous in their acclaim of his accomplishments.

James Abresch

CESARE SODERO

Cesare Sodero was born in "the city of beautiful voices," Naples, Italy, on August 2, 1886, the son of Frank and Carolina (Bartoli) Sodero. Frank Sodero was the absent-minded harpist of the San Carlo Opera House in Naples. Cesare Sodero is fond of telling how his father took him along (when he was two years old) and left him sleeping in the orchestra pit all night. "I have the theatre in my blood," he comments.

Sodero's father died when Cesare was six years old. His older brother inherited his father's harp (which he later played for eighteen years as a member of the Metropolitan Opera Orchestra in New York City), and Cesare was given the cello to learn "for the very good reason that there was a cello vacancy in the Conservatory, and this offered the best start toward a remunerative career." For seven years he studied the cello as well as piano and musical composition under Giuseppe Martucci and in company with Vincenzo Bellezza and Gennaro Papi, both of whom preceded him as conductors at the Metropolitan.

Sodero finished his schooling at the age of fourteen and received his first professional post as first cellist and assistant chorus director with a Neapolitan company at San Severo. Meanwhile he continued to work in musical composition and when he was sixteen he had the privilege of having his first full-sized composition, a ballet entitled *Les Amours du Papillon,* presented in Alexandria, Egypt.

In 1906, when he was not yet twenty, Sodero came to the United States, where he secured a position as first cellist in Oscar Hammerstein's Opera Company. After that he had a number of miscellaneous assignments in opera and symphony orchestras. He played with the Aborn Company for five years and in 1911 he conducted for Henry Savage the first production in the English language of Puccini's *Girl of the Golden West.*

Concurrently with his opera engagements, from 1913 to 1925, Sodero made what was probably his most unique contribution to opera, experimentation with recordings for the Edison Phonograph Company. According to *Opera News,* in those twelve years Sodero made more than 11,000 records, largely operatic in character. "Those were the days before electric transmission permitted the music to be picked up by microphone. Singers and orchestral players alike had to be grouped around the horn where the music was recorded. Artists were forced to back away for high notes, raise their heads at inconvenient moments, rehearse until they were tired, and then be asked to record. Never twice did exactly the same players sit in the same positions. It was the period of experiment in the phonograph field, and Cesare Sodero experimented as thoroughly as his men."

In 1925 Sodero turned to a new infant entertainment industry, the radio. He directed one of the first grand opera performances for radio, *Cavalleria Rusticana,* from the original radio station WEAF on lower Broadway in New York City. During the succeeding years he prepared fifty-three operas in "tabloid form." Some of the operas were very short; the longest was *Parsifal,* which Sodero presented in an hour and a half. Sodero made all the adaptations himself, and he remembers that it took him two weeks to compress *Lohengrin.*

From 1925 to 1934, along with his operatic work, Sodero conducted approximately 600 symphonic concerts. In 1929 his employers, the National Broadcasting Company, presented an opera which Sodero had written in 1912 to a libretto by Silvio Pichianti, *Russian Shadows.* It was extremely well received and the following year it was given a full-length stage première in Venice with Carlos Morelli and the La Scala singers. Sodero, however, did not go to Italy to hear it.

As a member of the Philadelphia Grand Opera Company, in 1930 Sodero officiated at the American debuts of Nino Martini and John Charles Thomas. He opened the Cleveland Stadium with a performance of *Aïda,* using a cast of 1,000. In 1933 he conducted for the Fides Opera Company during its short existence and for nine months he conducted for Bruna Castagna, Armand Tokatyan, and Carlos Morelli at the Hippodrome in New York.

In that same year he accepted the leadership of the Mendelssohn Glee Club, over which he presided for nine years. In 1934 he changed networks, to edit, rehearse, and conduct for the Mutual Network until 1940.

In the fall of 1942 Sodero was appointed conductor for the Metropolitan Opera and on November 28 he made his initial appearance with the company, in a production of *Aïda*. The New York *Times* reviewer commented that Sodero "knew the score intimately and well, and from the sensitive manner the orchestral prelude to the first act was played, it was obvious that he would hold his forces under sure control, as later proved to be the case." Olin Downes '43 found him "a thoroughly practical conductor and one firm in his tempi and his routine." Downes feels that Sodero shows what can be done with Verdi operas, which have suffered much from slack interpretations.

Although he has led a busy musical life as conductor and arranger, Sodero has found the time to write a number of orchestral works and pieces for chorus and instrumental ensembles as well as a number of motion-picture scores. He considers himself an American rather than an Italian musician. (He became an American citizen in 1911.)

Music is Cesare Sodero's hobby as much as it is his vocation. He is slight in build, with a dark complexion and a rakish mustache. His two sons are in the United States Army, one being a conductor, the other a cellist with the medical corps.

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SOHEILY, ALI (sō-hā'lē ä'lē) 1897- Iranian statesman

Address: Teheran, Iran

The Middle Eastern state of Iran, the ancient kingdom known as Persia, was the scene of a "diplomatic tug of war" between Germany and the Allies until late in 1941 when Allied pressure forced out the Axis interests. Although the culture of Iran antedates the culture of the Western world, the twentieth century country is primitive by Occidental standards, with a low literacy rate, poor transportation, undeveloped natural resources (except for those, such as the Iranian Oil Company, which have been developed by foreign capital under foreign supervision), and with a largely nomadic population. The capital, Teheran, however, is a modern city on the surface, at least, and it is there that Ali Soheily as Prime Minister directs Iranian cooperation with the Allies. It was there, too, that the famed Teheran conference took place in late 1943.

Ali Soheily was born in Iran in 1897 and educated at Teheran University. He entered public life early and rose to head the Iran-Soviet Fisheries Department and then to act as secretary to the Minister of the Interior. From 1931 to 1936 he was Under-Secretary of State for Foreign Affairs, and in 1936 he went to London as Iranian Minister to Great Britain. In 1938 he returned to Iran to take his place in the Cabinet as Minister of Foreign Affairs; two years later he added the portfolio of the Minister of the Interior.

Soheily is a statesman of the new Iranian regime dating from 1925, when the old Sultan was deposed and the insurgent faction chose as their king (Shah) the Prime Minister, Riza Shah Pahlavi. Although the Shah was made supreme ruler to be succeeded by his son, by virtue of having placed him in office his Parliament had more power than the Majlis (the Iranian legislative body elected for two years) had hitherto enjoyed. Under the new system, like the old, the Shah chose the Prime Minister, but only if he were acceptable to the Majlis could he form a Cabinet.

The new Shah proceeded to modernize Teheran, build railroads, and encourage education. He drove a sharp bargain with the British, abrogating previous agreements with the Anglo-Iranian Oil Company, and he secured an annual revenue of from ten to twelve million dollars from the development, although it still remained in British control. British-Iranian amity, however, subsequently declined (despite Soheily's efforts to maintain amity during his 1936 to 1938 tenure in London). The Trans-Iranian railway completed in 1938 was regarded by many to indicate Iranian fear of British invasion because it avoided all cities, with the exception of Teheran, and did not run near the oil fields or the fertile farming districts. It could have, therefore, little other purpose than to serve as a military line.

When Soheily returned to Iran in 1938 he found Anglo-Iranian unfriendliness stronger than ever. The Iranian Government had granted a commercial aviation concession to the German-owned Lufthansa instead of to the British Imperial Airways and had given its order for sloops and gunboats for the small Iranian Navy to Italian shipyards. The money for these projects all came from the royalties on the British oil developments, and when the Second World War broke out the British had to face the possibility that they would be opposed by an Iranian army of 150,000 to 190,000 men, all equipped and trained with money received from the British in royalties.

The struggle for control of Iran and her resources started out as a three-cornered one, with Russia reportedly on Germany's side at first, and then pulling with British interests. In May 1941 it was reported that Russia and Germany were arranging some "joint action in the Middle East," and the Soviet Army began spring maneuvers with a considerable concentration of troops at Tashkent, near the Iranian frontier. Early in June hundreds of German "fifth columnists" were reported to have visited Iran with Russia's consent, so that the two countries could share the benefits of the Iranian oil fields. By June 7, however, the "Russo-German negotiations" had broken down. As Minister of the Interior and Foreign Affairs, Ali Soheily met frequently with representatives of the British, Russian, and German interests, although the decision as to the fate of Iran did not seem really to be in his government's hands.

(Continued next page)

SOHEILY, ALI—*Continued*

After the invasion of Russia by Germany, on June 22, 1941 the Russians and the British coordinated their pressure on Iran to drive out the Germans. In August the Iranian Government replied to an Anglo-Soviet ultimatum demanding the expulsion of some 5,000 German "tourists and technicians" with a "belligerent" note indicating that they would be turned out only when the Iranian Government convinced itself they were a menace, and not before. Later the same month British and Russian troops made simultaneous advances into Iran. The Iranian Minister to the United States, Mohammed Schayesteh, called upon the State Department to say that the invasion was based on a pretext and that Iran was a remote country, not dangerous to either side, and entitled to neutrality. The Premier, Ali Khan Mansur, told an extraordinary session of the Majlis that all necessary precautions had been taken and that Iran would resist the British and Russian attack by land, sea, and air.

In less than twenty-four hours the British forces had taken control of the world's largest oil refinery plant at Abadan and had captured the entire Iranian Navy; they had seized the strategic wireless station at Muhammereh, and had trapped several Axis merchant ships in the harbor at Bandar Shahpur. After a futile attempt to stop the war by guaranteeing that all Germans except a few at indispensable technical posts would be ousted within a week, the Cabinet of Prime Minister Mansur resigned and a reorganized Iranian Government was formed by Ali Furanghi. The new Prime Minister, a famous Iranian philosopher and once president of the League of Nation's Assembly, announced to the Majlis that the troops had been ordered to cease firing. In his Cabinet Furanghi retained Soheily as Minister of Foreign Affairs. (According to André Visson, Soheily belongs to the "'old gang' of self-interested politicians.")

Although actual fighting had ceased, the Russians and the British continued their advance until they met at Sinneh in Western Iran, cutting off Iran from Turkey. Furanghi had accepted the armistice terms of August 30, 1941 but he balked at a stiffer note of September 8 which provided for mass expulsion of Axis nationals, closing of Axis legations, and the occupation of strategic points by the Russian and English forces. The agreement was signed, but Riza Shah delayed in carrying out the terms. When a series of tribal uprisings threatened the stability of his Government, and when Persian-language broadcasts from Great Britain urged the Iranian people to turn against their cruel and autocratic leader, Riza Shah abdicated in favor of his son, who is married to a sister of the King of Egypt and who is considered friendly to the English. The former Shah retired first to the island of Mauritius and later received permission to settle in Canada. The Allies considered his abdication their first major gain in safeguarding "the Indian frontier and the back door to the Middle East." The Russians, who isolated the three northern provinces of Azerbaijan, Guilan, and Khorassan, think of Iran as their Burma Road, on which moves the flood of American-British supplies. The British occupied the southern provinces "to help the Russians, but partly also to assure themselves that the presence of the Russian forces will not endanger British post-War interests on the Persian Gulf shores. American troops are stationed there to guarantee the protection of American supplies moved to Russia."

Upon the Shah's abdication the Majlis seized the opportunity to demand the establishment of a constitutional government, recognition of civil rights, reform of the nation's finances, release of political prisoners, and the return to their owners of illegally seized property. The new Shah acceded and on September 21 Furanghi formed a new Cabinet which had seven new members. Ali Soheily, however, remained as Minister of Foreign Affairs. The new Shah made a radio broadcast praising the democratic form of government. In January 1942 the Iranian Government signed an Anglo-Soviet pact binding the fortunes of Iran with those of Britain and the Soviet Union "for not longer than six months after the end of the War." Opinion in London was that although the people of Iran were unenthusiastic over the treaty provisions, it was a useful document for the United Nations and would "in the long run" secure good will in the Near East. The sincerity of the Soviet pledge to respect the independence and integrity of Iran was unofficially questioned in Britain and America, however, especially since the economic situation in the Soviet-occupied north ("superior to what it was in the days of Riza Shah," according to Visson) contrasted so favorably with the "economic chaos" of the areas under British control as to contribute to the rise of Russian credit with the Iranian peasants.

In February 1942 the British changed "Iran" (which the Irani call themselves) to "Persia" in official documents. Ali Furanghi's Government proved itself increasingly unstable. Furanghi had formed several Cabinets by the summer of 1942, when Ali Soheily became Prime Minister with a Cabinet which lasted for a few months. During this time Soheily announced that Iran would welcome a post-War Polish refugee colony if the colonists would apply for Persian citizenship. In August the Soheily Cabinet fell, and Ahmed Qavam Sultaneh tried to form a government, but without lasting success.

Premier Sultaneh appointed Ali Soheily as Ambassador to Afghanistan, but before Soheily finished the preparations for leaving for his new post the Sultaneh Cabinet resigned, and the Shah asked Soheily to try his hand again at forming a Cabinet. Much of the difficulty was said to have been purely because of internal questions, chiefly differences over constitutional procedure.

In the middle of February 1943 Soheily succeeded in forming a Cabinet. When he opened the Majlis he received a strong vote of confidence following a speech in which he said that there was "no reason to be alarmed because the Americans came to execute works to help their Allies." He continued: "The United States Government and people belong to those unselfish and liberal people and government which never refused to give all assistance to others in trouble." Soheily received eighty-nine of the ninety-five votes and was expected to maintain a firm government. In April 1943 a reciprocal trade agreement was signed by Secretary of State Hull '43 and Mohammed Shayesteh, the Iranian Minister; and in September Soheily, now Prime Minister of Iran, declared war on Germany. This move assured his country Lend-Lease aid and a seat at the peace table.

The Teheran conference late in November 1943 brought forth an Anglo-American-Russian statement concerning Iran that banished worries about Russia's intentions in that country. Iran's independence and territorial integrity was guaranteed. Next, on December 15, it was reported that Soheily had presented his resignation to the Shah. "The move was believed designed to permit reanimation of the Cabinet in accordance with new political conditions in Iran resulting from the recent tri-power conference there. Iran Cabinet members also submitted their resignations, and political circles said the Shah was expected to ask Premier Soheily to form a new government that would show few changes."

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SOMERVILLE, SIR JAMES (FOWNES)

(sum'ẽr-vil) 1882- British Naval officer

Address: b. c/o Ministry of War, London, England

On the retired list in 1939, because of ill health, was Vice-Admiral Sir James ("Slim") Somerville, one of Britain's tough old salts who had won a good many honors in the First World War and who, prior to his retirement, had been in active command in the East Indies. Within three months after he heard the guns of the Second World War begin firing he recovered his health. Winston Churchill '42 described him as "an officer with an almost unrivaled experience of the conditions of modern war." Assigned to command the British Navy in Indian waters, Somerville came back to fight—and to win new laurels.

Admiral Sir James Fownes Somerville is said to be a seaman in the old Nelson tradition: his great-great-grandfather, as a matter of fact, was one of Nelson's captains and, like his commander, died at the moment of victory. Born in 1882, the son of Arthur Fownes Somerville, and destined for Naval service, on completion of his education Somerville was commissioned a lieutenant (1898). He first specialized in torpedoes and wireless. He rose rapidly in the service, holding various offices and assignments prior to the outbreak of the First World War. During the War he was wireless officer on the staffs of various admirals, holding the rank of commander. For his services as fleet wireless officer in a brilliant Naval exploit at Gallipoli he was awarded the D. S. O., and he then became wireless officer with Admiral de Robeck in the Grand Fleet. After the end of the War he served at the Signal School; and later, 1924 to 1927, he was director of the Signal Department at the Admiralty.

British Official Photo
ADMIRAL SIR JAMES SOMERVILLE

Following this land service, Somerville served as flag captain to Admiral Sir John D. Kelly with the 1st Battle Squadron in the Mediterranean. For the next three years he was naval instructor at the Imperial Defence College. After a year's command (1931-32) of the cruiser *Norfolk* he returned to become commodore of the Royal Naval Barracks at Portsmouth and (1934-36) director of personnel services at the Admiralty.

Regarded as one of England's best authorities on naval seamanship, strategy, and operations in the Mediterranean region, Somerville went back, at the age of fifty-four, to active command at sea in charge of destroyer flotillas of the Mediterranean Fleet. The next step took him to the East, when he was made commander in chief of the Fleet in the East Indies (1938-39). That post he held to within a month of the beginning of the Second World War, when he was invalided home. That, it seems, was to have been the close of almost a brilliant half century in the British Navy.

Within four months, however, Somerville was gladly taken back into the service. At first he was given only special duties at the Admiralty. It was then that he became famous as a broadcaster of the events of the War. Possessor of a quick tongue, humor, and a strong sense of the dramatic, he became famous for his reporting of the defense of Calais and the Battle of Narvik. British listeners are said to recall with pleasure many of those vivid accounts. Reuter's, the news agency, tells of a well-remembered broadcast which the doughty Admiral began with the loud aside: "My God, they've given me a bottle of water to drink." The remark

SOMERVILLE, SIR JAMES—*Continued*
shocked the staid BBC, but caused appreciative laughter in thousands of British homes.

The Admiral's step became energetic and brisk as he stalked in and out of the Admiralty, and it wasn't long before he had his sea boots on again. After aiding in the evacuation of Dunkerque, in 1940 he sailed as vice-admiral in command of a Mediterranean fleet. The capitulation of the French had deprived Britain of important ports at Toulon, Bizerte, Algiers, and Oran. Accordingly, at Oran on July 3, Somerville's fleet led a brilliantly executed attack in which two enemy battleships and a cruiser were put out of action. Following that the fleet scouted around looking for an opportunity to go on the offensive. Early in February 1941 Somerville, commanding the 32,000-ton battle cruiser *Renown,* and accompanied by the battleship *Malaya,* the aircraft carrier *Ark Royal,* and the cruiser *Sheffield,* swept right through Italian waters to Genoa. Without regard for enemy mines, submarines, or shore batteries the ships pumped broadside after broadside into Italy's fourth city and chief merchant port. Docks, warehouses, power stations, ship-building plants were destroyed. In the whole operation only one Swordfish was lost. This exploit by Somerville was not only humiliating to the Italians, but a warning to the Germans not to launch a sea-borne expedition to North Africa from Mediterranean ports.

This naval operation, accomplished by slow, careful thinking and quick, forceful action, won for Somerville high praise. Then in May 1941 came the historic pursuit of the battleship *Bismarck* by the British Fleet. It was Admiral Somerville who detached the cruiser *Sheffield* to make contact with and shadow the Nazi vessel. He was in at the death in that great sea hunt. In October 1941 an important convoy finally got through Mediterranean waters after a three-day air and sea battle. Later it was disclosed that Somerville had been in command of Force H, the Western Mediterranean Squadron engaged in this battle. For his "gallantry, determination, and resource" in getting the convoy safely through, he was knighted.

In April 1942, when Somerville was given his command in Indian waters, a superior Japanese fleet was known to be cruising there. Every British torpedo plane and bomber which had attacked it off Trincomalee had been shot out of the air. Further, the British had lost in that region the aircraft carrier *Hermes* and the 10,000-ton cruisers *Dorsetshire* and *Cornwall.* Somerville, who succeeded Admiral Sir Geoffrey Layton in the Far Eastern command, had a tough task ahead, but no one doubted his ability to come off top man in future engagements. He participated in the discussion at Washington, D. C. in May 1943, a gathering at which top ranking officials in the Eastern Theatre of War were conspicuous.

A square jaw, a firm mouth, and a determined eye denote Sir James Somerville's vigor and drive. His hobby is making delicately-scaled ship models; and he has a pet Siamese cat, named Figaro, who accompanies him even into battle. Charm, wit, and the ability to maintain the most friendly relations with the men under his command are prominent among his characteristics. He doesn't believe in pompous mannerisms or hidebound routine. An officer who served with him in pre-War days recalls how he used to wander into the wardroom wearing a white sweater, after rowing a boat around the harbor for exercise (some say he rowed around the anchored ship four times before breakfast), and how he would then sit down on the arm of a chair with his officers gathered around him for friendly discussion. He has not had much time ashore with his wife, Mary Kerr Somerville, whom he married in 1913 and who is the daughter of the late Colonel T. Ryder Main, C. B., C. M. G. The Somervilles have one son and one daughter.

A story also told by a Naval friend gives a good picture of the Admiral. "At 7:00 one morning, in the Grand Harbor at Valetta, Sir James decided to visit one of his damaged destroyers, which was alongside the dockyard wall with a hole in her side. In singlet and shorts he rowed into the aperture to have a look, and was greeted by a burly naval stoker with a few adjectives and the words: ''Ere, mate, wot d'you want? You 'op it quick!' The unrecognized admiral replied, also with a few adjectives: 'All right, my dear, but get that hole stuffed up before the mice get at it.'"

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SPANGLER, HARRISON E(ARL) June 10, 1879- Lawyer; chairman of the Republican National Committee

Address: b. Merchants Bank Bldg, Cedar Rapids, Iowa; h. 655 Cottage Grove Ave, Cedar Rapids, Iowa

Harrison Earl Spangler, chairman of the Republican National Committee, is a "dirt farmer, county seat lawyer, avowed middle-of-the-roader," and faithful Republican wheelhorse who has never run for any public office, although he was mentioned as a possible Senatorial candidate in 1936. He was born on a Guthrie County, Iowa farm on June 10, 1879, the son of a farmer-politician father, Zwingle B. Spangler, and of Martha McManus (Couts) Spangler. The Dutch ancestors on his father's side had migrated from Holland to Pennsylvania before the Revolutionary War, and back in the eleventh century a Spangler was supposed to have been cupbearer to one of the leaders in the Crusades. His mother was a McManus of Scotch descent.

After serving as an Infantry private in the Spanish-American War, young Spangler matriculated at the University of Iowa to study law. A member of Sigma Nu Fraternity, he received his Ph. B. in 1903 and his LL. B. in 1905, and he was admitted to the Iowa Bar that same year. He hung out his shingle in Cedar Rapids, where, in 1907, he joined the firm of Deacon, Good, Sargent & Spangler. The next year, on October 14, he married Fay McIntire.

One of the other members of Spangler's law firm was the late James W. Good, who in 1908 was elected to Congress with Spangler's help. (Good retired from Congress in 1921 to practice law in Chicago, and at that time Deacon, Good, Sargent & Spangler became Deacon, Sargent & Spangler.) Spangler's father had put him to work polling the township for the Republican Party when he was quite young, and Spangler never strayed from the Republican fold except in 1912, when he supported Theodore Roosevelt for the Presidency. He worked up through the precinct and county leadership to become chairman of the Republican State Central Committee of Iowa in 1930, a member of the Republican National Committee in 1931, and a member of the executive committee in 1932. He still holds these last two offices.

Spangler was chairman of the committee which organized the "Grass Roots" convention of delegates from ten Midwestern states in Springfield, Illinois in June 1935, and that same year he was credited with fathering the Glenn Frank Committee on Republican Policy. In 1936 he was named director in charge of the Western headquarters for Alfred Landon in Chicago; and John Hamilton, chairman of the Republican National Committee, also named him executive vice-chairman of the National Committee to run things during his future absences. Spangler promptly announced that by election day he intended to have one personal-pressure worker or Republican volunteer for every thirty voters in the land—a commendable ambition which was never realized.

Although known as a master of strategy, Spangler apparently had some talents for making enemies even within his own party, for in 1940 a group of Republicans who called themselves liberals organized to defeat him for re-election as a Republican committeeman. At the National Convention (where Spangler supported Senator Robert Taft '40 for the Presidency) they found, however, that most of the delegates had been pledged to the Spangler cause even before the revolt had been organized. And by December 1942 Spangler had emerged as a compromise candidate for the chairmanship of the Republican National Committee. The need for a compromise candidate arose when, at the Republican Convention early that month, there was a deadlock between the two leading candidates, Frederick E. Baker, who was supported by Wendell L. Willkie '40, and Werner W. Schroeder, who was backed by the isolationist Chicago *Daily Tribune*. Both sides were persuaded to accept Spangler as a man who (in spite of having been for Taft in 1940) had nothing in his past to stamp him as either a pre-Pearl Harbor isolationist or interventionist. As the *New Republic* puts it, "Mr. Spangler did not represent the first choice of anybody. He represented Willkie's veto of somebody else."

Universal Press
HARRISON E. SPANGLER

Upon his election, Spangler told the Republican delegates that the vote had been a sign of their unified desire to defeat the New Deal. "I started after that animal in 1932," he was quoted, "and I hope to be in at the kill in 1944." Wendell Willkie also proclaimed himself satisfied: "My fight was to prevent the masthead of the Chicago *Tribune* from being imprinted on the Republican Party. I am happy that the result prevented that calamity. Mr. Spangler has a great opportunity for progressive public service." According to *Time* Magazine, however, "the unanimity with which he had been chosen was synthetic; the harmony which he is supposed to stand for will be, at best, ersatz." And the Chicago *Tribune* consoled itself by pointing out that "Spangler, except when it was his party duty to support him as the party nominee, always has been against Willkie."

Spangler's statements on policy at his first press conference were as "double-jointed" and "fence-straddling" as a successful compromise candidate's should be. He was not "a student of international affairs," he told reporters, and so his views on the War were of no importance: he would confide only that "We haven't the same world, with the modern bomber, that we had in the days of the thirty-knot battleship. You no longer can say that the Atlantic and Pacific Oceans are moats around America." He wasn't an expert on domestic affairs, either, he said; but on domestic affairs he could be freer with his opinions. "Those bungling New Dealers haven't 'awoke' to the fact that we have a war on our hands," he said. "They're too busy with regimentation and interference with private enterprise." Vice-President Wallace '40 came in for a crack or two because of his alleged desire to change the diet of the Asiatics from rice to milk, and then Spangler added, significantly: "My job is to build up an army of voters in the United States to

SPANGLER, HARRISON E.—*Continued*

defeat the New Deal, and I don't think there are any votes in China or Mongolia or Russia that I can get for the Republicans."

With James P. Selvage (former director of public relations for the National Association of Manufacturers) working as Spangler's able assistant, in charge of publicity, soon the campaign against the Roosevelt '42 Administration was in full swing. Spangler's first long article was published in the *American Magazine* for February 1943. In it he announced that the November 1942 vote had been an "enormous vote of confidence for the Republican Party." Although "politics as politics must be adjourned until we have won the War in which we are engaged," and although "the Republican Party must withhold nothing calculated to strengthen our arms," granting "every essential power to the President of the United States," he emphasized that they must also "fight to withhold all powers dangerous to the enterprise, opportunity, and thrift of the American people," and must "applaud the efficient and denounce the inefficient, the blundering, or the perilous."

Spangler denounced the Government as "totalitarianism," as an "autocracy of regimentation"; he denounced Government officials and employees as "absentee bureaucrats", "coat-tail riders", "couriers", "sycophants", "yes-men", "jesters," and "adulators"—a "vast army of over 2,500,000 officials and bureaucrats who swarm the land like locusts, harass our people, and eat our substance. Largely, they are the political slaves of the power from which they receive their appointments." The President was a "monarch," Elmer Davis '40 a "New Deal Propaganda Minister," head of a bureau that "bristles with New Deal and Communist propaganda."

Spangler was particularly indignant at the fact that the Democrats were "playing politics" at a time when "winning the War and bringing our boys home should be our first consideration." In April 1943, replying to Democratic National Chairman Frank Walker's '40 suggestion that the 1944 campaign be held late, he announced: "We are willing to accept your plan for a short campaign . . . if you can and will give assurance that Mr. Roosevelt does not have the ambition for and will not accept nomination for a fourth term. . . If you find you cannot give such assurance, we must assume that you have already nominated Mr. Roosevelt. . ." Nevertheless, in June he gave assurances that "the Midwest from the Alleghenies to the Rockies is now pretty solid Republican," and predicted the election of a Republican President in 1944 even though, as he put it, the New Deal Democrats were using the War politically by attempting to build up a conviction that "you can't beat the Commander in Chief." Actually Roosevelt was the Commander in Chief of the Army and Navy, but not of "the miners or of the citizens," he said. By July he was even more confident. In a memorandum analyzing public (and private) opinion polls, he predicted that 1944 would be a Republican year, and noted with satisfaction that within the past six weeks "the revolt against Mr. Roosevelt and the New Deal has become more pronounced." When in a radio speech that same month Roosevelt gave a six-point mustering-out program for veterans, Spangler, in letters to the heads of various war departments, demanded that a Republican attack on the speech describing it as a bid for a fourth "and perhaps continuing" term be transmitted to the American armed forces throughout the world. In general, Spangler's program has been described as "What Roosevelt is for, we're against." Early in November he opposed any Presidential appointment of a Federal Election Commission to administer voting by the members of the armed forces.

By his attitude toward foreign policy and the post-War world Spangler gives little aid or comfort to the Willkieites. "We must be willing and wise to collaborate, but that collaboration must be without impairment of our national identity as an independent nation, without surrendering our individuality as an independent State," he cautioned in January 1943. It is true that not much later he helped to push reciprocal trade treaties through Congress, but late in May 1943, when he appointed a Council of Forty-nine to make a study of post-War problems with a view toward making recommendations to the 1944 Republican National Convention the Council was, according to most journalists, "considerably weighted with pre-Pearl Harbor non-interventionists." Willkie (like Hoover '43 and Landon) was left out, although Spangler announced that "Republican leaders" were to be consulted; and Senators Ball and Burton, two of the sponsors of the Ball-Hatch-Burton-Hill Congressional resolution looking toward post-War cooperation, were also conspicuously ignored.

Spangler's attitude on foreign policy resulted in the formation of the Republican Post-War Policy Association by Dennen A. Watson, who hoped to shed any suspicion that the Party was isolationist. Some accused Watson of trying to split the G. O. P., but Watson remained firm in his belief that isolationism would mean defeat in 1944. The Party's final post-War resolution at Mackinac Island in September was, however, generally described as an effort to please everyone—isolationist or interventionist. In this it resembled Spangler himself.

The results of the 1943 elections found Spangler cheerful and confident. "We are no longer the weak, disarmed party of the '30's but a unified party looking to the future." His cheerfulness was, moreover, unimpaired by the names that he had been called—the pro-Willkie New York *Herald Tribune* had labeled him "a handicap" to the Party; the pro-Roosevelt *New Republic*, "the Republican Party's Colonel Blimp . . . an Old Guard conservative, whose mind goes back to Coolidge-Hoover, and whose heart belongs to McKinley."

The Republican National Committee chairman has been described as chunky and red-faced, with thick jowls and sandy hair that is rapidly thinning. His wife died recently. He is a Mason (32°) and an Elk. He owns two farms, one of 280 acres and another of 260, and he is also the proud owner of several Irish terriers which he formerly entered in show competitions. He is a great admirer of Herbert Hoover: on the wall of the reception room in his law office in Cedar Rapids hangs a picture of Hoover's birthplace at West Branch, Iowa, and on the wall of his inner office is an autographed photograph of the ex-President. Spangler says of Hoover: "I have always thought that he is one of our great Americans. And I have resented the smearing the Democratic Party gave him. He is now our elder statesman, retired from politics and a happy philosopher of American life."

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STANLEY, OLIVER (FREDERICK GEORGE) 1896- British Government official
Address: h. 58 Romney St, Westminster, S. W. 1, England; Witherslack Hall, Westmorland, England

Since November 1942 Britain's Colonial Secretary has been the Right Honorable Oliver Stanley, a representative of what can only be called Britain's ruling class. A Conservative, he is the only surviving son of the seventeenth Earl of Derby, who was Britain's War Minister from 1916 to 1918 and again from 1922 to 1924. "For 400 years there has hardly been a generation in which the name of Stanley has not figured conspicuously in England's history," it has been pointed out. In the last century one of the Earls of Derby was three times Prime Minister, and since then members of the Stanley family have occupied nearly every high office Great Britain has to offer, from Governor General to British Ambassador in Paris. The late Earl of Derby was also famous as an owner of great race horses.

Oliver Frederick George Stanley was born in 1896. He was educated at Eton and at Oxford, and he served in the First World War with distinction, earning the Military Cross and the Croix de Guerre and being mentioned in dispatches more than once. In 1919 he was called to the Bar, and four years later he contested the Edgehill Division of Liverpool. Although he and his family had always been Free Traders he campaigned under the banner of Protection; Baldwin, then chief of the Conservative Party, was making his first attempt to obtain the mandate for that policy. The young man was defeated that year, but the next year he was shown into the Conservative seat of Westmorland, which had been uncontested by another Party since the First World War. He received more than two thirds of the votes, and he has been returned from Westmorland at every election since that time. During the General Strike he served as a clerk in the Westminster tube station.

According to the author of *Right Honourable Gentlemen,* Stanley's Parliamentary progress has been due to his "forensic artfulness, personal probity, and lordly connections." In 1931 he was made Parliamentary Under-Secretary to the Home Office, a post which involved his introduction of a bill to permit the opening of motion pictures on Sundays. His speech at that time is still remembered. "To me and to most Members a quiet Sunday at home means comfortable surroundings, complete privacy, every aid to intellectual enjoyment. . . But are there not many thousands of people in this country to whom the Sunday at home . . . may mean a continuance of the terrible intimacy of overcrowded houses, of the round of household drudgery from which we are exempt, of the drab surroundings which they see every day of their lives, and to whom a visit to the cinema, however meretricious it may be, means at least privacy, warmth, color, life? And if those people go to the cinema on Sunday evening, I, for one, will not admit that Christianity condemns their action until I am sure that Christianity approves their action."

OLIVER STANLEY

Stanley next served uneventfully as Minister of Transport from 1933 to 1934, when he became a Privy Councillor as well. (Hore-Belisha '41 took over the Ministry from him later in 1934 and promptly covered the streets of London with brilliant orange "Belisha Beacon" traffic globes which were set atop zebra-striped poles.) From Transport the Earl of Derby's youngest son went to the post of Minister of Labor, which he filled in his usual unspectacular fashion until great demonstrations broke out against the new regulations made by the Unemployment Assistance Board, by which the rates of assistance paid the unemployed were raised in some cases and lowered in others. His was the task of amending these Means Test regulations so that the new determinations were to stand where they were higher than the old, while the old determinations were to be restored where any reduction had been made. "When you are dealing not with inanimate

STANLEY, OLIVER—*Continued*

things but with men and women, then feelings of dignity or pride ought not to stand in the way of prompt and effective action," he announced at that time. "That the responsibility for the error was mine is a thing that I have never attempted to evade," he also stated. In June of that same year (1935) he moved to the Board of Education as its president.

Stanley presided over the Board of Education until Chamberlain succeeded Baldwin in May 1937, and he was then advanced to be president of the Board of Trade (ironically enough, under a Protectionist Prime Minister). He was reportedly opposed to Chamberlain's foreign policies, and was said to have been associated with Alfred Duff Cooper '40 at the time of Munich, but publicly he remained almost as uncritical of appeasement as of Protection. In January 1940, after the outbreak of the Second World War, Chamberlain made him his new Secretary of State for War. The move was greeted with scanty applause, for Hore-Belisha had been extremely popular in that post. "Mr. Oliver Stanley is a most unsatisfactory appointment," commented the London *Daily Express.* "He belongs to the Tory hierarchy. . . Belisha does not belong to that class." Stanley's gift for remaining out of the limelight was therefore probably an asset. When Churchill '42 came to power Stanley was one of the first to go from the War Cabinet, and he immediately joined the Royal Artillery as a 2nd lieutenant.

Stanley did not return to the Cabinet until November 1942, when Churchill appointed him to the post of Colonial Secretary in the Cabinet shake-up which dislodged Sir Stafford Cripps '40 and resulted generally in a victory for the Conservative Party. He succeeded Viscount Cranborne '41, who had been under fire from Labor critics in Commons. Since that time his main duties have been to announce government decisions in such matters as the help being given to Jewish refugees from Europe to Palestine. On February 23, 1943 he also had the privilege of announcing that the island of Jamaica had won from Downing Street acceptance of its proposals for a new form of government based on universal adult suffrage and a bicameral legislature. The first real criticism which he had to face was after his speech to the Oxford Conservative Association in March 1943, when, replying to "a great volume of friendly criticism and disinterested advice" from the United States, he announced that he was much more interested in what Britain thought of the British Empire than in what the United States thought of it, and rejected any scheme for the international administration of British colonies after the War. Laborites spoke later of his "unhappy phrasing," calling it a "somewhat truculent speech" which showed "a little contempt for American opinion" and "created misgivings both in the United States and the Dominions." When Churchill was asked by Laborite Dugdale if he was aware of Colonial Secretary Stanley's speech he growled, "We must equally beware of truculence, and also of groveling." Later that month he himself endorsed Stanley's pronouncement that the administration of Britain's colonies must continue to be the sole responsibility of Great Britain.

In July 1943 Stanley revealed a plan for regional commissions for the colonies, each of which would enlist the advice of other nations whose major interests would be affected by the colonial decisions being discussed. This, however, did not mean that there would be any fundamental change in the basic fact of British control of the British colonies. Stanley said he had no inclination to apologize for the Empire. "Even our critics admit that we have brought to millions of people security for life and property and an even-handed justice which they had never known before." His plan was nevertheless described by the *Christian Science Monitor* as indicating an almost revolutionary change of attitude toward national possessions, one which might set a pattern for the colonial administrations of other nations after the War. *Time*, on the other hand, commented that Stanley's words "were a quieter echo of Churchill's growl last Armistice Day: 'I did not become the King's First Minister to preside over the liquidation of the British Empire.'" The new policy, *Time* also said, had little to do with colonial freedom, although it "at least kicked the ball toward a limited form of native self-sufficiency in place of time-honored absentee exploitation."

Stanley is tall, bespectacled, colorless, and correct. "He is not tough," says the author of *Right Honourable Gentlemen*, "he is not hearty, there are doubts about his tenacity, and he has certainly not got the leathery hide required by all supremely successful politicians." The same writer also confides that "there is much in him to suggest the super-curate," although he is known for his good humor and his wit. Once, interrupted by a Labor member near the end of a speech, he beamingly complained: "Now the Honorable Member has spoilt my peroration!" Once, referring to Lloyd George's schemes for relieving unemployment and reviving industry, he spoke of "the New Deal from the Old Dealer." And of Sidney Webb he once said that he had "blue books in his veins."

Stanley is now a lieutenant and an acting major in the Royal Artillery. His wife was the late Lady Maureen Stewart, the daughter of the seventh Marquess of Londonderry (at one time the chief exponent of appeasement in Great Britain). Before Lady Maureen's death their house in Westmorland, that "neighborhood of sky and mere and mountainside," was one of the most hospitable in England. There are two children: a daughter and a son.

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STANLEY, WINIFRED (C.) Aug. 14, 1909- Congresswoman; lawyer

Address: b. United States House of Representatives, Washington, D. C.; h. 119 Lancaster Ave, Buffalo, N. Y.

One of the eight female members (six Republicans and two Democrats) in the United States House of Representatives, Winifred Stanley took her place in January 1943 as one of "the dramatic figures who attract nationwide publicity"—women in Congress. New to national politics, Miss Stanley, Republican Representative-at-Large from New York State, found herself elected to the first major office she had ever sought. One other new female member entered Congress at the same time—Mrs. Clare Boothe Luce '42 (Republican, Connecticut). Attractive, youngish Miss Stanley, reporters commented, almost nosed out Mrs. Luce of celebrated beauty for the "glamour girl" title when cameramen greeted the two upon their entering the Capitol.

Winifred C. Stanley was born in the Mount Hope section of The Bronx, New York on August 14, 1909, the eldest of her parents' six children. She received her elementary education at the public schools of New York City and Buffalo (New York), where the family moved when she was six, and at the Parochial School of the Holy Angels in Buffalo. After finishing Lafayette High School in Buffalo she entered the Arts College of the University of Buffalo on a scholarship from the New York State Board of Regents. At college she had a remarkable scholastic record, being graduated *magna cum laude* in 1930. She is said, however, to have been no bookworm and to have participated in many extra-curricular activities. She was news editor of the school paper, active in dramatics and music, and president of Cap and Gown, the senior women's honorary society. Continuing her studies at the University's law school with all the brilliance she had shown as an undergraduate, Miss Stanley won first honors in the competition for the Sprague Scholarship in her first year as a law student. In the following year she again won a prize—in the Clinton Scholarship Contest. When she was graduated from law school in 1933, one of four women in a class of fifty-nine, she received the Edward Thompson Award for the highest average over the three-year period. She also won second prize in a thesis contest with a monograph entitled "The Constitution and the Flag," a study of the territorial expansion of the United States.

In the year of her graduation from law school the young woman was admitted to the Bar of Erie County and she immediately secured a position in the law office of Elmer E. Finck. Since that time she has been entirely self-supporting. She worked in the same law office until January 1938, when she was appointed to the staff of District Attorney Leo J. Hagerty as the first woman assistant district attorney in the history of Erie County, the only woman of a staff of eleven. Her salary was $3,100 a year. As assistant district attorney she appeared in cases in the Buffalo City Court, the County and Supreme Courts, and the Appellate Division of the Supreme Court, earning, writes Emma Bugbee in *Independent Woman*, the ungrudging admiration of masculine colleagues for the ability with which she prosecuted all manner of cases that came her way. Holding a high record of convictions, Miss Stanley specialized in cases involving women and children, "such as abandonment." Meanwhile she continued her activities in the numerous professional and social organizations of which she was a member, which included the Business and Professional Women's Clubs, the YWCA, and the Young Republican Club. She was the first of her sex ever chosen to the nominating committee of the Erie County Bar Association, as well as the first woman to serve as chairman of the meetings committee.

WINIFRED STANLEY

It was as assistant district attorney of Erie County that Miss Stanley came to the conclusion that government needed the personal touch. "Many of the people who came into the district attorney's office," she says, "were in need of employment or had not been able to find the right kind of job. I listened to their stories and put them in touch with the proper agencies. I have become more and more convinced that expert vocational guidance for young people is going to become increasingly important in boom times as well as when employment is slack."

When the United States entered the Second World War, Miss Stanley was not unaffected personally, for one of her brothers joined the Army Air Corps. She herself volunteered for the Erie County War Council and gave six hours a week to defense work. In the fall of 1942 she ran for Congress on the Republican ticket, entering the political campaign on a win-the-war platform. She based her campaign primarily on a twelve-point war program which included making official Washington as willing to sacrifice as the people, furthering legislation against sabotage and all subversive influences and activities, preparing America to take leadership in the establishment of stable peace, maintaining the Republican Party as an effective instrument of two-

STANLEY, WINIFRED—*Continued*

party government, and, after the War, terminating the centralized powers which the Federal Government has received during the emergency. Miss Stanley's opponent was supported by Eleanor Roosevelt '40.

Campaigning alone, Winifred Stanley covered ten counties; subsequently she joined the campaign train of Thomas E. Dewey '40, then Republican gubernatorial candidate (now Governor) on a two weeks' tour of the state. Miss Stanley is, according to the Republican Party, an excellent speaker, with a background of numerous speeches on public affairs.

Elected in November 1942, Miss Stanley took her seat in Congress the following January—the youngest woman ever to sit in the House of Representatives. She remarked at the time that she would be interested in serving on any Congressional committee which would utilize her training as a lawyer, and cited as instances the House Committees on Education, Judiciary, and Patents. (She was appointed as a member of the Committee on Patents and the Committee on Civil Service—the only woman member on each.) When Mrs. Luce, the other new female member of Congress, arrived in Washington, she "got in wrong with the petticoat press" by reason of a "brushoff" women reporters maintained she had given them at Union Station. But Miss Stanley, evidently more considerate of the press, was honored at a supper party attended by "top-notch members of the feminine newspaper corps."

Miss Stanley was honored in Congress by being chosen as one of the Republican tellers to count the vote on the election of the Speaker of the House, and by being named to the forty-one-member Republican Congressional Food Study Committee. (She is its only woman member.) In the course of her short term in national politics she has also had the opportunity to make public her opinions on various important topics of the day. She endorsed the "win by peace" resolution, signing the following statement: "The only way to keep the United States out of future wars is not to have future wars. Our nation alone cannot police the world. Our nation alone cannot prevent wars. The world can progress toward permanent stability and peace only through the collaboration of its component peoples." She gave her "enthusiastic approval" to the bill which provides for the commissioning of women physicians and surgeons in the Army and made "a special plea" for their cause. She seconded the "unconditional surrender" fighting aim of the war conference at Casablanca and "agreed that the Giraud '42-de Gaulle '40 aspects of the parley would help to unite the people of France and further release French war power to the United Nations." She sought relief for New York's meat packers, who were losing sales because of an "uncontrolled rise" in live stock prices, demanding "prompt attention" from Prentiss M. Brown '43, price administrator. She also interceded with the OPA on behalf of New York State's grape growers.

Her voting record has already given her a reputation as a "regular" Republican. She has voted for the continuance of the Dies '40 Committee to Investigate Un-American Activities, for the revocation of the President's order limiting salaries to $25,000 after taxes, for the Hobbs Anti-Racketeering Bill, for the Smith '41-Connally '41 Anti-strike Bill and for overriding the President's veto of same, for the Ruml '43-Carlson tax bill, for liquidating the Home Owners' Loan Corporation, for reduced funds for OPA enforcement, for abolishing the OWI domestic branch, for creating the Smith Committee, for dismissing Watson, Dodd, and Lovett '43. She has opposed incentive payments to farmers, more money for soil conservation, incentive payments for certain crops, funds for crop insurance, more money for rural electrification, funds for a price rollback, and in November she voted to kill the Administration's food subsidy program. Almost the only important issue on which she and Administration supporters found themselves on the same side were the anti-poll tax bill and the Fulbright '43 post-War collaboration resolution. Unlike Mrs. Luce, however, she made no speeches in 1943.

In March 1943 Miss Stanley was chosen by the Fashion Academy as one of the best-dressed women of the year. Other winners included actresses Carole Landis, Jeannette MacDonald, and Judith Evelyn. Miss Stanley does not spend very much on clothes, however: her secret, she says, is a few good dresses with lots of collar and cuff sets and "dickies" to make them look different. She has owned only one fur coat in her life—a muskrat—and she still wears it. She was wearing a $2.98 hat at Saratoga when the Republican Convention nominated her. After the session a beautifully dressed woman rushed up to her and exclaimed: "I'm so glad they've chosen you, my dear! The other woman they were considering wears such atrocious hats!"

Five feet three, slender, gracious, prematurely gray, with clear blue eyes, Miss Stanley, *Newsweek* avers, is pretty enough to "twitterpate" some of her male colleagues. Although her salary as a Congresswoman is $10,000 a year, Miss Stanley has not yet been able to find a permanent residence in congested Washington. In Buffalo she lived with her parents and brothers and sisters in a pleasant, old, tree-shaded house on Lancaster Street. She has helped her three younger sisters with their education and in 1943 was putting the youngest through the University. She and her sisters used to swap clothes, too, but when she went to Washington the joint wardrobe had to be divided into four parts.

Although unmarried, Miss Stanley thinks being a wife and a mother is the greatest career in the world, and she doesn't believe it impossible to combine marriage and a job successfully. She herself is undomestic, though—a "bottleneck cooker." "I can cook and I can bake," she explains, "but I can't make things come out even. The corn is ready fifteen minutes ahead of the ham steak, and the soup is heated through in time to be served with the pie. How do people synchronize their dishes?"

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STAUSS, EMIL GEORG VON (shtous fôn) Oct. 6, 1877—Dec.(?), 1942 German state councilor and a Vice-President of the Reichstag; former director of the Deutsche Bank in charge of its oil interests.

Obituary

N Y Times p17 D 12 '42

STEARNS, HAROLD E(DMUND) May, 7, 1891—Aug. 13, 1943 Author; critic; newspaperman; known as "America's foremost expatriate," he spent thirteen years in France; edited *The Dial* during the First World War; left the United States because he felt that America was "a land of greed and Puritanism where none of the finer things of life had a chance to flower"; returned in 1933 to publish his autobiography and *Rediscovering America* (1934).

Obituary

N Y Times p11 Ag 14 '43 por

STEBER, ELEANOR (stē'bėr) July 17, 1916- Opera singer

Address: b. c/o Haensel & Jones, 113 W. 57th St, New York City; h. 55 W. 11th St, New York City

Though only in her 20's, Metropolitan opera singer Eleanor Steber has made a name for herself in musical circles as a singer of unusual talent and accomplishments.

She was born on July 17, 1916 in Wheeling, West Virginia. Her father, William Charles Steber, was a bank cashier; her mother, Ida A. (Nolte) Steber, had been singing in Wheeling churches and had given concerts there for many years. Eleanor made her debut as a songstress in a Sunday School program when she was five years old. This debut was less successful than her subsequent career, for when she got up to sing her song she forgot every word of it.

Eleanor's mother was her first singing teacher. In the local high school the young singer majored in dramatics, at first determined to be an actress. She got her first professional job when she was sixteen as soloist at the Second Presbyterian Church of Wheeling. After her graduation from high school, she decided on music as a career and went to Boston to enter the New England Conservatory of Music. Though her father was able to promise the tuition only for the first year, Eleanor made the best of her opportunities and won scholarships for the ensuing three years.

The scholarships, however, merely took care of tuition, and Miss Steber had to find the means of supporting herself. Since she played the piano exceptionally well she hired herself out as accompanist to little groups that sang around Boston and she worked as a soloist with the Federal Music Project there. She earned part of her expenses by acting as desk attendant at the dormitory where she lived, and she made an occasional solo appearance. She had gone to Boston to become a concert pianist, but "little by little her emphasis changed through the seven Boston years," according to *Opera News*, "from the instrument of wood and metal to the subtler organ of the vocal chords."

De Bellis

ELEANOR STEBER

With the guidance and interest of her Conservatory teacher, William Whitney, Eleanor Steber began to sing in Boston, Cambridge and other New England cities. She also was heard on various programs over the Boston radio station WEEI. Other appearances in the city included the leading soprano part in Louis Gruenberg's fairy tale opera, *Jack and the Beanstalk*, the role of Senta in a performance of Wagner's *Flying Dutchman* at the Boston Opera House, and several appearances with the Commonwealth Orchestra and Stage Chorus.

Miss Steber made a recital tour through the Eastern Seaboard States, the South, and into the Middle West. In the spring of 1939 she was a finalist in the National Music Club League contest and lost first prize by just one point. That summer she went to Elberon, New Jersey and sang in the church choir, and from there she went to New York, where she sang at St. Paul's and St. Andrew's churches. In New York she studied with Paul Althouse, and when he felt she was ready for the opera she entered the Metropolitan Opera's radio auditions. After a successful tryout she chose *Ah Fors! e Lui* from *La Traviata* for her first broadcast. In the finals she sang *Ernani, Involami* from Verdi's *Ernani*.

In March 1940, from a field of 758 operatic aspirants, Eleanor Steber was chosen winner and was awarded a check of $1,000 and a silver plaque in addition to the coveted Metropolitan contract. For her final appearance in the auditions she sang the gay *Sempera Libera* from Verdi's opera *La Traviata* and Claude Debussy's *Mandolin*. Following the "Victory Broadcast," which included a formal reception at which she was congratulated by Edward

STEBER, ELEANOR—*Continued*

Johnson '43 and other members of the Metropolitan Opera Association, she returned to her home town, which declared an Eleanor Steber Day in her honor.

Miss Steber worked hard for her Metropolitan debut, perfecting and widening her repertoire, and finally in December 1940 was ready to appear as Sophie in *Der Rosenkavalier*. That first night was a night she will never forget: flowers filling her dressing room, telegrams pouring in by the dozens, and the road to success or obscurity lying before her. "I was in another world," Miss Steber said after the performance: "Thank Heaven, all thought of its being my debut left my mind entirely and I was caught up in the swell of the music. The real excitement came after it was over—when I realized I was in truth a full-fledged member of this historic opera company." Erich Leinsdorf '40, who conducted *Der Rosenkavalier* for Miss Steber's debut, gave her the baton with which he had conducted that night.

The next day critics agreed that the new Metropolitan addition was a find. They praised her voice and dramatic ability as well as her beauty. But personal triumph was not the only thrill associated with working for the Metropolitan; Miss Steber was equally pleased at having the opportunity of watching well-established stars at work. Speaking of working with Lotte Lehmann '41, she says: "In the weeks of working with the great Lehmann, every line, every word she addressed to me on stage or off was a thing to be treasured and a new incentive toward operatic success."

In addition to her work with the Metropolitan in her first season (she also appeared as Micaëla in *Carmen*), Miss Steber was among the soloists with the New York Philharmonic Symphony Orchestra, chosen by Bruno Walter '42 to sing in the performance of the Mozart *Requiem* which he conducted on the one hundred-fiftieth anniversary of the composer's death. Radio audiences have also heard her as soloist on such programs as the *Ford Hour* and the *Coca Cola Hour*.

Most observers suppose that a contract with the Metropolitan Opera Company is the culmination of a singer's career, that it is an indication that the long period of training is over and that the time has come for the artist to relax and to reap the rewards of his diligence and talent. Miss Steber wrote an article, "What the Metropolitan Does for Young Singers," for *Opera News* in which she pointed out that membership in the Company is in a sense the beginning of a new phase of the singer's musical education. "The Met," she writes, "provides training that is thoroughly modern and efficient, yet designed to bring out the best in each singer by close attention to his or her individual ability and problems. For some of us expert instruction is provided, through the generous medium of the Opera Guild scholarships, in such vitally important subjects as posture and 'body control.' Thus we achieve that extra bit of poise or grace which we may have lacked to make up the excellent stage presence required for difficult operatic roles."

In the Metropolitan's 1942 to 1943 season Miss Steber emerged as a mature artist, confident in her roles and firm in her musicianship. She sang the role of the Countess Almaviva in Mozart's *Marriage of Figaro*; she was Sophie in *Der Rosenkavalier*; and she was one of the three ladies in *The Magic Flute*. In *Das Rheingold*, the first of the Metropolitan's uncut version of the Wagner cycle, Miss Steber sang the role of Woglinde, and won the approval of the most exacting critics.

Like that of many people in the entertainment world, a great deal of Miss Steber's time is taken up by work for the U. S. O. and war benefits. She has sung for servicemen in the United States and in Canada, touring training stations and Army camps. At one Army camp—Fort McPherson—she has been dubbed colonel by the officers and men. Since she has concentrated most of her time and energy in cultivating her voice and widening her repertoire, she has had little time to acquire any non-musical hobbies. She likes to read and on trains during her concert tours has the opportunity to read the books she misses during the opera season. Prior to the War she enjoyed long automobile drives over the countryside.

Besides being possessor of a lovely voice, Eleanor is lovely to look at. Blond-haired, blue-eyed, and tall, the singer was asked by Atlanta artist Milner Benedict to pose for her portrait. This was exhibited in the Southern capital and now hangs over the fireplace in Eleanor's New York apartment. Because she likes people she has a warmth and charm which draws them to her, and those who have met her would agree with the Oklahoma City newspaperman who wrote: "Eleanor Steber is a girl you would like. She has big blue eyes and a gorgeous smile and an *esprit* that is really wonderful." She was married on September 25, 1938 to Edwin L. Bilby.

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Who's Who in America 1942-43

STEINER, MAX(IMILIAN RAOUL)

May 10, 1888(?)- Film composer and conductor

Address: b. c/o Warner Brothers' Pictures, Inc, Burbank, Calif; h. 1012 Cove Way, Beverly Hills, Calif.

Detesting both the ostentatious and the hackneyed like all true artists, by some strange quirk of fate Max Steiner has found himself completely absorbed in the motion-picture industry, which seems to some observers to be the epitome of both. The fact that the musical scoring of Hollywood productions, particularly during the last seven or eight years, has become less and less trite and derivative is in large part the result of his influence. He has "a style all his own, with an individuality and great gift for original melody and adaptation" which has been shown in the music composed for such films as *Gone with the Wind* (1941); *They Died with Their Boots On* (1941); and *The Informer* (1935).

Maximilian Raoul Steiner was born in Vienna on May 10, 1888 and attended the Vienna School of Technology and the Imperial Academy of Music in Vienna. While his father is a Protestant, his mother was a Catholic, and his grandparents were of the Jewish faith, Steiner himself is a Lutheran. When he was thirteen the Imperial Academy awarded him a gold medal for the remarkable feat of completing the eight-year music course in one year. Upon leaving school he wrote the book, lyrics, and music for the musical comedy, *The Beautiful Greek Girl,* which played in Vienna for two years. At sixteen he was already a professional conductor in Russia. He studied counterpoint and composition with Robert Fuchs, harmony with Herman Groedner, and conducting with Gustav Mahler. Before leaving Europe after the outbreak of the First World War, he had made appearances in Moscow and Hamburg. In London Steiner conducted at the London Opera House, Daly's Theatre, the Adelphi Theatre, the Hippodrome, the Blackpool Winter Garden, and the London Pavilion. Described as a theatre, vaudeville, opera, and symphony composer and conductor, as well as a concert pianist, his versatility is further indicated by his ability to play the violin, organ, and brass instruments.

He tells an amusing story of the time when, having just arrived in the United States from Vienna (in 1914), he was living in a boardinghouse in New York and looking for a job. A friendly fellow-resident asked him what kind of work he did.

"I'm a conductor," answered Steiner.

"I'll get you a job," said the friend, and he gave Max a card. To Steiner's amazement, the card was addressed to the superintendent of a New York railway company.

In spite of an established European reputation, Steiner, "a little man who is incessantly making questionable puns . . . pre-Hollywood, was the kind of a conductor that a producer of musical comedies always thought of third," says Oscar Levant '40 in *A Smattering of Ignorance.* "He would be called in to conduct if the two conductors you had thought of first couldn't be had. An overrich orchestrator for the theatre, Steiner's abilities in this field were suitable for occasional spots but not for a whole musical comedy." Whether Levant is right or not, Steiner was eventually hired to make the orchestral arrangement for *The Rainbow Girl,* produced by Abe Erlanger, and was also engaged by George White, Florenz Ziegfeld, and Victor Herbert as conductor and orchestrator.

It was not until November 1929 that Steiner made his first contact with the film industry. At that time, Harry Tierney, a well known show composer, was imported to Hollywood to add a few new tunes to his *Rio Rita* (1929), then about to be filmed. Tierney insisted on bringing his own orchestrator, Max Steiner, with him. Steiner's particular talents were made to order for the film scoring of that time, for the formula was to provide a few motives which appeared at the beginning, middle, and end of the picture, His first "creative" work, however, was in the preparation of RKO films for the Spanish market. The Spanish dialogue was not usually nearly as full as the original English text, and the resulting *lacunae* were filled in by the music which Steiner scored for a six-piece orchestra.

MAX STEINER

Steiner relates that "at this time music for dramatic pictures was only used when it was actually required by the script. A constant fear prevailed among producers, directors, and musicians that they would be asked: Where does the music come from? Therefore, they never used music unless it could be explained by the presence of a source like an orchestra, piano player, phonograph, or radio, which was specified in the script." Producers felt no such qualms, however, about musical pictures. "The success of the early musicals like *Broadway Melody* and *The Rogue Song* (1930) caused every company to concentrate on the production of this type of picture, and fabulous salaries were paid to singers and musicians. . . Through lack of sufficient good material and the ever-changing taste of a fickle public, musical picture after musical picture failed, and the studios decided to call it a day and go back to dramatic pictures." In September 1930, therefore, every one of the high-salaried musical stars was dismissed, those with contracts being bought out for the most part. "Steiner did not qualify for inclusion in this category, and his services were retained." In October 1930 he was made head of the RKO music department.

It was in that year that Steiner wrote his first original score for *Cimarron,* but screen credits of that time did not make even a reference to the music. The composer recalls that "almost insurmountable difficulties confronted musicians in those days in successfully transferring even a small part of the actual sound on to the sound track. The reasons were numerous: producers and directors did not know how to handle music; sound

STEINER, MAX—*Continued*

men and musicians were inexperienced; the microphone was in its infancy; and, therefore, the entire technical staff went into contortions to reproduce, even in part, what was actually heard on the set. I remember, during the filming of a certain picture, that it took us two days to find a suitable spot for the double bass, as the acoustical conditions on the stage were such that every time the bass player 'touched his instrument the sound track would overshoot' (distort or blur). This experience, with the entire company—actors, singers, and musicians—on the set, cost the company $75,000."

In the early 1930's, however, sound technique developed rapidly. Steiner states, too, that "at this time the process of re-recording was slowly being perfected, and we soon learned to score music *after* the completion of a picture. This had two advantages. It left the director free to cue his picture any way he pleased without hurting our work, and we were able to control the respective levels between dialogue and music, thereby clearing the dialogue." With the improvement of re-recording, the studios began again to import conductors and musicians. Steiner wrote the scores for *Symphony of Six Million* (1932) and *Bird of Paradise* (1932), the first of which had about forty per cent, and the second one hundred per cent musical scoring. "The directors and producers wanted music to run throughout, and this gradual change of policy resulted in giving music its rightful chance. One-third to one-half of the success of these pictures was attributed to the extensive use of music."

By 1932, Steiner's composing had already drawn favorable comments from the press. A Los Angeles *Times* comment states that "a thing that should be noted, and more than just in passing, is the work that this musician, Max Steiner, is doing in bringing out atmospheric possibilities through tone in pictures. He contributes immeasurably to *The Bird* and even more to *The Most Dangerous Game.*" It is significant of the development of music in the films at that time that the critic went on to praise Steiner by saying that his music provides the emotional sweep and stimulus which the orchestra or organ provided in the silent films "in portions of *The Bird of Paradise* and also for fully half of *The Most Dangerous Game.*" In an interview with Steiner printed some months later, the composer was praised for the "delightful music" used in connection with *So This Is Harris* (a short subject), which also won the Academy Award. Steiner's work was described by the interviewer as being done "in a funny little cubbyhole off his office. . . He doesn't want to see people, but doesn't mind noise."

Another of Steiner's early successes was *King Kong* (1933), for which the score was written in two weeks and the music recording cost was about $50,000. At least twenty-five per cent of the success of the picture was attributed to the music, which made the artificially animated animals more lifelike and the battle and pursuit scenes more vivid. Oscar Levant says that Steiner had a passion for "illuminating action with sound" in this period, and that he leaped at the opportunity to write the score for *King Kong*. "It offered him a chance to write the kind of music no one had ever heard before—or since. Full of weird chords, strident background noises, rumblings and heavings . . . it was always my feeling that it should have been advertised as a concert of Steiner's music with accompanying pictures on the screen." Levant comments further that "Steiner is particularly adept at this sort of thing, though his heavy-handed impressionism does not serve him too well in more subjective situations. He is, however, an excellent man on prison-break fogs, and also does a good job of industrial noises. Do you recall the whistles, bells, clanging of doors, and other institutional sounds for *Crime School* (1938)? The hammer blows and engine noises in *Dodge City* (1939)? They were all a part of Steiner's score for these films, and enormously effective." The composer disagrees with Levant in the type of music he writes. Steiner says he had done more pictures with sensitive subjects than heavy-handed ones. He "hates heavy, dramatic pictures like the Errol Flynn type."

Steiner has also composed outstanding scores for such films as *Zola* (1937); *The Magic Bullet* (1940); *Dark Victory* (1939); *The Old Maid* (1939); and *Four Wives* (1939), which contained a celebrated seven-minute tone poem. (This tone poem, *Symphonie Moderne*, has been published and is selling very well. It has been performed by many symphony orchestras throughout the United States. This is the first symphonic work composed for a picture which has ever been performed in a concert.)

Steiner was borrowed by Selznick-International to prepare the music to accompany *Gone with the Wind*. The score for *Gone with the Wind* is the longest original one ever composed for the film industry and was recorded at a cost of approximately $100,000. Levant speaks also of other remarkable effects created by Steiner: "You recall perhaps the poignant background music for *The Informer*? The dissonant trumpets in *The Lost Patrol* (1934)? . . The undercurrent of music in *Four Daughters* (1938)? The tortured death music of *Angels with Dirty Faces* (1938)? These, and the sounds, effects, and suggestive noises of a hundred other films were all by Max Steiner."

It has been said that "music is the only Hollywood Cinderella without a success story." This statement is borne out by the fact that reviewers seldom comment on the musical score of a film, contenting themselves merely with a credit line listing for the composer. Composers and orchestrators are definitely "behind the scene" craftsmen of Hollywood, sharing the anonymity of the technical staffs. One of the reasons for this is the subordinate position of music in the films as "the servant of the image." Many producers consider a musical score excellent in proportion to the lack of attention it merits from the newspapers and the public. Yet the importance and effectiveness of suitable background music is well known in the film industry and was very aptly illustrated by the preview of *Of Human Bondage* (1934). The film was originally released without music, and, to everyone's consternation, the audience laughed at the wrong time. After the picture had been taken back and proper mood-evoking music composed for it by Max Steiner, audiences understood the picture's intent and were thoroughly in accord with it emotionally.

In spite of the lack of publicity given composers for dramatic pictures in Hollywood, Max Steiner's capacities have been generally recognized in the trade for some time and various public honors have been bestowed upon him during his many years of service to the film industry. In 1933 he was the winner of the Concordia Award, Vienna, Austria; in 1935 and again in 1943 he won the Academy Award for the best original music with his scores for *The Informer* and for *Now, Voyager,* respectively; in 1936 he was made an officer of the French Academy by the Minister of National Education and Fine Arts as a tribute for his contribution to modern music. In his connection with Warner Brothers in early 1943, he is one of several Hollywood composers who are given a whole frame to themselves for their credit lines. Nevertheless, Stein yearns for fame of a different stamp. Essentially a worktable-direct-to-orchestra composer, he longs to see his work published, but since there is no ready market for film music, he finds himself frustrated in this regard. Recently he has been engaged in the creation of a symphony, from which perhaps he hopes to derive a more permanent fame.

The admirers of Max Steiner's scores are contradicted in part by critics who feel that most American film music is lush, over-orchestrated, and in many cases borrowed in idea or in chunk from the classics. However, some knowledge of the exigencies of the form and the difficulties under which film musicians still work is necessary to properly evaluate these objections. Many producers are notoriously unmusical, yet feel they know the type of music required by their films, and are often insistent about planning technical musical effects of which they know nothing. Originality in music sounds harsh and bizarre to their ears in many cases, and they are apt to insist that the musician remember that he is writing, not for musicians, but for millions of people, all over the United States and in some cases abroad, whose musical appreciation and tastes differ radically. The music must also be synchronized with the action of the film, a difficulty which Steiner has met by the development of his "Mickey-Mouse technique": that is, a breakdown of the action of the film in terms of minute detail and the number of seconds required to complete each detail in the running of the film, and the subsequent composition of music to "underline" the detail within its exact time limit. Speed is a vital factor, too, in Hollywood composing. The composer does not start to create his score until after the film is complete, and then he is required to study the film and to compose, orchestrate, synchronize, and record the music within the short time remaining before the release date of the picture, which is usually set ahead of time. "When the dreaded release date is upon us," Steiner relates, "sleep is a thing unknown. I have had stretches of work for fifty-six consecutive hours without sleep, in order to complete a picture for the booking date." The pressure of time, too, forces the composer to merely sketch the effects he has in mind and to give the labor of actually working out the instrumentation to one of the music department's orchestrators.

A picture of the development of a Steiner musical score is given by Levant: "A peculiarity of Steiner's scores is that his orchestrator must always provide a part for the harp—and a good one. This caused some difficulty in the life of Robert Russell Bennett '42 when he went West to orchestrate Jerome Kern's '42 *I Dream Too Much* (1935), in which Lily Pons was starred. This was altogether a confusing picture, because it was conducted by Steiner, who was also a composer, orchestrated by Bennett . . . and starred Pons, who insisted on having André Kostelanetz '42 conduct her sequences. Possibly to escape some of this concatenation of temperaments, Bennett did his orchestrating in Montana, sending in each number as it was completed. Not aware of Steiner's penchant for the harp, he omitted that instrument from the scoring of the title song, a chromatic waltz, and thus not suited to the harp. Immediately there came a telegram from Steiner:

"'Why no harp part?'

"After puzzling over this for an hour Bennett reached a conclusion and wired back, 'If there's a charming girl you want to use, put in a harp part.'

"The inevitable P. S. is that there was a 'charming girl,' who is now Steiner's wife."

Steiner's young son is a collector of toy automobiles. Steiner's own "hobby is guns. He has a large collection, both new and antique. The only shooting he does, however, is target shooting with rifle and pistol. He never goes hunting, as he cannot bear to kill anything. His main and only interest in life is his son."

The conductor has "gone Hollywood" only in his fondness for horses. Parties at his Beverly Hills home are musical evenings riotous only with technical disagreements.

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STEINER, WALTER RALPH Nov. 18, 1870—Nov. 4, 1942 Nationally known physician and writer on medical topics, also noted as a medical historian; headed many medical societies.

Obituary

N Y Times p23 N 6 '42

STERNE, MAURICE July 13, 1878-
American artist; sculptor; teacher
Address: h. Byram Lake Rd, Mt. Kisco, N. Y.

"I do not try to teach my students to draw and to model. Anyone can be taught to do such things. I try to teach them to see. It is by cultivating not technique but vision that art escapes from conventional channels. The artist must develop his sense of vision. . . Art becomes sterile when artists become *blasé*. They lose their belief in themselves. They become too concerned with manner, with technique, with esthetics. . . The man who has vision will develop his own technique. To one who has seen something that I have not seen, I say, 'It is not for me to show you how to paint it.' . . The training of an artist has no specific curriculum. It is the work of a lifetime."

Ansel Adams

MAURICE STERNE

"This is the artistic theory which Maurice Sterne follows in instructing his students. A prolific painter, Sterne remarks that the three essentials which have guided him and which he has endeavored to fuse into one are "instinct, environment, and tradition."

Maurice Sterne was born in Libau, Russia on July 13, 1878, the son of Gregor and Naomi (Schlossberg) Sterne. The boy's early youth was spent in Moscow, but when he was eleven or twelve he and his widowed mother emigrated to the United States. As an immigrant in New York young Sterne, according to *Newsweek*, "nailed miniature American flags to sticks, receiving thereby a cent and a quarter a gross. Later he sold papers, worked in a bronze foundry, a mirror factory, and for a map engraver. He even was once a bartender in New York—a career that came to an abrupt end after three years, when some tough customers set fire to the saloon because he wouldn't dish out more free beer."

Sterne studied first at Cooper Union and then, in 1894, entered the National Academy of Design. There he learned anatomy from the great Thomas Eakins, who came once a week from Philadelphia to teach. For the next ten years Sterne studied at art schools in this country. His work was first shown in New York in 1902 at the Old Country Sketch Club on Broadway. The late William Merritt Chase, one of the most famous painters and teachers of painting at that time, bought a picture from the exhibition. In 1904, winning the Mooney Traveling Scholarship offered by the National Academy of Design, Sterne went to Europe to study. He worked in the museums of France, Germany, and Italy. An exhibition of his drawings and etchings was held in Berlin in 1910. Sometime during this period or before he had been the very intimate friend of the actress Alla Nazimova.

Although Sterne's early work was compared to, and, in fact, confused with Whistler's, he actually was most interested at this time in Mantegna, Pollaiuolo, and Piero della Francesca. It was from that last-named master that he absorbed "the method of modeling figures in light and shade in a composition dignified and unified by a harmonious use of color." He was also somewhat influenced by the work of the French moderns, Cézanne and Manet.

"With an academic technical equipment achieved," Sterne returned to America to become an instructor at the National Academy. Then the painter started on his travels once more. They took him to Egypt and to Greece, where he was particularly engrossed in antique sculpture. His own attempts at sculpture, which first dated from this period, show the influence of that study in their "broad plain surfaces and the largeness of the modeled forms." For eight months Sterne lived in a monastery at Mount Hymettos.

"In Paris Sterne was in on the new century art movements but not of them. He remained an eclectic with a sensitive if not easily impressionable mind. By the time Davies and others were bringing Cézanne back with them to America, Sterne had carried to India his clear appreciation of these canvases which were just beginning to filter into the art consciousness of Paris." After that Sterne turned his course to Bali, and stayed three years (from 1911 to 1914) "before the world tourists began to invade that island of romance." There he absorbed the artistic trends of the natives and borrowed their knowledge of the use of color, which now served to enhance his work, already dignified by a sense of form and design. He made several thousand drawings, mostly with oil on rice paper, and these brought him great acclaim in the United States and abroad. Out of that "exotic sojourn" came some of Sterne's best paintings. Mabel Dodge Luhan '40 feels these to have been greatly influenced by Gauguin.

Returning to Italy, Sterne took up residence in a forty-one room castle in Anticoli, near Rome, where he painted until world events caused him to return to the United States to his studio at Croton-on-Hudson. He painted there until 1918, when he returned to Italy. His sentiments during the War, according to Mabel Dodge Luhan, were pro-German. After this came "an interlude in New Mexico," various exhibitions and prizes, and intermittent returns to his castle in the Sabine hills.

It was at this castle that Sterne taught art to the one-time banker-lawyer, Edward Bruce, head of the United States Government's Section of Fine Arts. For three years Bruce shared Sterne's castle, painting methodically from dawn to dark and forcing his teacher to work similar hours. This regime made Bruce an artist and sent Sterne into a decline. Through Bruce, however, Sterne obtained his largest commission, that of twenty murals for the library of the Department of Justice Building. The Government paid him $20,000 for them, and the project took him almost five years to complete. The critics' comment upon this ambitious work which depicted the "struggle for justice" was, in the main, unfavorable. The murals were considered "too conventional" and "a little too closely bound to the allegorical genus of mural painting which for generations has prevailed in America."

Sterne taught for some years at the California School of Fine Arts in San Francisco. At present, he has his own art school in Mt. Kisco, New York.

Maurice Sterne has been called "the greatest draftsman among modern painters." "Whereas in many of his large works," according to one critic, "he uses his gifts in overambitious compositions which in the process of being worked lose unity and spontaneity, in his drawings and small oil sketches done on paper he necessarily escapes both of these faults. His draftsmanship, his knowledge of form, color, and composition are instinctive; so that when he does a quick drawing he does not have to worry over them. What he catches, in addition to these qualities natural to his hand and eye, is beauty of line, movement, even texture."

Sterne's line has been called the most characteristic achievement of his art, and his use of it has been described as Oriental. Not merely a delineator of form, his line becomes in itself form and achieves an interest as an abstract unity in a drawing quite aside from its connotation. In his experiments in sculpture he has tried to translate his line into plastic form. His sculptures, however, for the most part "are interesting as curiosities related to the rest of his work." "His memorial to the pilgrims in Worcester, Massachusetts," wrote Inslee A. Hopper, "is Sterne's most widely known work, but it should lead no one to say, 'This sculptor is also a painter.'"

According to Thomas Craven, Sterne's art reflects his study of the Old Masters, Greek art, and his extensive travels. "He is too big, too versatile, and too individualistic as an artist to be tagged with the label of any one school of thought. . . His approach to art is that of one who has the sympathetic and sensitive but penetrating understanding of a great humanist."

Drawing which suggests playing the piano from notes," says Sterne, "is obviously all wrong. You must not draw what you *see*, but what you *have seen*. One cannot make a decent drawing while the vision is divided in seeing different parts at different times. Only when the vision is so coordinated that every part is seen in its true relationship to the rest has one the right to indulge in drawing. For drawing is not a visual experience in the making. It is a direct simple statement of the experience."

Sterne is one of the few artists who has had a self-portrait commissioned by the Uffizi Gallery of Florence, Italy. He has exhibited his work in various galleries throughout the world. A retrospective exhibit of his paintings was held in the Museum of Modern Art in 1933. His work is represented in important permanent collections throughout the country.

The "stocky, broad-palmed" artist has been married twice. His first marriage took place at Peekskill, New York in 1917, where he married Mabel Dodge, whom he divorced four years later. She describes him as a "black-haired man with red cheek bones and a white brow." She noticed him at once in a crowd "for there was something vivid and colorful about him that marked him out among the other more neutral personalities." His second wife is Vera Segal, whom he married in Vienna in 1923.

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STEVENSON, WILLIAM E(DWARDS)

Oct. 25, 1900- Director of the American Red Cross in North Africa; lawyer

Address: h. Buttonwood Brae House, Stamford, Conn.

"There is one awfully important American in Africa," recently wrote Ernie Pyle '41 of the New York *World-Telegram*, "who has been mentioned very little." The reference is to William E. Stevenson, the American Red Cross chief in North Africa. Stevenson had been the head of a successful New York law firm until the outbreak of the present War when he became the brains behind the organization of the Red Cross in England. He then was charged with the establishment of Red Cross clubs in Morocco, Algeria, and Tunisia. "Starting from scratch, he built the now immense Red Cross system in Africa. And wherever the American Army goes next he will move with it and do the same thing all over again." (This was written before the Allied invasion of Italy.)

"Stevenson's job," continues Pyle, "is unromantic, but it is more vital than many a general's. A good portion of the morale of the Army in Africa depends on his decisions. His employees run into the thousands. He spends millions of dollars a year. His daily headaches, though less important, are as numerous as General Eisenhower's '42."

William Edwards Stevenson was born in Chicago, October 25, 1900, the son of J. Ross and Florence (Day) Stevenson. His father

WILLIAM E. STEVENSON

was a minister whose change of pastorates caused the family to live in various parts of the country. At different times they resided in New York, Baltimore, and finally at Princeton, where the Reverend Stevenson became the president of the Princeton Theological Seminary. After completing his preparatory schooling at Phillips Academy at Andover, young Stevenson went to Princeton. At the time of the United States entry into the First World War, Stevenson was too young for military service; however, toward the end of the War he was able to meet the age requirement of the Marine Corps, in which he served for a few months.

As a student Stevenson was at the top of his classes. Upon his graduation from Princeton in 1922 he was awarded a Rhodes Scholarship which enabled him to study law at Oxford for three years. While in England, Stevenson learned to understand and admire the British but he always remained an American, adopting neither the customs nor the accent of the British. It was during his stay at Oxford that he became acquainted with Eleanor Bumstead, an American girl, who became Mrs. Stevenson on January 9, 1926.

In his student days Stevenson also achieved fame as an athlete. He won the 1921 American championship for the 440-yard dash, and in 1923 he took the British championship for the same distance. In 1924 he went to the Olympics at Paris where he ran on the 1,600-meter relay team that established a new world record. Stevenson, the athlete, has at least one exploit of which he is especially proud. In 1921 he won the half-mile for the Princeton-Cornell team competing against Oxford and Cambridge. Four years later he was a member of the Oxford-Cambridge team which defeated the Princeton-Cornell team in the quarter-mile run.

The Rhodes scholar left his carefree days behind him in 1926 when he returned to New York to work. His first job was as assistant to District Attorney Emory R. Buckner. He chose the Prohibition Enforcement Department because it paid $1,000 more a year and he needed the extra money in order to get married. Stevenson tried to practice what he preached as a Prohibition enforcer; he set an example as a teetotaler to his men by going so far as to ban champagne at his own wedding. His wife is still indignant about it!

Later he left the district attorney's office and entered the law firm of John W. Davis in New York, where he remained until 1931. Then he formed a firm of his own in partnership with Eli Whitney Debevoise. The enterprise was a success from the start. Stevenson and Debevoise have had as many as twenty-one lawyers on their staff.

After Pearl Harbor, Stevenson says he felt out of place in the world as a successful lawyer. Though he was too old for active service he was neither old enough to be indifferent nor complacent enough to be satisfied with a desk commission. For a while he merely searched and pondered. Before long he learned that the Red Cross wanted someone to go to England. The possibility of working for the Red Cross had never entered Stevenson's thoughts and he knew next to nothing about the details of the work. His only qualifications besides his determination to be useful were his law experience and his previous residence in England. He was given the job. Stevenson was happy about it because it gave him exactly what he wanted, an opportunity to work in the midst of the fight. In England his task was to set up the entire organization of the Red Cross. As soon as that was accomplished he moved on to Africa where he formed Red Cross units wherever fighting men were stationed.

Working with Stevenson is his attractive wife who joined him while he was in England. In order to be with her husband Mrs. Stevenson left their two young daughters, Helen and Priscilla, with their grandmother in the United States. Although the Red Cross tacitly disapproves of wives being with their husbands in war areas, the Stevensons are regarded as exceptions to the rule: it is inconceivable that they be separated. Mrs. Stevenson has put in a tremendous amount of work. Besides her headquarters duties she is "a sort of roving delegate, cheerer-upper, smoother-over, and finder-outer for the whole Red Cross of Africa and half the Army, too." She is a big sister to every soldier, from private to general. Her husband jokingly refers to her as "the G. I. girl friend."

The outfit headed by Stevenson includes mobile canteens and tents which bring a great deal of cheer and comfort to "motherless, sisterless, wifeless lads who otherwise have no place outside their lonely bivouacs to make them welcome." In the opinion of General Eisenhower, the American Red Cross is "the most important morale booster of any activity we have." In October 1943 Stevenson announced that more than one hundred Red Cross workers, including many field men who went in with units on invasion day, were already on active service in Italy. Stevenson himself was just back from an inspection trip.

Stevenson and his wife live in a "small but nice" apartment somewhere in North Africa.

They drive to work in their own Oldsmobile sedan. Since they have no servants they generally eat at the Red Cross mess. Stevenson is described as "tall, handsome, and athletic." "To everybody who knows them," Pyle writes, "Stevenson is 'Bill' and Mrs. Stevenson is 'Bumpy.' . . They have a way with them of making everybody crazy about them." Both are instinctively democratic and share an aversion to social climbing in any form.

"Stevenson," writes Pyle, "has been successful because he is honest, in the deepest meaning of the word. He has no sideline ambitions and no axes to grind. He wants nothing for his future out of the Red Cross nor out of Africa or England or Italy or anywhere else. He is simply serving with his whole being. When it is all over he will go back and take up where he left off which was at the head of an outstanding young law firm in New York City."

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STEWART, KENNETH (NORMAN)

June 6, 1901- Author; journalist

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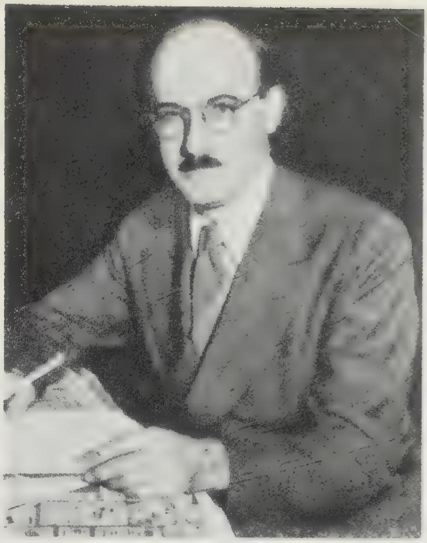
Not every newspaper job is a glamorous one, nor does every newspaper writer become a foreign correspondent or a columnist. Counterbalancing the handful of journalists whose names have become household words are thousands of unsung men and women whose jobs are important ones: they are the routine reporters, the re-write men, the copyreaders, and the editors.

The story of the working press is told by Kenneth Stewart in terms of his own experience in *News Is What We Make It*, published in July 1943. During the course of his varied career behind the headlines, Stewart has worked on many important papers from the Pacific coast all the way to Paris. He has witnessed the many changes effected in his profession by the impact of powerful influences: the depression, the rise of the American Newspaper Guild, the invasion of city rooms by women, the development of news magazines, and the competition of radio agencies. Stewart believes that the most significant change in newspapers is the shift in emphasis from so-called "factual", "objective" reporting to a mixture of opinion and fact which approximates full truth.

Bespectacled, scholarly-looking Kenneth Norman Stewart was born June 6, 1901, of Scottish-American parents, Alexander and Myra (Brown) Stewart, in Leadville, Colorado. As far back as he can remember, he had always wanted to be a newspaperman when he grew up. He was reared in an isolated California town named Eureka. There, at the age of twelve, he engaged in his first journalistic venture: every week he wrote out a single manuscript sheet entitled *Neighborhood Gossip*, which he carried from house to house, allowing each "subscriber" to keep it for three hours. The paper contained items of local news interest.



KENNETH STEWART

On Armistice Day 1918, just before graduation from the Eureka High School, Stewart acquired his first newspaper job: keeping track of the tides and ship schedules for the Eureka *Humboldt Times* at $6 a week. At his high school commencement the next year Stewart was chosen to read the valedictory address. "Its title was 'C'est la Guerre,'" he relates, "which I couldn't pronounce, and its theme was Saint Paul's 'I have fought the good fight,' which I didn't understand." He then enrolled at Stanford University, where he took courses in news writing and copyreading. When he discovered philosophy he plunged into its study, to the neglect of the social and political sciences. The effects of his enthusiasm for philosophy were visible in his summer work for the hometown paper, which contained a column of self-conscious platitudes under the pseudonym "Phil Ossifer, Jr."

Stewart was forced to leave Stanford in 1923 without a degree. (Eventually he received a B. L. from Columbia University.) His back-door exit from Stanford was the beginning of a lifelong career in newspaper work. Reversing Greeley's famous advice, Stewart started eastward. His first stop was at Fresno, California, where he worked on the *Bee* from 1923 to 1924, long enough to pay off the monthly installments on his Model T Ford. Accompanied by Bud, a *Bee* copyboy, traveling companion and mechanic, Stewart then made his way to the El Paso *Times* and thence to New Orleans, pawning parts of the car along the way in order to eat. At Atlanta, Stewart's stop-gap job on the *Journal* was interrupted when he and Bud were mistakenly arrested as highway robbers.

When Stewart finally did reach New York he made a vain round of the important papers, most attractive of which, to him, was the old *World*. While waiting for a better newspaper job Stewart worked on the Brooklyn *Standard Union*; before long he was hired as a copy-

STEWART, KENNETH—*Continued*

reader by the *Telegram.* This was in 1925. As soon as the novelty of living in the New York City of the mid-'20's had worn off, Stewart had himself transferred to the night shift or "Lobster trick" of the paper in order that he might attend classes at Columbia University.

Stewart left the *Telegram* in 1928 when an assignment required him to get a job as a subway ticket puncher. For one thing, he was sure his identity would be discovered by the subway officials; for another, he was beginning to feel restless. He obtained a letter of introduction to the London office of the United Press, borrowing enough money for his boat passage, and sailed for England. The English immigration inspector, however, did not allow him to disembark because he had only a one-way ticket and hardly any money. A happy turn of events prevented his "ignominious" return to New York and placed him on the staff of the now legendary Paris *Herald*, that "newspaperman's alcoholic dream in the '20's." Stewart enjoyed his share of the palmy days in that paradise of American expatriates. Two of his best friends were night club entertainers there. As a result, Stewart recalls, "I spent so much time sitting around at the tables of noisy, smoky, smarty-pants holes that I didn't care afterward whether I ever entered another." Typical of the newspapermen of that day and age, he believes, was his own cynical individualism. The depression, the New Deal, the growth of Fascism, and the founding of the Newspaper Guild were to change this attitude.

Upon his return from Paris, shortly before the crash of 1929, Stewart went to work for the New York *Herald Tribune.* It was a good place to work, he thought, "less liberal than the *World,* but livelier than the *Times.*" He worked nights again in order to avail himself of the special arrangements by which he was able to teach and study at Columbia's School of Journalism for one year. He remained at Columbia for another two years as a part-time instructor.

The academic life began to take a strong hold on Stewart. He left the *Tribune* in 1932 and went back to Stanford to teach journalism. True to the predictions of his friends, however, he remained there only two years. The series of news breaks in 1933 made him long to be in harness again: the bank holiday, the New Deal reforms, the dirigible disasters, the rise of Hitler '42 and the reign of terror in Germany.

When he returned to New York in 1934 Stewart did a short stint on the dying *Literary Digest* before he joined the special Sunday Department of the New York *Times* in 1936. He worked for the *Times* three and a-half years, his longest tenure of any job. But the refusal of the *Times* to take sides in the Spanish Civil War confirmed Stewart's belief that objective reporting, neutrality, and non-partisanship "could not serve alone as the ideals by which we and the world might be saved." He believed that it was not only the reporter's right, but his obligation to report his opinion as well as the facts of a story: opinion cannot always be isolated from fact. Opinion often *was* fact, he thought, and interpretation *was* news. Therefore, when Ralph Ingersoll '40 wrote in his prospectus for *PM* that he recognized no such thing as objectivity in reporting, Stewart asked for a position on *PM.* In 1940 he was made head of the national news department of that paper.

Shortly after *PM* got under way Jan Valtin's '41 book, *Out of the Night* (1941), achieved sensational popularity. All sorts of rumors were rife: the authenticity of the book's factual content was questioned, and the identity of the author was regarded with suspicion. *PM* assigned Stewart to make an investigation. After many adventures, including an interview with the mysterious Valtin himself, Stewart sent his findings to Ingersoll with the instructions that the story was not to be printed until his facts would enable him to form a clear picture. Disregarding Stewart's memorandum, Ingersoll puffed the report into front-page news, under the headline, "The Truth about Jan Valtin." The consequent letters of protest to *PM* and to Stewart were almost too numerous to be read. Stewart, however, believes that the type of journalism that would permit such a story to be printed fills a vitally necessary function.

In 1941 Stewart was awarded one of the coveted Nieman Fellowships at Harvard which enabled him to study uninterruptedly for an entire year and to prepare the material for his very readable book, *News Is What We Make It.* In December 1942, when he had finished his book, Stewart went to Washington to take over the foreign news desk at the Office of War Information for several months. He returned to *PM*'s editorial staff in July 1943.

News Is What We Make It was, on the whole, well received by critics. S. T. Williamson wrote in the New York *Times*: "Mr. Stewart can be read with both sympathy and uneasy tingles in the spine. His book's reception, in many newspaper offices where he worked, will not be unanimous. But it should be as useful as it is provocative, for it reflects stirrings now going on in many a city room, at many a copy desk, and (although the author may not grant this) in many a front office. I'm sure it will confirm many preconceived notions—notions held ever since newspapers appeared—that the press is going to the dogs. . . But it can't go to the dogs as long as there are books like this."

On December 26, 1931 Stewart was married to Evelyn Seeley, a former feature writer on the New York *World-Telegram* and an instructor at Sarah Lawrence College. The Stewarts have two blond children, Sally and Stephen. His cronies on *PM* report that "on his one hundred acres at Lake George he fancies himself a farmer of parts, but," they add, "the only thing we've seen him grow is a mustache."

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STOESSEL, ALBERT (FREDERIC) (stes'əl) Oct. 11, 1894—May 12, 1943 Well known violinist and conductor; especially associated with the Juilliard Graduate School, the Chautauqua Institution, and the Oratorio Society of New York; composer of numerous works, many of them widely played in Europe and the United States.

Obituary

N Y Times p15 My 13 '43

STOLZ, ROBERT Aug. 25, 1886- Composer; conductor

Address: h. 50 Central Park West, New York City

Robert Stolz, the composer of *Two Hearts in Three-Quarter Time*, wants to write the death dirge for Adolf Hitler's '42 funeral. This self-exiled Viennese musician, who left his home because of Hitler, began his career at the age of seven as a pianist; he was a full-fledged conductor by the time he was seventeen and has been busy directing orchestras and writing music ever since. Composition comes very easily to Stolz, who has written many sure-fire operettas, dozens of musical scores for motion pictures, and more than a thousand songs. After the *Anschluss* Stolz came to America, where he helped to revive an interest in melodious Viennese operettas.

The man who is considered by some critics to be the musical heir of Johann Strauss was born on August 25, 1886 in Graz, Austria, the son of Jakob and Ida (Bondy) Stolz. His family was an extremely musical one; his father had studied with Anton Bruckner and was a well known opera conductor who had led the first performance in Vienna of Wagner's *Tannhäuser* (1845). His great aunt, Therese Stolz, the most famous Italian opera singer of her time, is prominently mentioned in the memoirs of Verdi.

As a child, Stolz received his early musical training from his father; later he became a pupil of Robert Fuchs, the noted professor of theory at the Vienna Conservatory. Stolz completed his musical studies under a protégé of Wagner, Engelbert Humperdinck, the composer of *Hänsel und Gretel* (1893).

When he was only seven years of age Stolz, accompanied by his father, made a concert tour of Europe, giving piano recitals of Mozart's music. Four years later his first composition was published by Adolf Fürstner, an important music publisher in Berlin. At seventeen Stolz was recognized as a composer and was commissioned to write the music and conduct the band for the Cirque Henri, Europe's largest circus.

Thereafter Stolz was engaged as opera and operetta conductor in Brünn, Prague, Mannheim, and other cities; finally he was made the conductor at one of the most famous musical institutions in the world, the *Theater-an-der-Wien*. It was at this same theatre that Mozart had conducted the first performance of his *Magic Flute* (1791) and that Beethoven had presented his *Fidelio* (1805) to the world. The conductorship of the *Theater*, which was rivaled in prestige only by the conductorship of the Vienna Grand State Opera, was a post for which most musicians would have given their eyeteeth. Stolz's immediate predecessor had been the late Artur Bodanzky, the celebrated conductor of Wagnerian operas. During the twelve years that Stolz was associated with the *Theater-an-der-Wien* he conducted the world première performances of many operetta favorites such as Franz Lehar's *The Merry Widow* (1905) and *Count of Luxembourg* (1909), and Oscar Straus' *The Chocolate Soldier* (1908). Every year Stolz also appeared as guest conductor with some of the major European orchestras, including the Vienna Philharmonic Orchestra and the BBC Symphony Orchestra. To date, Stolz has conducted over 17,000 performances and concerts throughout the world.

ROBERT STOLZ

Although Stolz is of "pure Aryan" stock he became a voluntary exile from Vienna as soon as Hitler and his henchmen arrived there in March 1938. "I left Vienna," explains Stolz, "because I believed in democracy and abominated the anti-Semitic excesses of the present regime. Throughout my career I have had Jewish lyric writers, publishers, and producers. Only the renegades to art have remained in Germany today."

Upon leaving Vienna, Stolz went to Paris where he remained for nearly two years before he sailed for the United States. He had no sooner arrived in Paris, however, than Leo Ritter, Hitler's president of the German Association of Composers, Authors, and Agents, tried to tempt Stolz back to Germany with all sorts of offers. "Come back to Germany," said Herr Ritter. "You shall have carte blanche. You may name your price, your theatre, your conductor, your singers. The Führer will permit you to realize your wildest ambitions." But Stolz continued to refuse every one of these offers. "I would rather spend the rest of my days in a cubbyhole in America," he said, "than occupy a palace in Vienna under the present circumstances."

Stolz, whose New York apartment can scarcely be described as a "cubbyhole," has been active as a conductor since his arrival in the United States in 1940. During the past

STOLZ, ROBERT—*Continued*

few seasons his conducting of the successful New York revivals of Viennese operettas has caused much favorable comment. The Viennese operettas presented by Robert Stolz with spectacular success were Johann Straus' *Die Fledermaus* (April 1942), *The Gypsy Baron* (June 1942), which received high praise and was repeated at the Lewisohn Stadium (August 1943), and *The Beggar Student* (September 1942) by Carl Milloecker. A New York *Herald Tribune* reviewer remarked of Stolz's ability as a conductor: "The precision, nuance, and over-all fire that he obtained from his orchestra were remarkable, as was the coordination of the entire performance under his baton." Another critic, Noel Straus of the New York *Times*, stated: "Under Mr. Stolz's knowing baton every number, from the overture on, boasted the typical Viennese rhythmic nuances without which the polkas, waltzes, and other infectious melodies of the operetta lose their essential quality. His conducting was excellent in all respects." In August 1943 Stolz conducted with outstanding success the New Opera Company's production of his new musical version of Lehar's *The Merry Widow.* Stolz won wide acclaim not only for his sensitive interpretation as conductor, but also for his musical streamlining of this presentation of the operetta. His comprehensive reshuffling of the original score and his own ballet arrangements are credited with placing the operetta on the hit class. In August 1943, too, Stolz broke all-time attendance records with his concert of Viennese music with the Philadelphia Symphony Orchestra at the Robin Hood Dell. He drew a crowd of 24,000 people, against the previous record of 15,000.

The music of Stolz is still played and sung in Germany, although no royalties from the performing rights ever are sent to the composer. Besides his most famous work, *Zwei Herzen im Dreiviertel Takt* (*Two Hearts in Three-Quarter Time* [1931]), Stolz has composed thirty-seven operettas, fifty-four scores for musical motion pictures (including *Spring Parade* [1940] with Deanna Durbin '41), 1,200 songs, a number of suites and orchestral pieces and one grand opera, *Roses of the Madonna.* One of his operettas, *Wild Violets* (1932), enjoyed a 400-performance run at the Drury Lane in London. Broadway audiences best remember his *Sky High* (1925); *The Blue Train* (1927); and *Two Hearts.* The composer claims that the melodic idea of *Two Hearts* came to him one evening while he was seated with friends at his favorite table in Vienna's famous Sacher Cafe. "Animated conversation was going back and forth," he recalls. "I seized a pencil and scribbled on the menu the tune that was to become so popular." The proprietor of the Sacher begged for and received the original, which he placed in a gilt frame and hung in the main dining room.

Before Stolz will discuss his attitude toward contemporary music he insists that a distinction be made between "modern" music and "freak" music. Of the "moderns" his favorites are Stravinsky '40 "at his best," Ravel, and Sibelius; in the latter category Stolz includes the atonal and "cerebral" composers, all of whom can be thrown out of a high window as far as he is concerned.

In late 1943 Stolz went to Hollywood to write and direct the musical score for the United Artists' film *It Happened Tomorrow,* starring Dick Powell, Linda Darnell, and Jack Oakie. "Music is dead in Vienna, as in all occupied countries," Stolz said upon his arrival. "Austria will make a comeback, but not immediately, because the people are sick at heart and apathetic. But one country will be the same, immediately, overnight, when Hitler is gone. That is France, whose spirit will reawaken quicker than Austria's because it hasn't been under the Nazi yoke so long."

At present, the composer's strongest ambition is to write the funeral march for Hitler: "I trust," he says, "I shall have the opportunity to begin work on it very soon." He believes that Germany will remain sterile artistically and musically as long as Hitler remains in power. "How is it possible to work in Hitlerland?" he asks. "All the spirit's gone. The men drink watered raspberry syrup. The girls dress and make up like mothball bags and nobody smokes—well, of course, not 'nobody.' But Hitler is the model for everything and he doesn't smoke. And when the girls look like that, how can you write Viennese operettas?"

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STRATTON, DOROTHY C(ONSTANCE) Mar. 24, 1899- United States Naval officer

Address: b. United States Coast Guard Headquarters, Washington, D. C.; h. 1007 Ravinia Rd, West Lafayette, Ind.

Lieutenant Commander Dorothy C. Stratton, former dean of women at Purdue University, is director of the Women's Reserve of the United States Coast Guard, whose members are known as the SPARS. The Reserve actually owes its name to Lieutenant Commander Stratton, for its women were provisionally nicknamed "Warcogs" until she came along and, remarking the Coast Guard motto, "Semper Paratus, Always Ready," suggested SPAR. Requirements for the SPARS are the same as for the WAVES, but officer candidates are not required to have had two years of mathematics. The pay is the same as for the men in the Coast Guard, rank for rank, rating for rating. "We are not looking for any particular type," Lieutenant Commander Stratton says. "We simply want those who are able and willing to do hard jobs so that able-bodied men may be released for sea duty. We want women who know that going into service means devoting themselves wholeheartedly to the tough job of helping to win the War."

Dorothy Constance Stratton was born in Brookfield, Missouri on March 24, 1899 and grew up in small towns in Missouri and Kansas, where her father, the late Reverend Richard Lee Stratton, was a Baptist minister. Her mother was the former Anna Troxler. The Strattons' first connections in Missouri were near Rothville, where Dorothy's grandfather had a large plantation during the Civil War. She entered grade school at Sedan, Kansas, at the age of five. Her father took her to visit the school, and she was so much interested that she was allowed to enroll. She made excellent grades and participated in many extra-curricular activities.

From Kansas the family went to Lamar, Missouri, where Dorothy Stratton attended junior high and high school. After she finished high school and entered Ottawa University, Ottawa, Kansas, her family moved to Laclede, Missouri, where they lived across the street from General Pershing's birthplace. Dorothy Stratton was prominent in campus activities at Ottawa. She served on the staff of the school paper, was assistant editor of the annual, was a member of the student council, played on the school basketball team, and won the women's tennis championship in the Kansas Intercollegiate Athletic Conference. In 1918 she also taught history for a while, in Brookfield, Missouri.

After receiving her B. A. from the University in 1920 she was offered a position on the Ottawa newspaper. She had always liked to write, and so was "mighty tempted" by the offer, but her first position was actually that of high-school teacher in Renton, Washington. In 1923 she became vice-principal of the Sturges Junior High School in San Bernardino, California, and the next year dean and vice-principal of girls at the Senior High School in the same city. In 1933 she accepted the position of dean of women and associate professor of psychology at Purdue University, Lafayette, Indiana. By this time, between teaching terms, Miss Stratton had obtained her Master of Arts degree in psychology at the University of Chicago (1924) and her doctorate of philosophy in student personnel administration from Columbia University (1932). And in 1933 her Ph. D. thesis, *Problems of Students in a Graduate School*, had been published.

When Miss Stratton joined Purdue the University had no residence halls for women, and it was largely because of her efforts that the University eventually built three new residence halls for 450 girls. Miss Stratton was also responsible for opening an employment placement center for Purdue women, and she inaugurated the Summer House Mothers' Training School, frequented by 125 fraternity and sorority house mothers from different parts of the country. Her attitude toward education may be summed up in a quotation from an article by her published in the *National Education Association Journal* in 1934. "May it not be," she asked, "that the emphasis of the secondary schools must shift from the Three R's to the Three C's—character, citizenship, and culture?"

LT. COM. DOROTHY C. STRATTON

As dean of women Miss Stratton was coauthor with Helen B. Schleman of a book on social usage for college students, *Your Best Foot Forward* (1940). The book was based on the replies which students from nine co-educational institutions in different parts of the country made to a carefully planned questionnaire, supplemented by the opinions of college student leaders on fifty-nine campuses. "A skillful presentation of the material adapts it for class use without lessening its interest to the ordinary reader," wrote the *Journal of Home Economics'* reviewer.

In 1940 Miss Stratton became a full professor at Purdue. In June 1942 she served on the selection board of the Army 5th Corps Area, helping to choose the first group of WAAC's who went to Des Moines from that area. Later she herself entered the WAVES as a lieutenant. She joined, she says, because "it was a new avenue of service for women, and it seemed important that women give a good account of themselves during the war service and afterward." She attended the first class at the Naval Training School at Smith College, and in September 1942 she was named as assistant to the commanding officer at the Training Center for Radio Operators at Madison, Wisconsin. Finally, early in November 1942, she was ordered to duty in the office of the commandant of the Coast Guard, surveying the requirements and the scope of the proposed women's reserve of the Coast Guard, whose creation had not yet been authorized by Congress. On November 24 she took the oath of office as head of the SPARS. By this time she had risen in the WAVES from lieutenant to lieutenant commander, and was wearing three blue stripes on her cuffs.

The uniforms of the SPARS are exactly like those of the WAVES except that on the SPAR's sleeve the Coast Guard shield gleams instead of the Navy Star, and she wears the Coast Guard insignia on her hat and collar

STRATTON, DOROTHY C.—*Continued*

lapels. The WAVES and the SPARS are trained at the same schools, but the latter receive special indoctrination in Coast Guard principles, the SPARS are assigned in smaller contingents than the WAVES, and none are assigned to combat duty. Among other things, SPARS work as stenographers, radio experts, pharmacist mates, and photographers, and in the commissary branch. They are expected to number 8,000 by 1944. "We'll have no shortage of volunteers," Lieutenant Commander Stratton says, "because women have been traditionally interested in saving life and property. That is what the Coast Guard stands for."

Lieutenant Commander Stratton, who in January 1943 spoke from Washington on the *Womanpower* radio program, is "a small, attractive women with grayish-blue eyes and a low voice." She is a member of the National Association of Deans of Women, the National Education Association, the American Association of University Women, and the Business and Professional Women's Society, and an associate of the American Psychological Association. She "wears her military uniform gracefully, naturally. In conversation she reveals a keen sense of humor," and she has a "merry, somewhat impish grin that crinkles up around her . . . eyes." No sea-dog, when she "took the usual American's trip to Europe" in 1937 she admits that she became seasick. She has flown in a Coast Guard airplane, but she has never sailed on a Coast Guard ship. When she joined the WAVES she was in the middle of Tolstoi's *War and Peace*, and she hasn't progressed a page since that time. She saw Irving Berlin's '42 *This Is the Army* en route to the United States Naval Training School at Smith College, but she hasn't seen a play since. She left her golf sticks at school without even having removed them from the bag. "I have never worked so hard," she says, "but I like it."

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Who's Who in America 1942-43

STREETER, RUTH CHENEY Oct. 2, 1895- United States Marine Corps officer

Address: b. c/o Headquarters United States Marine Corps, Navy Department, Arlington Annex, Washington, D. C.; h. Sussex Ave, Morristown, N. J.

Declaring that "what the fighting men accomplish in this War depends on how much support we give them," Ruth Cheney Streeter, director of the Marine Corps Women's Reserve, who in November 1943 was promoted from the rank of major to that of lieutenant colonel, takes her new responsibilities very seriously. Asked why she had accepted the post, she replied: "I do not see how any American who could do so could possibly refuse anything to the Marines. Besides, the Marine Corps was about the only service one of our family was not in."

Ruth Cheney Streeter was born in Brookline, Massachusetts on October 2, 1895, the daughter of Episcopalian parents, Charles Paine and Mary Ward (Lyon) Cheney. In 1907, after the death of her father, her mother was married to the late Professor William Henry Schofield of Harvard University. Young Ruth went to school in Boston and attended Bryn Mawr College for two years in the class of 1918. On June 23, 1917, she married Thomas Winthrop Streeter. The Streeters have four children—Frank Sherwin, Henry Schofield (both in the Navy), Thomas Winthrop, Jr. (a member of the Army), and Lilian Carpenter (now attending school).

While her children were growing up Mrs. Streeter became well known in her community, Morristown, New Jersey. She has been active in the affairs of the Bryn Mawr Alumnae Association and president of her class since 1923. As a health and welfare worker she served as a member of the New Jersey State Relief Council, the New Jersey Commission of Inter-State Cooperation, and the New Jersey Board of Children's Guardians; and she interested herself in six clubs in addition to the Junior League and the New Hampshire Society of Colonial Dames. Before the War there were few town schemes and stratagems in which she didn't have a hand. When the War began she expanded her orbit to include most of the doings at Camp Dix, and from September to December 1941 she was chairman of the Fort Dix Citizens' Committee for Army and Navy, an organization which provided conveniences and comforts for the men stationed there.

For some years Mrs. Streeter has also presented jointly with her mother, Mrs. William Henry Schofield, the Cheney Award given annually to some member of the Army Air Corps for "acts of valor or extreme fortitude or self-sacrifice." The award was given in memory of her brother, William Halsall Cheney, who flew in the last War and was killed in an air collision over Italy. The Colonel has another brother, Charles Ward Cheney, United States Army Engineers, who served twenty months overseas during the First World War.

The Marine Corps Women's Reserve is very proud of the fact that when at the age of forty-five Mrs. Streeter decided to take a more active interest in aviation she not only was able to become an accomplished airplane pilot, but also acquired a commercial pilot's certificate in April 1942. They don't believe there is another woman "from the halls of Montezuma to the shores of Tripoli" who could have done nearly so well. Mrs. Streeter has been active in the Civil Air Patrol and is a former member of the North Jersey squadron of the New Jersey Civil Air Defense Services. Since May 1941 she has been the only woman member on New Jersey's Defense Council's Committee on Aviation, and she has been made an honorary pilot of the 126th Squadron, Army Air Forces. Her husband was the first chairman of the New Jersey Aviation Commission, 1931-32.

Colonel Streeter no longer owns a private plane, for she was not able to get priorities to keep one in repair, but she is much interested in flying in relation to the Marines. One of her first official trips included a visit to Camp Gillespie, California, the Leathernecks' paratroopers training base, where she got a plane's-eye-view of Marines carrying out operations. Nine thousand of the Women's Reserve were to be assigned to aviation ground forces, doing jobs involving the simpler forms of mechanics in the airfields. Colonel Streeter was pleased with this arrangement, saying, "It's pretty hard to find trained women mechanics." One of her hopes was to see her fledglings actually flying some day.

This is not the Colonel's first contact with public life: both her mother and her husband have been long in the public eye. Mrs. Schofield was the first chairman of the women's department of the New Hampshire Division of the National Civic Federation, 1916 to 1919; on the women's committee of the Council for National Defense, 1917 to 1919; first president of the Women's Land Army of America, 1917 to 1919; first chairman of the New Hampshire Women's Republican Committee, 1919 to 1920; first woman president of the New Hampshire Electoral College, 1925; first president of the William H. Cheney Unit, American Legion Auxiliary, 1920 to 1921; national chairman of the International Veterans Society, 1927 to 1928. In 1927 she broadcasted a message from the Gold Star Mothers of America to the Gold Star Mothers of France from the Eiffel Tower in Paris. Colonel Streeter's husband, Thomas Winthrop Streeter, a Republican, has also been much in the public eye. As lawyer, banker, and utilities executive he has held such positions as treasurer of the American International Corporation of New York, chairman of the board of the Simms Petroleum Company, president of the Mortgage Certificate Loan Corporation, president and director of the Prudence-Bonds Corporation, and director of such companies as the El Paso Electric Company, the Gulf States Utilities Company, and Western Public Service. Since 1938 he has been the managing partner of the Ungalik Syndicate, Alaska. During the First World War (in 1918) he was the chief of the external relations bureau of the Division of Purchase, Storage, and Traffic, United States War Department. Mr. Streeter has become well known in library circles as a member of the advisory council of the Princeton University Library and of various antiquarian and historical societies, as a member of the committee on Americana for college libraries of the American Historical Association, and as president and member of the council of the Bibliographical Society of America. He is said to have devoted much of his time to collecting one of this country's most extensive libraries on railroads.

It was on February 12, 1943 that the Marines finally decided to seek the assistance of 19,000 Women Reservists to release men for combat duty. Asked why the Marines, first to bring in women reserves in the First World War, were the last to do so in this War, Brigadier General R. L. Denig, director of Marine Corps public relations, answered cryptically by quoting from the Bible: "The last shall be first and the first shall be last." When pressed as to what he, a "tough, rough, fighting Marine," thought of women joining his service, General Denig demonstrated that the Marines add verbal adroitness to their many other virtues by replying, "I have served in the Marine Corps all over the world and have always yearned for them." Nevertheless, the idea of women in the Marines is not a new one. As long ago as 1812, Lucy Brewer, tiring of the restrictions imposed upon females, took the advice of an unnamed Marine 1st lieutenant and with "proper precautions disguised her sex" and enlisted. She served three years during the War of 1812 aboard the frigate *Constitution*. Once when the *Constitution* engaged an enemy warship Lucy covered herself with glory in the battle, but she almost ended her career by losing her post in the rigging and falling into the sea. When her solicitous shipmates tried to remove her wet clothing Lucy demurred violently, and she managed to continue her career, undiscovered as the first woman Marine until recently. In the First World War more than 300 women Marines saw duty as clerical workers, but no officers were commissioned and the United States public persisted, in spite of protests, in calling them "Marinettes."

LIEUT. COL. RUTH CHENEY STREETER

The present Women's Reserve was to consist of 18,000 enlisted women and 1,000 commissioned officers, and was to be called merely "Marines"—that is, "Class 6 of the United States Marine Corps Reserve," with "Class 6-A" designating an officer and "Class 6-B" an enlisted Marine. Colonel Streeter took considerable pains at her press conferences to refute all notions of calling the Women's Reserve either WAMS or Leathernecks. On one occasion when reporters were protesting that it would be impossible to tell whether a man or woman was referred to when the name Marine was used, Colonel Streeter replied, "There is no danger of confusion because the lady Marines. . ." She joined good-naturedly in the laughter which greeted this slip of the tongue, but insisted that the expression had popped out merely because reporters raised the issue and would never be necessary in ordinary Marine procedure. Colonel Streeter made it clear that the Women's Reserve is proud to bear the distinguished name of Marine and that they feel no need for a nickname. "The Marines are awfully proud of their name and the fact that they wanted to share it with us shows that

STREETER, RUTH CHENEY—*Cont.*

they really wanted us in." In the traditional Marine uniform, however, certain feminine alterations have been made. The uniform is of the marine green but has a flared skirt, and a scarlet cord decorates the front of the visored cap, replacing the regular Marine chin strap. A scarlet wool muffler is worn only with top-coat. Oxfords are usually worn with the uniform, but for daytime work in offices Colonel Streeter has decided that pumps are just as practical. In spite of the smart trimness of the outfit adapted by Captain Anne A. Lentz of Washington, the Colonel says firmly that it was designed to work in.

In addition to replacing men at these various tasks, a Marine Women's Band was formed, the first to be authorized in the history of the Corps. Its forty-three members release the male musicians for field duty. The Band paces in parades, plays for inspections and reviews, gives concerts, and performs all other functions regularly assigned to the male bands.

As a matter of fact, many and varied are the types of work done by the Marines. They are being recruited to serve as accountants, aerographers, cryptographers, draftsmen, electricians, Hostess House attendants, laundry workers, link trainers, messengers, motion-picture operators, motor mechanics, personnel workers, telegraphers, aviation storekeepers, and in various other clerical, laboratory, and administrative capacities. To enlist in the Marines, candidates must be between the ages of twenty and thirty-six and must have two years of high school or business school education or its equivalent, or special qualifications in a particular field. Officer candidates must be between the ages of twenty to fifty years of age and must have a college degree, or two years of college and two years of business experience, or special qualifications in a particular field. Rank and pay are equal to those of men, and women may work their way into commissioned grades. Colonel Streeter has made it plain that the phrase "or special qualifications in a particular field" leaves the door open for many women who could not qualify otherwise under the general educational requirements. Other rules are: Both married and unmarried women are eligible for service, but no married women with children under eighteen years of age will be accepted. No woman married to a male Marine can qualify, but if a woman is accepted as a Marine she can marry a Marine after completion of her training. Marriage to members of the other branches of the service will also not affect her standing in any way.

Marines have been schooled at WAVE training centers, but have received "special Marine indoctrination." The school course for enlisted personnel requires six weeks; for officers, eight weeks. Since July 12, 1943 all new recruits are trained at Camp Le Jeune, New River, North Carolina, a large Marine Corps base, instead of at the Naval Women's Reserve Training Schools. "By allowing the women to witness all phases of Marine combat training, the Marine Corps believes they will achieve a greater esprit de corps and better understanding of their own tasks." By Thanksgiving Day, 1943, 12,023 women were enlisted in the Corps, and more than half of them were already on duty in 125 different jobs.

The Reservists do not follow the Marines on land and sea and in the air, because no member is permitted by present legislation to serve outside the continental United States or on ships and combat aircraft. Colonel Streeter pointed out that this situation might be changed if a bill that was pending in Congress in 1943 were passed. She herself would be in favor of overseas service for the Corps if the commanding officers felt they were needed abroad and if suitable housing were available. Asked if she would like to serve overseas herself, she replied with enthusiasm, "Oh, yes. I'd like to be where there was the most action." No special type of woman is being sought for the Marines, the Colonel says. "Americans are individualistic. The women we want are strong, intelligent, willing and able to learn, and willing to submit to discipline."

According to reporters, the Colonel more than fits all these characteristics. They have admired her trimness in her uniform, her straightforwardness, her good nature in parrying the host of questions about organization, rules on pay, marriages, dates, and make-up, the attitude of her family, how she likes wearing a uniform, and her opinion of men Marines. The consensus of opinion has been, "She's all right." A New York *Times* reporter said after one of the early newspaper conferences, "It's safe to say that the Marines would have been proud yesterday of the director of their new Women's Reserve. If fine tradition can be swallowed like a pill, then . . . Ruth Cheney Streeter has done it."

The Colonel is described as sturdy, with rosy cheeks, blue eyes, and light brown hair. She regrets that her two sons who are at sea haven't had a chance to salute her yet and says that her husband, who is keeping bachelor quarters at their Morristown, New Jersey home, is quite "philosophic" about her new job. "He thinks it's a fine thing," she added. "However, I registered at a hotel last night as 'Mrs.,'" she said. "Want to keep things running smoothly at home."

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N Y Herald Tribune p1+ F 13 '43 por; p22 F 14 '43 por
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STRIDSBERG, GUSTAF (strĭds'berg) 1877(?)—Nov. (?), 1943 Swedish political writer; known as "the Swedish Dr. Samuel Johnson"; wrote for conservative journals; bitterly opposed to Nazism.

Obituary

N Y Times p23 N 10 '43

SUEYRO, SABA H. (sü-ā'rō sä'bä) 1890(?)—July 17, 1943 Vice-president of Argentina; and rear admiral in the Argentinian Navy; appointed vice-president by General Arturo Rawson in the June 1943 revolution; former head of the Argentine Military Purchasing Commission to the United States.

Obituary

N Y Times p34 Jl 18 '43

SULZBERGER, ARTHUR HAYS Sept. 12, 1891- Newspaper publisher

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Arthur Hays Sulzberger, president and publisher of the New York *Times,* believes that objective impartiality and freedom from bias are essential to newspaper publishing in a democracy. He believes, too, that the press, particularly in wartime, must be a "responsible" one. "But no press can be responsible unless it is free," he maintains, and he is certain that a free democratic press will play a vigorous and effective part in bringing a lasting peace to the world.

Sulzberger was born into a prominent New York family on September 12, 1891. He is the son of Cyrus L. Sulzberger, a well-to-do importer, and of Rachel Peixotto (Hays) Sulzberger. Educated in the New York public schools, and in the DeWitt Clinton and Horace Mann high schools, he attended Columbia University and was graduated in 1913 with the B. S. degree.

After two years in the cotton goods business of Erlanger, Blumgart, and Company in New York City, Sulzberger went to Plattsburg for training. He saw service in the First World War as a 2nd lieutenant in Field Artillery. In 1917 he was married to Iphigene B. Ochs, the only child of Adolph S. Ochs, famed owner and publisher of the New York *Times* since 1896. After he was mustered out of the Army in 1918 Sulzberger went to work for his father-in-law's paper.

For seventeen years Sulzberger was busy familiarizing himself with all aspects of the newspaper publishing business. When Adolph Ochs died in 1935 his son-in-law was ready to take charge of one of the most important American daily newspapers, and one which is generally conceded to be one of the world's greatest newspapers. In an editorial eulogizing Ochs, Sulzberger wrote, "I pray that some of the qualities of heart and mind which he possessed in such amazing strength may be vouchsafed to me, and that I may never depart from the principles of honest and impersonal journalism which he, with such force and courage, impressed upon our land." Charles Merz, a *Times'* editor, recently paid Sulzberger this tribute: "The members of the staff find a steady inspiration in the integrity, foresight, and complete good faith of the publisher with whom they work."

In recent years charges of suppression and misrepresentation of news have, nevertheless, been brought against the newspaper—brought by both radical and conservative factions among readers. Particularly objectionable to some readers were the retention of an Italian journalist, Arnaldo Cortesi, as the *Times* correspondent in Rome, and William Carney's reports from Spain in 1938, in which the *Times* reporter's "impartiality" seemed to many to favor the Fascist side. (Although the dispatches from Herbert Matthews '43 covering the Loyalist side appeared in parallel columns, many changes were made in his reports.) Unfairness to labor has also been frequently charged. The *Times* supported Chamberlain at Munich, but by 1940 and early 1941 it was being attacked by isolationists because of its support of President Roosevelt's '42 foreign policy and its sympathy with the British. One of the charges brought was that the paper's editorial department was reflecting "a specifically Jewish viewpoint." (This was a criticism readily answered by the fact that, although Sulzberger is Jewish, the *Times'* editorial board of twelve consists entirely of Christians.) Later Sulzberger himself was accused of a specifically anti-Jewish viewpoint—in October 1943, when the *Times* printed a release on the question of a Jewish State in Palestine which, delegates to the American Jewish Conference charged, was timed so as to disrupt the Conference. The story was an account of the first principles laid down by the American Council for Judaism, which opposed the creation of a Jewish State. (In December 1942 the *Times* had given six columns to a speech by Sulzberger calling on the Jews not to agitate for a Jewish Palestinian State.) The *Times* has also been charged with an anti-Russian point of view as well as an over-eagerness to defend the American State Department and its policies. Its editorial support of the French Committee of National Liberation came very late; it did not cease defending Mikhailovitch '42 in his conflict with the Partisans until late in 1943; it is in general quick to express alarm over Russian intentions in Europe. Even the New York *Times'* motto, "All the News Fit to Print," has elicited gibes from readers whose special points of view the paper has ignored and those who feel that although the *Times* has been inclusive it has editorialized its news coverage by position, length, and emphasis. On the whole, however, the *Times* readers feel that Sulzberger has been successful in perpetuating "Adolph Ochs' high tradition of complete, impartial news reporting and restrained editorial comment."

ARTHUR HAYS SULZBERGER

Although the *Times* has steadfastly avoided becoming a party organ, it had in general supported the Democratic Party up to 1940. In

SULZBERGER, ARTHUR HAYS—*Cont.*
1936 the paper lost much advertising because of its support of President Roosevelt. In 1940, however, the *Times'* editors, favoring Roosevelt's foreign policy but disapproving of his domestic policy, opposed the third term. Roosevelt has on occasion been outspoken in his denunciation of that paper's editorial policy, which has been increasingly anti-Administration—on some occasions more so than the Republican New York *Herald Tribune.* In November 1940, in connection with a Federal Reserve Board report, Roosevelt pointed out a discrepancy between an editorial and a financial item in the same paper. "Wouldn't it be nice if the editorial writers of the *Times* could get acquainted with their own business experts?" he asked. Sulzberger's reply was not conciliatory: "Mr. Roosevelt has been consistent at least in his dislike of most newspapers. That is not to be wondered at. They are, after all, the recorders of his utterances from day to day and, accordingly, the mirror of his inconsistencies. His immediate objection to the New York *Times* is that we have not altered our business index to suit our editorial policy. The only answer I can make to this charge is to enter a plea of guilty."

The New York *Times* is an influential newspaper on other fronts besides the political and economic ones. Its music, art, dramatic, motion picture, and book critics are among the best known in the country and their dicta are among the most influential. The Sunday *Times,* which has a large national (and before the War, international) circulation, includes features covering almost every type of human activity: education, science, travel, fashions, homemaking, and many others.

On the labor front everything has not always been serene. Although the *Times* has a contract with the American Newspaper Guild, Sulzberger has always been opposed to a Guild shop, which he identifies with the closed shop. The New York *Times* did not yield to the demands of the New York Newspaper Guild in 1940, but allowed the case to go before the National Labor Relations Board and refused to accept its findings. At the time Sulzberger decided to take "special pains to retain his usual imperturbability." It is said that, before the NLRB summoned him to the stand, he stuck in his vest pocket a piece of paper on which he had scribbled: "Keep calm, smile, don't be smart." During the long four-day hearing Sulzberger kept smiling. It is reported that at the C. I. O. convention that fall the New York *Times* was voted the most popular newspaper (the *Daily Worker* took second place). In October 1943 the *Times* challenged the authority of the War Labor Board to grant union security contracts to the Newspaper Guild, as it did to unions in other industries.

Sulzberger's interests and activities have not been confined solely to newspaper publishing. Besides being a director of several printing and manufacturing concerns connected with his paper, he is a trustee of the Baron de Hirsch Fund, of the New York Foundation, and of the Rockefeller Foundation. He is a member of the Congregation Emmanu-El and a director of the Jewish Theological Seminary of America. He is an incorporator and member of the Central Committee of the American National Red Cross and a director of the New York branch; and as a delegate for the organization he toured 28,000 miles in the summer of 1943, visiting Moscow, among other places. Since the outbreak of the War he has been a director of British War Relief and a member of the Council on Foreign Relations.

Since 1940 Sulzberger has lectured on the role of the press and of America in national and international affairs in several addresses throughout the country. In an address at the Founders Day celebration of the Carnegie Institute (October 24, 1940) he declared that it is the duty of the press to give the facts as nearly as they can be had, "for democracy can be strong only if it is informed and truth alone can defeat the weapons of propaganda." He praised the work of foreign correspondents, who faced personal danger and the handicaps of the most rigorous censorship. During the months when London was nightly bombed, newspapermen remained there on the job to give the best coverage they could. "It is they who make it possible," said Sulzberger, "to keep the trust that you [the public] have imposed upon us."

Like others concerned today with the issues involved in winning the peace, Sulzberger states his conviction that "we must have teeth in our international organization this time." In a speech before the Ottawa Rotary Club (November 23, 1942) he declared that there must also be "some limitation of national sovereignty," and that there must be change, but change in which "the principle of moderation must be applied." He stressed the part newspapers must play in conquering "the frontier of the spirit." Sulzberger said: "It is we in the newspaper world who serve as the insurance that when this War is over the power we have all so gladly deeded over to our respective administrations and fighting forces will be returned to the community. We of the press must be strong if that is to come to pass—we must be vigorous, we must be alert. But, more than that, we must also be responsible."

Speaking to the senior class of Dartmouth College (December 12, 1942) the *Times'* publisher proposed that we return to the boundaries which existed before Japan's attack on Manchuria, and then redraft those boundaries "in accordance with the decisions of a revitalized League of Nations." In this the United States must play its part by joining with the other nations, and by seeing to it "that the new League be given the authority of arms to enforce its decisions." It will take a long time to win the victory, and we must be "prepared to sacrifice for peace as we sacrifice for war."

A supporter of "The Six Pillars of Peace" program which was recently drafted by the Federal Council of Churches of Christ, the *Times'* publisher had an article published in June 1943 on one of the points—"Adaptation of the World's Treaty Structure to Changing Conditions." In Chattanooga, Tennessee, that same year he addressed the Rotary Club on post-War planning, advocating compulsory military service for America to provide a stream of younger soldiers to keep the peace which their older brothers were winning on world battlefronts. In October 1943 he spoke before 3,000 New York City teachers and administrators, stressing again universal military service. He advocated close cooperation between the United States, the British Commonwealth, and Soviet Russia, and warned that vigilance and sacrifice would be necessary to maintain a lasting peace.

Sulzberger was awarded the honorary degree of LL. D. from Rollins College (1939) and from Union College (1940). He is a member of the Advertising Club, the Century Association, the Grolier Club, Lotos Club, Columbia Club, the Players, and Metropolitan (Washington, D. C.) In April 1943 he was elected to the Associated Press' board of directors for a three-year term.

The Sulzbergers live quietly most of the year at White Plains, New York. Their children are Marian Effie (Mrs. Orvil E. Dryfoos), Ruth Rachel, Judith Peixotto, and Arthur Ochs. As the daughter of a publisher, and now the wife of a publisher, Mrs. Sulzberger shares her husband's interest in the editorial as well as the business side of publishing. She is also interested in various welfare activities: she is secretary of the Girl Scout Council and chairman of the Girl Scout War Emergency Fund.

Sulzberger is described as "tall and good looking, his hair neatly parted in the middle. He dresses smartly but quietly. His taste runs to fine and expensive objects, such as ornately bound books. Guests who traditionally arrive at his annual New Year's Eve party at four in the morning, and others who know him well, characterize him as possessing an excellent ability to relax. He combines a gift for writing light verse with an aptitude for poker."

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SUMMERSKILL, EDITH CLARA 1901-

British Member of Parliament; physician

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A vigorous defender of fair play for women, Laborite member of Parliament, and able physician, Dr. Edith Summerskill has been called "one of the most intellectually and physically attractive women in Britain." Since 1940 Dr. Summerskill has ardently battled for the inclusion of women in the British Home Guard "with equal rights with men and no privileges." Not only as a doctor, but as a life-long champion of better social conditions in her country, she has more than once prodded the slow-moving or indifferent members of the House of Commons to action on much-needed social legislation. In December 1942 Dr. Summerskill pleaded for the repeal of Britain's inadequate venereal disease regulation, calling the responsible Minister of Health "a Victorian spinster reared in a country parsonage and sheltered from the facts of life."

British Official Photo

DR. EDITH CLARA SUMMERSKILL

The red-headed fighting British feminist has lost a good many rounds in her Parliamentarian social battles, but she continues to come back hard with new ammunition. Edith Clara Summerskill was born in Doughty Street, London in 1901, the daughter of Dr. William and Edith Summerskill. Educated at King's College, London, she studied further at Charing Cross Hospital and qualified as a doctor in 1924, specializing in gynecology.

The daughter of a physician, she also was married to one, Dr. Edward Jeffrey Samuel, in 1925. Dr. Samuel is in 1943 with the Royal Army Medical Corps. Prior to his service with the armed forces she practiced for a number of years in partnership with him. Dr. Summerskill, who has done much to aid British working-class mothers and their children, is herself the mother of two: a son, Michael, and a daughter, Shirley.

As a gynecologist, and a doctor with a general practice among the poor, Dr. Summerskill "had seen plenty of needless suffering and had railed and written against it." But she soon learned that a doctor, working alone, could do little "while politicians held the purse strings." For that reason, although she had no experience and no political connections, she decided to become a candidate for office. Her first attempt was in 1934, when she contested the Putney, London, by-election as the Labor candidate, running on a "No More War" platform. She failed, but at least knocked off 18,000 votes from the previous Conservative majority.

That same year, she became a member for the Green Lanes division of Tottenham in the Middlesex County Council. In 1935 she lost the Bury by-election, but in 1938 she campaigned on street corners and in public halls against Adolf Hitler '42. "Mr. Chamberlain's

SUMMERSKILL, EDITH CLARA—*Cont.*
childlike faith in dictators," she said, "is not shared by the people of this country." The votes of the working-class women for Dr. Summerskill piled up and accounted for her election that year as Labor Member of Parliament for West Fulham, London. She established a precedent—and created a minor sensation—by taking her seat in her maiden name.

Edith Summerskill, M. P., still practices as a doctor. But now that she had a wider audience for her social ideas, she uses it. "I like men very much," she said, "but I am an unshamed feminist and I want women to get a square deal." She became active on several committees and associations working toward fair play for women. As president of the Married Women's Association, which she has called "the nearest thing the housewife has to a trade union," she has often demanded "pay for housewives." Through her efforts a bill was drafted to fix a legal sum which any wife could claim on her husband's wage, with tribunals to settle disputes. Though many women did not expect ever to see the bill become law (some probably would not welcome it as law), they all cheered the fighting spirit behind it.

Dr. Summerskill also became vice-president of the Socialist Medical Association. She gave valuable help to the Advisory Food Committee. She joined several other well known women on the Women's Consultive Committee set up to advise the Government on womanpower in wartime. "In this total war," she said, "women should be allowed a say in industry, the forces, and the civil defense services. They are assessed at four-fifths of a man for purposes of compensation—in some cases I feel they are worth six-fifths."

The War Office had decided in 1940 that women should not serve in the Home Guard. In explaining the administrative details of the Home Guard before Parliament, Sir Edward Grigg, Under-Secretary of War, called it "a lusty infant for six months, strong of constitution, powerful of lung and very avid, as every healthy infant should be, for supplies." "But an infant of only one sex," shouted Dr. Summerskill. "Most infants are," Grigg retorted. But Edith Summerskill was not daunted by the consensus of opinion against women in the Home Guard. She said there were "big, hefty girls" who were capable of going on patrol for a few hours, and pointed out that southern England already had a women's mounted unit watching for Nazi parachutists. "If there is any invasion," she remarked, "is it likely that the women of Coventry, London, and Liverpool will retire to their homes? No. It is far more likely that those women will go into the streets and barricade them with their household goods."

Backing up her words with action to prove her points, Edith Summerskill demonstrated her ability to shoot by scoring seven bulls-eye shots out of ten on the House of Commons rifle range. She pleaded that women at least be taught to shoot, so that in case of invasion they might pick up the rifles of men who were killed or wounded and carry on the battle. Accordingly she proceeded with the organization of the "Women's Home Defense," which aimed at teaching how to use rifles, revolvers, Tommy guns, and other weapons. They wore no uniforms, performed no drills, but hundreds were coached at many centers throughout the country. "These women . . . from chorus beauties to elderly farm wives, have learned to make 'Molotov cocktails' and use them against tanks, to act as snipers against an infiltrating enemy, to join in street fighting defense of their homes . . . and everything to halt an invader. . . . During one maneuver [against men] the women . . . came out the victors after a fiercely contested tactical exercise that raged all night."

In 1941, when the question of women in the Home Guard again came up—and was voted down by the War Office—Dr. Summerskill became fighting mad. "In the north of England mock invasion last week," she exclaimed, "they actually asked for a thousand women to pretend to be hysterical. That's just like the War Office. I was simply staggered when I heard of it, for the heavy German raids have shown that hysterical women simply do not exist any more. . . It is ridiculous to say how wonderful the Russian women are and at the same time expect our women, who number more than half the whole population, to hide in cellars." Dr. Summerskill went on to say that she didn't believe women in the Army would be good on the offensive. "They wouldn't have their hearts in it. They're too constructive and they haven't the aggressive instinct of men. But on the defensive, fighting for their homes and children, they would be absolutely ideal." Unofficial quarters were beginning to back up Dr. Summerskill, since the increasingly urgent need for manpower made it idle to say that the question of women in the Home Guard was "definitely ruled out."

Since the outbreak of the War Dr. Summerskill has also written *Babies without Tears* (1941), a book of child guidance for young mothers, written from her own personal and clinical experience with children, and a pamphlet, based on her ideas of the part women should play in the war effort, *Women Fall In; a Guide to Women's Work in Wartime* (1941).

Apart from the Home Guard issue, Dr. Summerskill pressed on with her plans for social advancement. These included the compulsory pasteurization of milk, a law particularly necessary since the milk is distributed free to British school children. In December 1942, moreover, when the House of Commons debated the issue of venereal control, it was she who moved that Defense Regulation 33B be annulled, since it made treatment of venereal diseases compulsory only when two other people could be found who would assert that they had been infected. Figures showed that the spread of the disease in Britain since the outbreak of war had increased some seventy per cent. This meant, said Dr. Summerskill, that "the casualties during the last year from venereal disease were far greater than the casualties of the Blitz. Applications to civilian clinics alone totaled 70,000, and there must be as many more, besides those in the armed forces—possibly twice as many more—who have not been traced." The British Health Minister, Ernest Brown, deplored the condition, called for "indirect action to discourage promiscuity," and appealed for the support of the churches in spreading knowledge of the disease and in "bringing home the moral and health issues involved." Dr. Summerskill, indignant over what she considered an evasive, hush-hush policy, charged the Home Minister with being a cloistered Victorian spinster, and said that bold, courageous action was demanded. Her motion to annul 33B was defeated by a vote of 245 to thirty-one. Supporters of auburn-haired, gray-eyed Dr. Edith Summerskill, however, knew that her fight for this social measure would continue as surely as the women who had sent her to Parliament knew that she would carry on all her campaigns of fair play for women.

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SUZUKI, UMETARO (sü-zü'kē ü-me'tərō) Apr.(?), 1874—Sept.(?), 1943 Scientist, authority on vitamins and discoverer of oryzanin (vitamin B); winner of the Japanese Imperial Academy Prize; president of the Scientific Research Institute of Manchukuo; professor emeritus of Tokyo Imperial University.

Obituary

N Y Times p24 S 21 '43

SWARTWOUT, EGERTON (swärt'-out ej'ẽr-tən) Mar. 3, 1870—Feb. 18, 1943 Outstanding American architect; designed buildings commemorating American dead at Montsec, France and in Brookwood cemetary outside London; designed more than one hundred buildings throughout the United States; spent many years in perfecting the code of competition of the American Institute of Architects so that unknowns of genius might have a chance.

Obituary

N Y Times p19 F 19 '43

SWIFT, GUSTAVUS F(RANKLIN) Mar. 1, 1881—Oct. 28, 1943 Vice-chairman of the board of Swift and Company, "the world's largest meat-packing company"; was the youngest son of the founder of the company.

Obituary

N Y Times p15 O 30 '43 por

SYKES, CHARLES H(ENRY) Nov. 12, 1882—Dec. 19, 1942 Nationally known as the newspaper cartoonist, "Bill" Sykes; drew famous war cartoons for the First and Second World Wars; editorial cartoonist of the *Evening Public Ledger* of Philadelphia from its founding in 1914 until its suspension in January 1942.

Obituary

N Y Times p44 D 20 '42

TAFT, HELEN 1861(?)—May 22, 1943 Widow of the late President and Chief Justice William Howard Taft; a talented musician; formerly a schoolteacher.

Obituary

N Y Times p43 My 23 '43 por

TAFT, HORACE D(UTTON) Dec. 28, 1861—Jan. 28, 1943 Brother of President William Howard Taft; founder and for forty-six years headmaster of Taft School for Boys in Watertown, Connecticut.

Obituary

N Y Times p19 Ja 29 '43 por

TAFT, MRS. WILLIAM HOWARD *See* Taft, H.

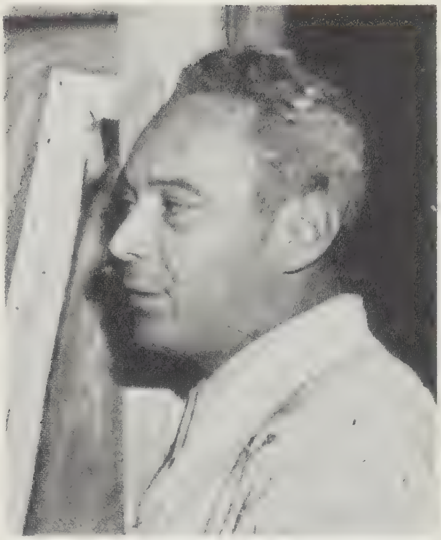
TAUBES, FREDERIC (tou'bes) Apr. 15, 1900- Artist; teacher

Address: b. c/o Associated American Artists, 711 Fifth Ave, New York City; h. 220 Central Park South, New York City

While noted particularly for his research in the technique of oil painting, Frederic Taubes is also recognized as one of the finest modern American painters. It is said that he has been given more one-man exhibitions in the museums and galleries of the country than any other living American artist. His portraits, landscapes, and still lifes are considered arresting both because of the artist's technical achievements and because of his intensely personal, poetic insight. Teaching engages Taubes' interest: he conducts art classes in his New York City studio and summer classes in San Francisco, California. His special interests, however, lie in establishing among contemporary artists the important techniques of painting used by the Old Masters in the guild workshops of Europe. "If Titian walked into my studio today," Taubes says proudly, "he would feel at home. He would see me grinding and mixing my own paints exactly as he did 400 years ago."

Frederic Taubes was born in Lwów, Poland on April 15, 1900, the son of Louis and Fanny (Taëni) Taubes. Since Taubes' father was a Viennese banker, the boy's formative years were spent in Austria. Drawing before he could read or write, Taubes began the study of art at the age of six. "By the time he was ten he already had a good knowledge of anatomy. He was less brilliant, however, in school, and, after failing to pass his high school exams . . . he ran away to live in a studio shack in the Austrian Tyrol. There he painted landscapes and lived by poaching game from the forest."

At last Taubes' father relented and gave him a small allowance so that he could continue his painting. The young man traveled to Paris, Munich, Weimar, and other art centers to study. In 1916 graduated from the Art Acad-



FREDERIC TAUBES

emy at Vienna, he went on with his work at the Munich Art Academy, and in 1920 was a student at the Weimar Bauhaus. Travels through Europe (Germany, Italy, France) and the near East (Egypt, Syria, Palestine) were the basis of further study. He was acclaimed at twenty-one with his first exhibition in Vienna. During all this time Taubes had been painting Cubistic and Dadaistic pictures.

The chaos resulting from post-War inflation ruined Taubes' family, and the artist was forced to support himself. He became in rapid succession a sign painter, a poster artist, and a magazine illustrator. He sold cotton, license patents, and became a professional guide for ski parties in Switzerland. He did not neglect his painting, however.

After working as an artist-reporter on a Viennese newspaper (1925), Taubes fled what he terms "the cataclysm and ruin of the Danubian city," traveled as an itinerant painter in Europe for a few years, and finally, in 1930, landed in New York with his wife, Lili Jacobsen, to whom he had been married in 1923, and his son, Frank Alex, born in 1924. Taubes settled in New York and became an American citizen.

Taubes has been visiting professor of art at Mills College, Oakland, California (1939), at the University of Hawaii at Honolulu (1940), and a Carnegie visiting professor of art and resident painter at the University of Illinois, Urbana, Illinois (1941-42). Extremely popular and much sought after as a teacher, he also instructs private classes at his New York studio. In September 1943 his appointment as visiting instructor to Cooper Union, the University of Minnesota, and other universities was announced.

Since coming to this country Frederic Taubes has had his paintings hung in a majority of the nation's museums, including the Metropolitan Museum of Art, the Fine Arts Gallery of San Diego, the San Francisco Museum of Art, Santa Barbara Museum, the University of Illinois, Mills College, and the Art Association of Bloomington, Illinois. Taubes exhibits regularly in all the national exhibitions, and his one-man shows have been seen in all the important museums of the country. His paintings are shown permanently at the Associated American Artists Galleries in New York City.

Taubes' poetic handling of his subjects, his paint techniques, and his remarkably orchestrated use of color—"his still lifes glow supernaturally; his reds ring out like a chime" —have been remarked by many critics. One has written of the painting technique of his work: "There is present a flexibility and sensitivity in handling pigments that yield an almost intrinsic beauty to the surface of his pictures. To explain this one must have recourse to the somewhat cryptic French term *matière,* which implies mastery in the physical manipulation of pigments, building up to precious square inches of paint surface that in themselves have power to stir emotional expression in the eyes of a perceptive beholder."

His remarkable accomplishments with textural finish, or *matière,* are the result of Taubes' careful studies of the physical properties of paint. We are told that visitors to his New York studio "are likely to find him bending over a gas burner, melting down chunks of resin in a tin can." To make his own varnishes Taubes bought—in pre-War days—his copal from Zanzibar, gum dammar from Batavia and mastic from the Greek island of Chios. "Full of spicy fragrance, his studio smells like an alchemist's shop. Powdered pigments which are later mixed with oil, are stored on shelves in a rainbow of glass jars. In the corner are piles of raw canvas, which Taubes prepares himself by coating it with a chalk emulsion to give a smooth painting surface."

Mixing his own paints, like the Old Masters, inspires him with greater reverence for his art, Taubes says. It is also considerably more economical. In a week he can prepare, at one-fifth the ready-made cost, enough paint and canvas to last a year. These colors, too, will survive longer, unchanged, on canvas. Taubes admits that, like those of other oil paintings, his colors will darken in 400 years. "But if anyone complains then," he says cheerfully, "they can sue me."

Among the better known of Taubes' paintings are his portraits of Mrs. Taubes, who, according to her husband, feels so elated at having her portraits hanging in three museums that she threatens not to cook any more. His landscapes include many Western subjects resulting from trips through the Western states, which Taubes describes as "trips through geology." In one picture broken trees and blown clouds indicate the ravages of the high wind, and scattered over the scene are the cone-shaped geological formations called "stacks," produced by the wind grinding against the mesas. His kitchen and studio are the scenes of a good many of his still life pieces. *Studio Interior* is described by *Life* Magazine as "a unique combination of still life and figure painting, enlivened by sharp lights and shadows, and by Frederic Taubes' free, speedy brushwork." Mrs. Taubes appears in this also, as do a nude figure of a professional model and a life size manikin which Taubes keeps for studies in drapery. "She is a wonderful model," he says, "because she never talks back." The afore-mentioned issue of *Life* (January 15, 1940) also reproduced Taubes' *The Birth of a Nation,* a painting on the filming of D. W. Griffith's Civil War epic.

Described as "short, neat, and enthusiastic," Taubes is tenacious as well, having often painted as much as fourteen hours at a stretch. He has lectured to many audiences of farmers and housewives, and is also a writer, the author of one of the most highly regarded technical books of his profession, *The Technique of Oil Painting* (1941). In 1942 appeared *You Don't Know What You Like,* a layman's yardstick to esthetic judgment in art. Taubes writes essays on technique and art criticism for various magazines. He has also a monthly page, "The Taubes' Page," and a "Questions and Answers Department" in the magazine *American Artist.* His book, *Studio Secrets,* was published in the fall of 1943.

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TAWRESEY, JOHN GODWIN Jan. 23, 1862—Feb. 17, 1943 Rear Admiral in the United States Navy; retired naval construction expert; was graduated from the United States Naval Academy in 1885.

Obituary

N Y Times p23 F 18 '43

TCHELITCHEW, PAVEL (che-lē'chef pä'vəl) Sept. 21, 1898- Artist

Address: h. 360 E. 55th St, New York City

"The most fantastic of stage designers," "the most metaphysical-mystic of Russians," "probably the best draftsman of the twentieth century," painter Pavel Tchelitchew is one of the most debated of modern artists. Many critics profess not to understand his paintings; others regard his work as simply "hideous"; some acclaim him as one of the greatest contemporary painters. Most agree that he is one of the most revolutionary, for with his revival of metamorphoses (changing forms) and multiple perspective in art, he attempts to smash the fixed canons which he believes have limited artists long enough. "It is not too much to claim for him," wrote Lincoln Kerstein, "that he has discovered and can teach a new way of seeing."

Pavel Tchelitchew was born on September 21, 1898 on his father's huge estate just outside Moscow, the eldest son in a family of two daughters and two sons. His parents, Theodore and Nadijda (Permiakoff) Tchelitchew, were "only mildly interested in art," and although the boy was given a good education, he had to train himself artistically, according to Maurice Raynal. The family was very wealthy, and the children had a variety of governesses, French, English, and German. Tchelitchew's art was profoundly influenced by his early life. Growing up in an atmosphere of Russian and German folklore and fairy tales, "where fact and fantasy never opposed each other but blended happily," the child pored over volumes in the family library illustrated by Gustave Doré and by the stage designs of Bakst and Benois. He collected multiple image post cards and hid them from his nurse. Legend has it that young Tchelitchew, who began to make pictures at the age of five, first produced a portrait of his mother *en amazone*—on a chestnut horse—in oils. At eight he completed a head of Medusa.

PAVEL TCHELITCHEW

When Pavel Tchelitchew was twelve he attended an art school where the class always painted statues, a procedure which irritated the embryo artist. "Always," the New York *World-Telegram* quotes him as having said, "we painted statues, Juno, Venus, and such; it was so boring. I was dreaming and thinking of beautiful scenery, so I painted landscapes from memory instead. My professor was pleased, thought it important that I should find a landscape in Jupiter's beard."

By the time he was fifteen the boy was painting big still lifes. He attended the University of Moscow for two years, but in 1917 the Revolution broke out. The Tchelitchews were aristocrats, although Theodore Tchelitchew had been known "as a liberal who had long advocated the distribution of land rights to the peasants." In the fall of 1918, therefore, after a year of the Revolution, they were forced to flee Moscow for Kiev. Young Tchelitchew was then twenty, and, faced with the necessity of earning his own living, determined to become a professional painter. He attended the free courses offered by the Kiev Academy of Art, and although he "was never tutored by a painter," he helped Rabinovitch, now one of Soviet Russia's most famous stage designers, execute the sets and costumes for a small music hall which had weekly program changes. The youth's painting, completely abstract at

TCHELITCHEW, PAVEL—*Continued*

this time, became slightly more representational before his departure from Kiev in 1920, and he evolved the theory that "a line cannot be straight, because, to be related to man's spherical existence, a line must be endless, therefore a circle."

Art proved unremunerative, and Tchelitchew moved to Constantinople, then to Sofia, and finally arrived in Berlin in the autumn of 1921, where he soon received a series of commissions for stage decors and costumes. His reputation grew, and his services were ordered by an important theatrical production and also by the Berlin State Opera production of *Coq d'Or*. During the last year of his stay in Berlin the young artist met the great ballet impresario Diaghilev, and was asked by him to go to Paris to execute a commission for the ballet. The commission did not materialize until five years later, but Tchelitchew left for Paris the next year (1923) anyhow. Arriving in Paris at the age of twenty-five, the young man "denied the Cubists" but paid homage to Picasso's '43 Blue and Rose Periods, and, attracting attention at once, soon assumed the leadership of the short-lived Neo-Romantic group. This group, which included, besides Tchelitchew, Christian Bérard and the Berman brothers, consisted of painters who had reacted violently against abstract art and who were trying to restore a lyric feeling of movement and place to painting. One critic feels, however, that the discipline of Tchelitchew's abstract painting never left him: "He fills his most romantic pictures with all sorts of technical tricks."

In 1925 Gertrude Stein discovered the Neo-Romantics. She bought Tchelitchew's pictures, and, more than that, commended him to the Sitwells in England. Through them, as through "the whole English socialistic coterie they represented," came the young painter's initial big success.

Tchelitchew had spent the autumn and early winter of 1924 painting landscapes in the Bois de Boulogne and in parts of Brittany. Becoming interested in ovoid forms in space, the young painter was fascinated by the human face, which interested him above all other subjects as soon as he discovered its affinity with an egg. He worked first in black and white, gradually adding ochre and red ochre to his palette. Next he began to paint bodies, "giving the previous faces a definite existence in time and space by relating them to the bodies. These bodies were frequently composed of the unrelated domestic objects of studio still life."

In 1925 he began his experiments with multiple perspective. Making use of Picasso's technical exploitation of the camera's distortions, Tchelitchew painted pictures with double and triple perspectives; that is to say, with two or three points of view applied to various objects in the same picture. This technique was a revival or extension of the preoccupation with perspective popularly supposed to have been inaugurated by Paolo di Dono Uccello (the one Italian artist of whom Tchelitchew "always speaks with worship") and later developed by other artists, from Masaccio through Piero della Francesca and Leonardo Da Vinci. "Michelangelo on the Sistine ceiling, and Greco in his *St. Maurice and the Theban Legion*," according to Lincoln Kirstein, "indicated the possibility of a dual or even of dispersed viewpoints." Modern developers of the same theme were Georges Seurat and the Cubists. The latter, however (although they "eventually organized given forms in a given space on a given surface in their most essential and laconic relation"), used, for the most part, still life as subject matter, and minimized "all human interest . . . to accentuate formal elements, so that Cubism tended to become useful chiefly as decoration."

Tchelitchew's first multiple-image picture, *The Ship*, was painted in 1926, the year of his first exhibition (at the Galerie Druet in Paris). "The sky in *The Ship* consists of nine eggs which are at the same time a bunch of grapes; the water is the shadow cast by the egg-grape sky." At this time blue and its ranges were predominant in the artist's palette. Clowns and circus scenes began to interest him in 1926 and 1927. First he painted single figures with shadows from which second single figures were born, "then increasingly interlaced and interchangeable groups—Siamese twins sharing life and limb [multiple image metamorphosis]. It was not as a joke, but as a highly intellectualized experiment that he painted a friend with a string of acrobats running across his coat." Tchelitchew's use of metamorphosis, a critic wrote, has pushed perspective one step further. His conception of metamorphosis or change of form is "linked to the realistic forms hidden in the garden arabesques of Persian carpets, to Jerome Bosch, and to the monsters Leonardo saw in a saturated wall, whose corruscations formed a fluid universe, as his eyes saw shifting outlines and the looming forms they enclosed." Irreverent critics, however, saw merely "high-powered guessing games in which the winner will be the one who can spot the most human or animal faces and forms in a scrambled landscape."

Between 1927 and 1928 Tchelitchew included, among the more usual media, sand and coffee in his paintings. One of the last to retain the dark almost monochromatic palette of the Neo-Romantic school, he now began to work in brighter colors. From blue and ochre, he worked into green, then red (1931 to 1932), and finally "red curdlingly laced with blue. His confrères were frankly critical when he painted *The Strawberry Basket* entirely out of geranium lake—a color since popularized as shocking pink and now regarded as more trite than alarming." His color range gradually became less limited, however, and his later paintings showed "the colors of the rainbow and of Oriental Russia." In the early '30's Tchelitchew took a trip to Spain which resulted in a strong Spanish influence on his work.

At about this time the artist began to see people as landscapes—an idea first suggested to him by the "mountainous limbs" of a Polynesian model. He explains that this is in some degree the result of his being shortsighted and refusing to wear glasses, "so that his apprehension of a figure is quite unlike that of the man with normal vision."

In 1934 Tchelitchew moved to New York, exhibited his pictures, and was given a lukewarm reception. Made sad and restless by this failure to understand him, the painter readily accepted a commission from Paul Jouvet to do the sets for his *Ondine* in Paris. The play was a tremendous hit and made a good deal of money. Tchelitchew, however, returned to the United States, which he has made his permanent home, occasionally returning to the continent for an exhibition or in order to design sets for the theatre and the ballet. James Thrall Soby feels that Tchelitchew's artistic integrity, suspect because of his preoccupation with the fields of theatre and fashion, is beyond question. Although the painter has consistently and brilliantly worked in both these fields, Soby wrote: "He has done so with a full realization that his conscience must remain doubly alert against the very real temptations which professional make-believe can have for an artist whose primary job is to tell the truth as he sees it."

Tchelitchew is also a portraitist, one of the very few among *avant-garde* European artists. He returned to the use of a normal human figure, although his portraits are often bizarre. In his *Portrait of Constance Askew* he "cleverly included fantasy" by using multiple imagery—in this case three separate views of the face—even while retaining the likeness. He painted Edith Sitwell seven times, and, observed Rosamund Frost in *Art News,* "the redoubtable full-length one, half abbess, half literary seer, proved beyond contention that Tchelitchew could turn out a cracking good portrait which was a 'finished' picture by the most exacting standards."

Tchelitchew's *Phenomena,* composed as a faceted diamond, and, in subject, "the orderly horror of our epoch in terms of Marxian opposites," was exhibited in England in 1938. A British critic, Graham Bell, remarked that "only a super-sophistication amounting almost to perversity could find M. Tchelitchew's great work anything but hideous. . . The criticism of M. Tchelitchew's picture . . . is not so much that it is horrid—which is legitimate—but that the horror is not expressed in terms of paint. . . One feels that . . . this picture must have a message. But, except insofar as it describes a private neurosis, the message does not come across." The same critic asserted that Tchelitchew was not a painter because he had no color sense and little or no feeling for paint. Another, more favorably disposed, critic suggested that *Phenomena* is "possibly a tract, naïvely over-charged with intention, but in both detail and concept it repays study."

In the fall of 1942 Tchelitchew was given a retrospective exhibition, "the first really comprehensive showing of his work," at the Museum of Modern Art in New York City. It included drawings, designs for the ballet and the theatre, and paintings, especially *Cache-Cache* (Hide and Seek), an immense canvas, the *pièce de resistance* of the show. This combines multiple-image metamorphosis with triple perspective. The central multiple image is a tree "as a joined hand and foot and also as the head of an aged Viking, with its left eye the butterfly on the tree trunk, its right eye the arm of the girl spread-eagled on the trunk, its nose the girl's torso." Woven into the branches was also a number of children's heads or "heads-and-figures." To the critic of the New York *World-Telegram* it looked like "a panorama of fresh cut beef livers." Edward Alden Jewell thought that it might be immortal.

Tchelitchew's art—his media as well as his style—disturbed many of the critics. "Pavel Tchelitchew," remarked the *World-Telegram* (in an article headed "Russian Artist Out-Dalis Dali, Plays Peekaboo with Paint Brush"), "can spot Salvadore Dali twenty paces and still beat him through Bonwit Teller's window. M. Tchelitchew paints nudes in oil, sand, and coffee, and in oil and sand on canvas, and ships in gouache, sand, and coffee. . ." Clement Greenberg in *The Nation* commented: "Pavel Tchelitchew is one of those whose function it is to supply up to date art for the forward looking masses on Fifty-Seventh Street. . . In essence his work is a vulgarized documentation of most of the fashions in advanced painting since 1920, and his pictures, taken even on their own terms, are deadened by their trite and static organization. Everything stays too obediently in its place, the value of one color is too close to the value of every other color in the given picture, tonality is too even, design too balanced. His latest oils with their shrill saccharine color and gelatinous symbolism set a new high in vulgarity." Jewell of the New York *Times* felt that, although he could not presume to have reached yet, in his own mind, "anything like a rounded evaluation of Pavel Tchelitchew's *oeuvre,*" and was still "the humble neophyte, marveling, questioning, alternately chilled and running up a temperature," he could safely state that "Tchelitchew is a wizard with paint, and his drawing is magnificent."

Various labels have been affixed to Tchelitchew—Neo-Romanticist, Surrealist, a late member of the School of Paris. The first no longer applies since the school is supposedly defunct, and the others, it is contended, never did. Kirstein considers his work essentially "traditional and classic" in the sense that it is "disciplined and objective." Most other critics disagree as to the painter's objectivity: Jewell remarked that he has "a subconscious that will get him even if he does watch out." Tchelitchew has been comparatively little influenced by the Italian painters—Uccello, and, to a lesser degree, Tintoretto, Piero, and Piazzetta, excepted. He is under obligation to Chaldean, Indo-Hellenic, and Byzantine art, as well as to the French moderns, particularly Seurat, but he is essentially a Northern painter —a Russian—and he owes much to Breughel and Grünewald.

For his choice of objects, Soby wrote, Tchelitchew has always been attached to realistic forms, "not because of the ordinary impulse to overcome the difficulties of naturalistic rendering, but simply because a realistic form, that is, a form which has an identical connotation to everyone looking at it, may be shown from multiple angles of perspective and still maintain its identity." An "excellent perspectivist" and a "sound anatomist," Tchelitchew, according to Waldemar George, is interested primarily in the human form. "His interest is in living beings. . . Understanding of mankind is the principal object of his study and experience." Stark Young considers that "what weaknesses he has arise from variations of

TCHELITCHEW, PAVEL—*Continued*

enthusiasm and debilities in mood and intuition. His virtues are all on the plane of the choice and distinguished, and sometimes the exotic, never cheap. They express community and tradition combined with a proud individuality, passionate, wayward, and solitary."

Greek Orthodox by faith, the painter is blond, five feet nine and one-half inches tall, and weighs 150 pounds. A superb conversationalist, he talks as feverishly as he works. "There seems to be almost no art he cannot master," and this, commented *Time* Magazine, "seems to be the source of his strength and his weakness; for, like a jack-of-all-arts, Tchelitchew lacks the profundity that makes a painter great." Tchelitchew has settled down in a New York penthouse studio after living for a time in the Vermont and Connecticut countrysides. He likes America because "like Russia it is not complete." "America is developing culturally," he said, "and your extraordinary architecture is proof of this. All cultural changes are indicated first by architecture. . . And your art will follow this expression. In time I expect to be understood. The time will come when they will see me clearly."

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TCHERNICHOVSKY, SAUL (chĕr-ni-chôf'ski) 1875(?)—Oct. 14, 1943 Physician and poet; translated Shakespeare's *Macbeth* and Homer's *Odyssey* into Hebrew; made a translation of the Finnish national epic *Kalevala* for which he received a decoration from the Government of Finland; a refugee from Nazi Germany, he had lived in Palestine for the past ten years.

Obituary

N Y Times p19 O 15 '43

TEDDER, SIR ARTHUR WILLIAM 1890- British aviation officer

Address: b. c/o Air Ministry, Adastral House, Kingsway, W. C. 2, England

Sir Arthur William Tedder is a small, soft-spoken Scot who was British air officer commanding in chief in the Middle East during the two Libyan campaigns of 1942. The British triumph of November 1942, when Rommel's '42 armies were completely routed, was in large part due to his reorganization of air strategy to bring about perfect coordination of timing and effort with the ground forces of Sir Harold Alexander '42. Probably "the most experienced and skilled man in the world in the use of the airplane as a tactical weapon," he also "furnished and directed the air warfare lightning that as much as any single thing made possible General Sir Bernard L. Montgomery's '42 drive from El Alamein to Italy." On December 28, 1943 he was named deputy supreme commander, under General Eisenhower '42, of the Allies' invasion force.

Born in 1890, the younger son of Sir Arthur John Tedder, Arthur William Tedder showed few symptoms of military genius during his student days. He attended preparatory school at Whitgift, then went on to Magdalene College, Cambridge, where he read Shakespeare more avidly than Caesar. He received his B. A. in historical tripos in 1912 and was awarded the Prince Consort Prize the following year. After graduation he played professional rugby for a while, then went to Fiji as a colonial servant of the Empire in 1914, and that same year received his commission in the Dorsetshire Regiment. In 1916, the year after he married Rosalinde Maclardy of Sydney, Australia, his *The Navy of the Restoration* was published. (Tedder is known as a scholar as well as a soldier—one who can quote from almost any contemporary poet one might wish to name.)

In 1916 young Tedder was seconded to the Royal Flying Corps. During the First World War he served in France (1915-17), winning the Italian Medaille Militaire in 1916, and in Egypt (1918-19), where he was mentioned in dispatches three times. In 1919 he was transferred to the Royal Air Force, and from 1922 to 1923 he commanded the No. 207 Squadron at Constantinople. A member of the Royal Naval Staff College from 1923 to 1924, in the latter year he was put in command of the No. 2 Flying Training School, and he remained in this post until 1926, when called to the Air Ministry.

Tedder served at the Air Ministry until 1927. In 1928 he was at the Imperial Defence College, and in 1929 he became a member of the Directing Staff of the R. A. F. Staff College. From that time on his part in the development and training of the R. A. F. was a large one. From 1932 to 1933 he was commander of the Air Armament School at Eastchurch; from 1934 to 1936 director of training in the Air Ministry; from 1936 to 1938 air officer commanding the R. A. F. in the Far East; from 1938 to 1940 director general of research and development.

In 1940, following the outbreak of the Second World War, he became deputy air officer commanding in chief of the R. A. F. in the Middle East. At that time Sir Arthur Longmore was air officer commanding in chief in the Middle East, but criticism after the British disaster in Crete in the spring of 1941 brought about his removal from that post. The land forces had never had any real chance of repelling the Nazi invasion, for the R. A. F. had withdrawn from Crete immediately after the Nazi blitz began because they did not want to serve as bomb-fodder for the Luftwaffe operating from nearby Greek shore bases. For twelve days the Army remained at the mercy of Nazi bombers operating from bases on the Greek mainland—bases which had been called "inadequate" for use by the British only the month before. (For the

Germans these bases were "adequate" after the occupation of the island because the nearest British-held bases in Africa were 400 miles away.) The Crete air fields had also been left in a condition permitting the Nazis to land on them. Tedder, therefore, endeavored to analyze the reasons for this disaster when in June 1941 he succeeded Longmore as British air chief in the Middle East, a domain "that stretches now from Malta to the Persian Gulf and extends south to Madagascar."

He realized spectacular air activity must be subordinated to the larger ideas of integrated strategy, as did Churchill '42 when in the fall of 1941 he ruled that the Army chief must be given all aid by the Air Force, "irrespective of other targets," when battles are in progress, and that the Army chief must specify targets and tasks. At that time these mainly included air support for Admiral Harwood's light vessels; attacks on Axis warships in the Mediterranean and submarines in the Persian Gulf; the bombing of cities and airdromes; sporadic desert fighting. Under Tedder, the R. A. F. men did their job so well that in January 1942 their chief's name appeared on the New Year's honors list as Knight Commander of the Bath.

In April 1942 Tedder visited Malta and, seeing what was happening there, promised to send reinforcements and to keep on sending them. That same spring he was in command of the Air Force in the Libyan campaign. He had to be a pioneer and experimenter, one who decides what is needed and then fights to get it. And if the first Libyan campaign of 1942 ended in a victory for Rommel, it was still agreed that it had been the first campaign of the War in which Britain had been able to give more than nominal air support to her Army.

What is more, Tedder was still capable of learning from disaster. He busied himself with the development of an entirely new strategy, particularly after Alexander's appointment as the new army chief. Finally, when the British offensive in Libya started in October 1942, Rommel for the first time saw the British Air Force used as front-line offensive artillery, landing fields and paraphernalia being moved even while the planes were in operation. He saw the R. A. F. hold off enemy anti-tank guns while the Allied tanks advanced, saw Axis concentrations dispersed before they could counter attack, saw his fuel and ammunition dumps made useless. Axis motor vehicles transporting food, ammunition, gas, and oil never reached their destination. British raids on Axis air fields had made it difficult for the Nazis to get planes into the air at all, and before long the British met Tedder's test for air superiority: "whether on land, sea, and air you can do what you want to do without serious interference from the enemy in the air."

Tedder's leading role in the victory which followed was recognized on November 24, 1942, when he was raised by King George's '42 order from Knight Commander of the Bath to Knight Grand Cross of the Bath for "distinguished services." Four days later he took over the post of vice-chief of the Air Staff, while Marshal Sir Sholto Douglas '43 succeeded him as air officer commanding in chief in the Middle East. Tedder saw in the new turn in the War which came that month the means of achieving the long-time aim of the R. A. F.: to control a reasonable part of the air over the Mediterranean, thus making possible the passage of Allied shipping through the sea.

British Official Photo

SIR ARTHUR WILLIAM TEDDER

When General Sir Bernard L. Montgomery and Tedder reached the borders of Tunisia, General Eisenhower, who flew to them in a B-17, was impelled to draft Tedder for the "land and air team he was forging to drive the enemy out of its last stronghold on the African continent." In May 1943 Tedder launched his greatest experiment—carpet-bombing, in which one bomb overlapped the previous one. He threw wave upon wave of bombers across a stretch of General Jurgen von Arnim's line; and when Allied troops charged through the gap, driving the Germans and Italians to their Tunisian debacle, there was a strip four miles long and 1,000 yards wide of which hardly a yard was unplowed by explosives. Tedder also helped to improvise the ingenious defense that made it possible for the Allies to use carrier planes at the Battle of Salerno, when a landing was undertaken at the extreme range of the Allies' land-based aviation. The latter was used to protect the carriers, so that the carrier-based aviation was freed to protect the Allied landing forces.

When on December 28, 1943 Tedder was appointed supreme commander under Eisenhower of the Allies' invasion force, it was pointed out that this was the first time the Allies had given so important a task to an air commander. Those of the "Victory Through Airpower" school were particularly pleased, since Tedder has said that "air supremacy will win the War." The orthodox could not have been so pleased: Tedder is also famous for the remark, "To hell with history, what's the problem?"

(Continued next page)

TEDDER, SIR ARTHUR WILLIAM—*Continued*

Tedder is short, lean, "jug-eared," with twinkling blue eyes. A pipe is nearly always between his teeth. Before his present appointment, *Time* described him as a tough and wiry man who "never looks quite well. In the blazer which he puts on to avoid the saluting problem when he drifts around to a cricket match at Cairo's Gezîra Club, he looks something like a pale, thin Gremlin. His appearance worries his friends. Lord Trenchard, marshal of the whole R. A. F., on a visit to Middle East headquarters, kept asking him: 'Are you all right, Arthur?'" To his men Tedder has always been known as "The Chief," famous for his "frankness and biting wit," his fondness for argument, his wisecracks, his habit of slouching into an easy chair with a "half-amused, scrutinizing expression on his face" as a prelude to delivering some penetrating comment on R. A. F. matters. He always liked to pop into squadron posts and ask the maintenance man to ask him questions. Once he wasn't recognized (he was without his coat), and was kidded by the air force men about his regulation black tie. "Oh, I'm a headquarters bloke," Tedder reportedly told them. "You know how stuffy the chief is."

Lady Tedder was killed in an airplane crash in Cairo, Egypt on January 4, 1943 when returning from an official inspection of the R. A. F. hospital at Bengasi. In October 1943 Tedder was married to Mrs. Marie Seton Black, who is assisting in running Malcolm Clubs for R. A. F. personnel in North Africa. She had previously organized clubs in Algiers and Tunis, both of which had been opened by the Marshal. A son is still in school in England and a daughter is in the W. A. A. F. When Tedder's oldest son, Arthur, was killed in flying combat over England, Tedder, whose hobby and comfort is sketching, didn't say much: he just wandered away for a few days with his sketchbook.

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TESLA, NIKOLA (tes'lä) July 9, 1856—Jan. 7, 1943 One of the world's greatest electrical inventors and designers; American citizen of Greek origin; worked with Edison; credited with many "epic making" inventions since he came to the United States in 1884; in his old age claimed to have invented a "death beam" powerful enough to destroy 10,000 airplanes at a distance of 250 miles and to annihilate an army of 1,000,000 soldiers instantaneously.

Obituary

N Y Times p19 Ja 8 '43 por

THOMAS, JOHN CHARLES 1891(?)- Baritone; concert singer

Address: b. c/o Metropolitan Opera Association, Inc, Broadway and 40th St, New York City

Not only a rich, "cello-toned" voice, but downright good looks, natural charm, and the physique of an athlete have combined to give John Charles Thomas, Metropolitan Opera baritone, special color and distinction among personalities in the world of music. None of the traditional difficulties that beset young singers stood in his way. His family encouraged him; he was a "natural" baritone from the start; his excellent physical stamina enabled him to take in his stride the rigors of study, rehearsals and extra performances; he was so handsome that worshiping females would stand in line for hours just to see him in his various light opera roles. Possibly the chief difficulty of John Charles Thomas, who wanted to be a serious concert singer, was living down his fabulous musical comedy success. But this the dashing baritone accomplished. He has become, too, almost as well known a sportsman—through his accomplishments in golf, tennis, yachting, and racing—as he is a musician.

John Charles Thomas was born in Meyersdale, Pennsylvania, in or about 1891. His father, the Reverend Milson Thomas, was a Methodist minister, his mother, the former Anna Dorothea Schnaebel, a singer. When John was a boy the three of them formed a trio to sing at the camp meetings at which his father preached. Apparently the young son needed no inducements to sing, but caroled as lustily at home as he did on camp meeting platforms. The story is told that years afterward Savoryard, the director of de Wolf Hopper's Gilbert and Sullivan Company, told him: "Son, I've got one thing against you. You used to sing in a church choir. And those church choir chaps have a frightful reputation. We theatre people have to be careful with whom we associate. But with that voice of yours, I guess I'll take a chance."

Thomas' early schooling was sporadic, acquired at the various towns at which his father happened to be stopping. For a while he wanted to be a preacher like his father; but when he was sent to Conway Hall in Carlisle, Pennsylvania, he became interested in medicine. On his graduation from Conway Hall the fascination of surgery took him to Baltimore's Mount Street College of Homeopathy. At the same time he won a scholarship competition at the nearby Peabody Conservatory of Music. That was in 1910. A quick decision—medicine or music—was necessary. Thomas tossed a coin, and music won.

At the Peabody Conservatory Thomas studied first with Blanche Blackman and later under the Dutch master, Adelin Fermin. He then learned that Henry W. Savage was organizing a road company to tour the South in operetta repertory and attempted to sell himself to Savage by saying he was "a Southerner." He got a hearing, and his voice was all that mattered. Because he had had no stage experience, Savage supplied him with a twelve weeks' course with a summer stock company in New Jersey which played a different bill each week. For Thomas it meant rehearsing operettas from 9:00 to 5:00 in New York each day, and commuting to Newark each evening for stage performances. Fortunately he had physical fortitude as well as talent.

When the unknown young singer stepped onto the New York stage in Tyrolean "lederhosen" for the première of *The Peasant Girl* he stole the show. And, playing at the Winter Garden in *The Passing Show of 1913,* "the handsome blond singer was the answer to the Matinee Girls' Prayer. Such hair! Such a figure! Such dimples! And *what* a voice! Leading ladies slipped up on their cues and muffed their lines and matinee idolatry was revived in all its Gibson Girl splendor." After singing in 1914 with the Gilbert and Sullivan company which featured de Wolfe Hopper, Thomas was featured in a good many glamorous pre-War operettas: *Apple Blossoms, Maytime, Her Soldier Boy, Alone at Last, Step This Way.* His name blazed high in the Broadway marquees.

But being a matinee idol was not John Charles Thomas' idea of success. "The monotony of singing the same music day after day was unbearable to me. I only stayed in musical comedy to make enough money to get out and do the thing that really interests me most—concert singing." Thomas did make his concert debut in 1918, but it was six years before he devoted himself exclusively to the singing of serious music. In 1924 he made his operatic debut in *Aïda* with a local opera company in Washington, D. C. This was followed by a concert tour to make enough money for study in Europe.

It was in 1925 that he went to Europe, where he sang at an audition for the Théâtre de la Monnaie in Brussels. He was offered a contract, but he still wanted to specialize in concert work, and he didn't sign it until three months later. He made his European opera debut in Massenet's *Hérodiade* and was so successful that his contract was extended for three more seasons. At the Théâtre de la Monnaie he sang Tonio in *Pagliacci.* In memory of that event Thomas now has a painting which hangs in his New York apartment. It represents him as the white-clad clown, singing the prologue against a huge curtain of glowing burgundy. Closer inspection reveals that Tonio has his left foot in the prompter's box. "We sang the opera in French," Thomas has explained. "I was fresh from America, and George Mertens, the prompter, thought I was badly in need of his help with the text. As I sang the first lines I noticed that the little old man in the prompter's box was yelling his head off. I was afraid that he would drown me out, so I stepped on his hand to keep him from turning the pages of the score. . . But I stepped very, very lightly." While rehearsing *Hérodiade,* Thomas kept himself in trim by playing eighteen holes of golf a day and would come to rehearsals in plus fours. This caused the stage hands much concern. "The boys around the theatre," said Thomas, "weren't thoroughly at ease until they saw me at the performance in the traditional royal robes. Somehow they'd got the notion that the bloomers were the American idea of dressing the part."

In Brussels Thomas played fifteen major roles, and was featured in the world première of Milhaud's '41 *Les Malheurs d'Orphée.* Invitations to sing at Covent Garden in London and at the opera houses in Berlin and Vienna followed. On his return to America he made his Chicago debut, in 1930, with the Chicago Civic Opera Company in *Pagliacci.* He appeared also with the Philadelphia Grand Opera and with the San Francisco Opera.

Wide World
JOHN CHARLES THOMAS

It was on February 2, 1934 that Thomas made his debut, in *La Traviata,* at the Metropolitan Opera House in New York. Audience and critics both applauded the performance. "Mr. Thomas has matched his achievements on the concert stage with the same opulence of volume, polish in quality, and musicianship in phrasing," the New York *Herald Tribune* said. Other performances at the Metropolitan followed, and Thomas soon contracted for regular seasonal engagements.

But he still preferred concert singing, and during each annual season Thomas has appeared in the United States in about sixty or seventy concerts. His recitals "have placed him among the best loved concert singers in America. Few artists of the American stage can match his record of having sung before an audience of 100,000 such as greeted him in Chicago, or an audience of 45,000 which heard him in Pittsburgh." During the 1939 to 1940 season Thomas gave a series of five song recitals in New York in which he presented the song literature of France, England, Italy, Germany, and America. The American program aroused particular notice and praise. These songs, chosen from some 400 works by American composers, included *The Banks of the Yellow Sea* and *Low Bridge on the Erie Canal*; spirituals and Virginia folk songs; two songs by Charles Ives; Gruenberg's *Two Old Crows;* and *Pigeons on the Grass, Alas* from the Thomson '40-Stein *Four Saints in Three Acts.* While some critics felt that the general tone of the American program was "light" and "unhappily low," an ovation from the audience followed the concert. It convinced Thomas that singing more in English was a desirable thing. "From today on," he said

THOMAS, JOHN CHARLES—*Continued*
from the platform, "there are going to be at least two-thirds in English on every program I sing."

Thomas appeals greatly to his concert audiences, being "not merely a fine vocalist but an expert showman. He aims to please and he does please." He is not concerned with what those with "stuffed shirt" predilections may think. He continues to include a large variety of folk songs in his programs. Typical was his 1942 recital at Town Hall, New York. Italian selections, and songs by Mussorgsky, were followed by folk songs of Scottish, Irish, and English origin. According to Noel Straus of the New York *Times*: "Here Mr. Thomas' command of varied dialects was as notable as his superb diction in each of the four languages employed elsewhere."

The distinguished baritone has been heard also on various radio programs. He has appeared several times with Kostelanetz '42, the conductor, and with Albert Spalding, the violinist, on the *Pause That Refreshes* program. Thomas is no believer in formality or swank; it was often said that he did his broadcasts "in bare feet." That story got started, according to Thomas, when he once did a series of broadcasts in Florida. He was living on his yacht, *The Masquerader*, and "I'd run off the boat to the studio just as I was, sometimes in sandals, sometimes without them. I used to keep my hat on, too—there's nothing that gives you a greater feeling of ease than singing with your hat on—but the studio managers ruined that for me by inviting audiences to my broadcasts." Thomas won at least one battle with the radio authorities—the privilege of ending each broadcast, under a special dispensation from the Federal Radio Commission, with the words, "Goodnight, mother." In 1940 he worked on a musical film, *Kingdom Come*. It was his first and last effort in that medium. He soon tired of pictures—"After all, I am a singer."

Greatest of his enthusiasms, apart from concert singing, is boating. He has gone in for this in a big way, and he owns a six or seven vessel "Thomas Navy." His wife, Dorothy, is as rabid a boater as he is himself. The flagship of their fleet is the yacht *Masquerader*, so called because "living aboard her makes us feel like rich people, which we're not." May and June are religiously observed by the Thomases with a Florida fishing trip on the *Masquerader*. Next comes the *Memory*, a smaller yacht, then Thomas' own racing runabout, *Myne*. His wife has her small launch, *My Own*. There is a fishing skiff and a rowing dinghy, too. Recently Thomas also acquired a motorboat for racing, with which he has won a good many medals and other trophies and earned the right to be classed as a "Hell Diver." He is an aviation enthusiast, preferring air travel to any other. And he usually drives his car at breakneck speed.

Thomas is good enough at golf and tennis to have played with Bobby Jones and Bill Tilden. When in form "he can run a mile in five minutes, and can clear the bar in high jumping at five foot ten." He is an amateur chef of no mean ability, and says that his "scrambled eggs John Charles," made with Parmesan cheese, are inimitable. He dresses well, and is a good storyteller. When he sings *I Love Life* John Charles Thomas means it.

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THROCKMORTON, CLEON Oct. 8, 1897- Scenic designer

Address: b. 102 W. 3rd St, New York City

In the early years following his graduation from the Carnegie Institute of Technology and George Washington University, Cleon Throckmorton found it difficult to choose between his dominant interests in architecture and in painting. This dilemma he solved by finding a third profession in which he could combine the other two, and he soon had launched himself on the difficult career of scenic designer, in which few men ever reach prominence. With Robert Jones, Norman Bel Geddes '40, and Lee Simonson, he contributed to the construction of a modern American theatre in which the stage settings were an important asset in the work of interpreting the play. Throckmorton has been associated with theatre productions from the early days of the Provincetown Players to the present, lending his talents not only to the Broadway stage but also to the little theatre groups. In 1943 his supply company, Cleon Throckmorton, Incorporated, is fully engaged in the support of wartime activities.

A native of Atlantic City, Throckmorton was born on October 8, 1897, the son of Ernest Upton and Roberta (Cowing) Throckmorton. He spent much of his early life in the Southern States, and there acquired a knowledge of Negro life and customs which enabled him to design settings colorfully appropriate for *Porgy, All God's Chillun Got Wings,* and other plays about Negro life. Becoming interested in engineering, he completed technical training in this field at the Carnegie Institute of Technology, then continued his studies at George Washington University.

Soon after being graduated from college Throckmorton went to New York City, and there met George Cram ("Jig") Cook, spark plug of the Provincetown Players. Throckmorton was offered a part in the forthcoming production of *Emperor Jones,* left the city before any definite arrangement was made, but was called back to design the sets for the production. When *Emperor Jones* opened in the McDougal Street Theatre on November 1, 1920 it revealed, in addition to the work of the new playwright soon to dominate the American theatre, a stage setting which is remembered as an important contribution to scenic art.

Other productions followed. For the Arthur Hopkins presentation (which had a two-year Broadway run with Charles Gilpin in the *Emperor Jones* role) Throckmorton designed new settings. The artistic superiority of the two scenic arrangements has since been a favorite controversial subject among the fraternity of stage designers. The models of Throckmorton's scenic designs for the play are on exhibition at the Museum of Modern Art. Throckmorton's favorite production of *Emperor Jones* was made by the Howard University players in Washington, D. C., in the season of 1924 to 1925. Charles Gilpin was the guest star.

After his first success as designer for the Provincetown group, Throckmorton remained with the group, soon becoming a member of the board of directors. He executed settings for *All God's Chillun Got Wings,* another of the O'Neill plays, which opened on May 15, 1924, and for Paul Green's *In Abraham's Bosom.* Meanwhile he had been active in the Broadway theatre, and he was chosen by the Theatre Guild to execute the designs for their first production (1927) of the Dorothy and Du Bose Heyward opus, *Porgy.* The sets for this play included the famous "Catfish Walk" of Charleston, South Carolina. This courtyard was shut off by municipal order at the time Throckmorton visited the city, but he was able to arrive at a recognizable reproduction through study of similar dwelling spaces in the same quarter of the city. His association with a succession of plays which were concerned with the illustration of Negro life quickly made him a recognized specialist in that field.

In addition to his work as an artist in the theatre, Throckmorton has been a teacher in several theatre schools. He has given lectures at Howard University, and in the summer of 1937 he was a member of the faculty of the Summer Theatre of New York University.

Always interested in new developments in the theatre, Throckmorton in the late '20's joined Christopher Morley in producing a succession of revivals of American plays of the "gaslight era." Presented in Hoboken, New Jersey, these revivals proved very popular with Manhattan's sophisticated theatregoing public. Most famous of the revivals was *The Black Crook,* a musical show. In 1929 the partners produced *Shoestring Revue,* which gave a new twist to the old pattern of musical comedy. Following their Hoboken productions, Morley and Throckmorton produced a number of plays in the Millpond Playhouse, a summer theatre in Roslyn, Long Island. The outstanding production was the *Trojan Horse.*

During his twenty-four years as scenic designer Throckmorton has designed the settings of some sixty or more plays. Among the notable productions in which he has engaged may be mentioned *The Hairy Ape, The Bride of the Lamb, Burlesque, The Man with a Load of Mischief, The House of Connelly, Springtime for Henry, Another Language, Criminal at Large, Alien Corn*; during the season of 1942 to 1943 Throckmorton did the settings for *The Russian People, Mr. Sycamore,* and Saroyan's [40] *Across the Boards on Tomorrow Morning* and *Talking to You.*

CLEON THROCKMORTON

Most of the original founders of the Provincetown Theatre have long left Greenwich Village, the artists' colony of New York City, but Cleon Throckmorton is still a Villager, with a large building on West Third Street, just south of Washington Square, housing his studio and the equipment required either for experimentation or construction of stage effects. The large block letters on the outside of the building which identify it as "THE STUDIO OF CLEON THROCKMORTON" make it an essential part of the stranger's tour through the Village.

Not only has Cleon Throckmorton been a resident of Greenwich Village for many years, but he has also long been identified with its group activities. Some years ago when a committee was organized to hold a street fair to raise money for the Spanish Loyalist cause, he was elected mayor and charged with the duty of supervising the fair, which consisted of exhibits, hog-calling, country dancing, and other rural activities.

The Throckmorton organization has currently turned to the consideration of wartime problems, and has placed at the disposal of the Government its skill in engineering and designing. Work is being done at the studio in experimentation and government research, and working models of necessary construction developments have been sent out on tour. In addition to the usual work of the theatre, the preparation of designs and sets for new productions, this war-directed work keeps the Throckmorton personnel busy. A new street

THROCKMORTON, CLEON—*Continued*

fair was held in Washington Mews (New York City), for the purpose of aiding the activities of the Music Box Canteen, the servicemen's and Merchant Marines' refuge on lower Fifth Avenue. Cleon Throckmorton was again called upon to lend his experience to the execution of a Village fair, and he assisted in the plans for the show. When asked who was associated with him in the administration of the fair, he found it difficult to name names, but finally answered, "Everybody from Gypsy Rose Lee to Mrs. Roosevelt '40, I guess." Throckmorton was married to Juliet St. John Brenon in 1928, on a Friday the 13th.

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TINNEY, CAL(VIN LAWRENCE) Feb. 2, 1908- Radio commentator

Address: b. c/o Mutual Broadcasting System, 1440 Broadway, New York City; h. Bucks County, Pa.

> *Bulletin*: On September 27, 1943 Cal Tinney became a private in the United States Army Air Force, waiving his 3-A classification. He expected to serve in the psychological division, preferably in the Far Eastern Theatre of Operations. Several weeks before he had resigned from the Bayuk radio show in a dispute over a salary increase, but he had been building a show for the Blue Network combining music and interviews with leading personalities.

Since August 1941 Cal Tinney's slow Texas drawl and homespun humor, with intimate, folksy interpolations, have been heard over the Mutual network in *Sizing up the News* each Monday and Wednesday evening from 8:00 to 8:15 p. m. Tinney's colloquialisms, which the folks "back home" chuckle over—his "just-between-you-and-me, ain't it the truth?" "it shore is" method—has captured many a listener bored with the formal, polished, or cut and dried comments of other newscasters.

But there has been more to Tinney than his mannerisms. Speaking usually as a representative of what the "common man" thinks about affairs at home and abroad, he has taken more than one direct and shrewd pot shot, left of center, at stuffed shirt policy, the doings of Big Business, politicians who coddle Fascism at the expense of democracy under high-sounding terms of Americanism, etc. It is not surprising that the sandy-haired young man from the West has occasionally found himself in hot water. Objections have at times been made to the FCC on the "character of the broadcaster's utterances." But Tinney has apparently survived the allegations against him, since he currently continues his bi-weekly talks.

The outspoken homespun philosopher, who has become a kind of Will Rogers columnist of the air, was born February 2, 1908 on a ranch in Pontotoc County, Oklahoma, the son of David and Willie (Young) Tinney. His family, however, originally came from Texas, where his grandfather, a rugged individualist, had strange politics for those parts. "My grandfather was a Texas Republican," Tinney says sadly, "and they shot him. Seems he exploited his sentiments one Saturday night in a bar room. Ever since then my Pop has been a Democrat." So has the son and, judging by his broadcasts, a fervent New Deal-supporting one.

After attending the Oklahoma public schools Tinney went to high school, but left in June 1926 without graduating. Young Tinney apparently decided he could get a better schooling by traveling and seeing the world at first hand. After working as "leg man" for six months for the City News Bureau (Chicago) and obtaining some odd jobs in New York, on July 4, 1927 he sailed for Germany, working his way across the ocean. Later he worked on the Paris edition of the New York *Herald Tribune* and on papers in Shanghai, China. For some years he tramped around, often as an ordinary seaman aboard freighters off for foreign ports. He was a newspaperman of sorts, also, and found jobs in Shanghai and Paris. His work in the pre-War French capital was rewriting material found in English-printed newspapers. "It was easy," Tinney explains. "All you had to do was change words like lift to elevator, and caretaker to janitor."

After getting his education by travel, Cal Tinney settled down in Oklahoma as secretary to Congressman Charles O'Connor until the summer of 1930. Then he attended the University of Oklahoma for a year. Later he edited a country paper, and began to advertise it over Station KVOO at Tulsa. That was in 1932. His humorous, drawling voice soon became more popular than his gazette. So he gave up his job as an editor, but since 1934 he has written a weekly feature, "Man of the Week," for the McNaught Syndicate. He is the author, also, of a book called *Is It True What They Say About Landon? a Non-Partisan Portrait.* (1936). When Tinney turned to radio for a living, his voice was heard, successively, on the *March of Time* (1932), the *Voice of America* (1933), and the *Maxwell House Show Boat* program (1934). From 1937 to 1939 he was on the *Vanity Fair* feature, and from 1939 to 1940 on *Youth vs. Age.* That year he originated, but did not appear on, *Stop Me If You've Heard This One.*

Tinney was married to Mary Maxine Noble on December 5, 1934. The couple have three sons, David Noble, Scott Orange, and Lon Duncan.

It was in 1940 that Tinney hit on the idea of a folksy newscast and tried it out in Tulsa, Oklahoma. Farm listeners chuckled, appreciated a commentator who spoke their own language, and the fan mail started coming in. Mutual (WOR) was impressed, and spotted Tinney as a comer in the newscasting field. On August 4, 1941, Cal Tinney's *Sizing up the News* was put on a seventy-four-station hookup under the sponsorship of "Phillies" (Bayuk Cigars, Inc.). Of his Mutual series of newscasts Tinney said: "This is a show that's timed so that nearly everybody can hear it. Why, I talk so slow even I get home in time to hear my own broadcast."

Tinney's timing may contribute, technically, to his program's success. But his slants on what goes on in the world today—carefully keyed, perhaps, to a popular reaction not always caught by either the press or by other broadcasters—account also for his continued popularity. Listeners in the more intellectual category may find Tinney's sometimes suspiciously professional "homely" philosophizings amusing, but not as a steady diet. However, "the folks" like it; Tinney's voice, with its mellow, mature, and experienced undertones, somewhat belies his boyish round face topped by a thick thatch of sandy brown hair. They like his frank, confidential manner, which seems to put them "in the know" more readily than the embellished, learned statements of most news writers and public figures. They like his wisecracks: "Joe Stalin's '42 so confident now he's trainin' his mustache to stand up in a V-shape."

Among those who do not like Cal Tinney have been Congressmen in the reactionary category, admirers of the Westbrook Pegler '40 outlook, and defenders of the *status quo* in general. It is reported that "some time ago" (according to Chairman Fly '40 of the FCC) "complaints were made by two members of Congress" against Tinney. And in November 1942 other complaints received were "being investigated," including that of Joseph Goldstein, a former New York magistrate. Tinney's own credo of what a commentator may, or may not, say can probably be summed up in his words on censorship: "Reasonable censorship of war news to prevent the enemy from receiving advantage is acceptable to everyone. Censorship of opinion is sabotage of the Four Freedoms."

Tinney's comments and opinions have been quoted fairly widely in the press. His recent comment on relations between the United States and Franco '42 was repeated. "With one hand," he said, "we are helping Russia to whip our common enemy Hitler '42, and with the other hand we're helping a fellow who hopes Hitler wins." Referring to an attack by Westbrook Pegler on Charlie Chaplin '40 as "one of the unfairest, meanest, littlest pieces of journalism in our time," Tinney continued: "We know that Westbrook Pegler gets up on the wrong side of the bed every morning, but he must have gotten up on the wrong side of the gutter when he wrote that one." During December 1942 Tinney commented frequently on the situation in North Africa since the appointment of Darlan '41. He complained that the American people, after providing the men and materials for "the greatest military expedition we have participated in are entitled to more news than they are getting of what is going on there." "Any American who tries to figure out French politics," concluded Tinney, "will wind up in a straightjacket." Early in 1943 Tinney called on Captain Eddie Rickenbacker '40 to stop his "labor-baiting" speeches.

Tinney is fair, five feet seven inches tall, and weighs 165 pounds. His hobbies, he says, are "raising boys, riding horseback, and giving lectures." The Tinneys have a farm in Bucks County, Pennsylvania.

CAL TINNEY

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TISO, JOSEPH (tē-zō') Oct. 13, 1887- President of Slovakia
Address: h. Bratislava, Slovakia

Perhaps it is purely for phonic reasons that those who sell out their country to the enemy are known as Quislings, for when Vidkun Quisling '40 was still an obscure turncoat Monsignor Joseph Tiso was already a full-fledged, high-ranking traitor—with the distinction of having sold himself first to the Austrians, then to the Hungarians, and last to the Nazis. He was, in fact, the first man to be made puppet President of a subjugated nation by Hitler '42.

Joseph Tiso was born on October 13, 1887 at Velka-Bytec, Slovakia, which was then part of Austria-Hungary. His parents were fairly well-to-do Slovak peasants. Under the Dual Monarchy there were actually few prosperous Slovaks. For some ten centuries the Slovak people had been oppressed by the Hungarians, who treated them as serfs. Most of the landowners and all of the officials were Magyars. The native population was exploited and kept in ignorance by their Austro-Hungarian masters. Education was discouraged; fully two-fifths of the people were illiterate; the Slovak language was banned in most institutions; there was only one library in all of Slovakia (compared with 3,000 under the Republic); out of a population of over two million there were less than 1,500 who had received professional training, and of that number one third were clergymen. It was only after the formation of the democratic Czechoslovak Republic on October 30, 1918 that the cultural and economic level of Slovakia was raised. Within a few years thou-

JOSEPH TISO

sands of Slovak schools had been opened and land had been parceled out to the impoverished peasantry, even though many Slovaks complained of Czech domination and discrimination.

At the end of the last century, when Tiso was growing up, his native Slovakia was, then, a backward colony still dominated by the Hungarians. An overambitious youth, he learned early in his life that bootlicking was a key to success. In Slovakia this meant servility to the Magyars, and the opportunistic young Tiso posed as a fawning, rabid pro-Hungarian. While attending the Hungarian High School at Nitra his loud protestations of devotion to the Magyars disgusted his fellow-Slovak students but gained for him the patronage of the Hungarian bishop, who offered him an opportunity to study for the priesthood. He was ordained in 1909 and a year later became secretary to the Bishop of Nitra.

Tiso was careful to remain in the good graces of his bishop. At the latter's behest he was appointed religious instructor at a girl's secondary school in Nitra. "Accusations of misconduct by the parents of the girls," writes Johannes Steel ['41], "in no way impeded his [Tiso's] steady promotion, nor did this earn the disapprobation of his bishop, who appointed him chaplain to the prosperous village of Banovce." Here, as in Nitra, he continued his anti-Slovak activities. He founded a branch of the reactionary Hungarian Catholic Young Men's Association and became a columnist for the rabble-rousing Magyar weekly, *Nyitrai Szemle*, a counterpart of the American *Social Justice*, which specialized in Slovak baiting.

When Austro-Hungary declared war on the Allied Powers Tiso volunteered as chaplain in the Royal Hungarian Army. His "chaplaincy" consisted chiefly in ferreting out disloyal Slovak soldiers who had no interest in fighting for their oppressors. Thousands of them went over to the Allied side and formed the Czechoslovak Legion, which played an important part in the final defeat of the Central Powers. Tiso tried to stem the tide by chauvinistic sermons and by serving as an informer. Even after the overthrow of the Dual Monarchy he continued to serve his Magyar masters. He is known to have supported the Hungarian National Council at Nitra in its fight against the revolutionary Slovak National Council which had proclaimed Slovakia's independence of Hungary. It was only after the united Czech and Slovak national armies chased the Hungarians out of Slovakia that Tiso suddenly discovered that he had been a Slovak nationalist right along. In no time at all he was on top of the band wagon.

With the birth of the Czecho-Slovak Republic the opportunistic Tiso joined the Slovak People's Party, a conservative Catholic political organization whose program was reactionary but not openly separatist. Many Slovaks recalled Thomas Masaryk's promises of equality and autonomy for Slovakia in Pittsburgh in May 1918, and felt that they had been cheated out of their charter rights. They complained that all of the important offices in Slovakia were held by Czechs, and that almost all its officers and teachers were brought from Bohemia. (To this the Czechs replied that the effect of Hungarian rule had been such that there was virtually no Slovak intelligentsia in the first years after the First World War.) The People's Party vigorously expounded Slovak grievances; its leader was Monsignor Andreas Hlinka.

For years Tiso campaigned for public office without success. Finally in 1925 he won a seat in the national Parliament in Prague. The same year he was appointed district deacon and chief clergy inspector for the Banovce District. In Parliament he assured the Czech deputies that he was a staunch believer in unity, while to his constituents at home he delivered speeches berating the Czechs. The artifice worked, and in 1926 when a coalition government was formed Tiso received the portfolio of Minister of Health. His closest political friend in those years was one Bela Tuka, who was convicted in 1929 as a Hungarian spy. Although Tiso was generally believed to have been implicated in the scandal, he managed to keep his tracks covered. Tiso later made Tuka his Minister of the Interior and in 1939 promoted him to the Premiership.

In the midst of the Czechoslovak crisis in August 1938, Monsignor Hlinka, leader of the Slovak People's Party, died. His parting words were a plea to his party members to remain loyal to the union of Czechs and Slovaks. In his eulogy Tiso solemnly pledged to uphold his dead leader's political testament. This promise was soon forgotten. The Munich betrayal opened new vistas to the ambitious Tiso. He coerced Prague to grant permission for the formation of an autonomous Slovak Government in Bratislava within the jurisdiction of the Federal Republic. In October 1938 Tiso assumed the Premiership of the new Government and, tongue in cheek, took the oath of allegiance to the Czechoslovak Republic.

Entrenched in his new post, Tiso became openly Hitler's tool. In March 1939 the two contrived a plot whereby Czechoslovakia was to be strangled in a pincer movement of the Nazis and Tiso's stalwarts. On March 9, word reached the Prague Government that Tiso, at Hitler's behest, was planning a separatist *putsch* in Slovakia two days later. A decree was immediately issued dismissing the Slovak Government, and Tiso was confined in a Jesuit monastery under "house arrest." His pro-Hitler, anti-Czech, anti-Semitic Hlinka Guards, supported by Nazi Storm Troopers, staged a riot. They were soon subdued by Czech gendarmes, however, and order was restored.

Outwitted, Tiso smuggled a telegram out of the monastery to Hitler, asking for help. The Führer responded with alacrity. He dispatched fourteen of his divisions to the Czech frontier. The tension increased. The Czechs released Tiso. Hitler summoned him, and he flew to Berlin. Events moved fast. A forty-eight-hour ultimatum was issued to the Czechoslovak Government. The Czechs finally submitted. Tiso flew back to Bratislava to proclaim Slovakia's "independence." The Prague Government decreed the dissolution of the twenty-year-old republic. All this was, however, merely a prelude to the tragedy that followed. Late that night President Hácha '42 of Czechoslovakia arrived in Berlin in obedience to Hitler's command. Under the threat of bombing the Czechs "out of existence," Hácha was forced to surrender his country to the Nazi Reich. While Hácha was still "conferring," German troops had already crossed the Czech border. Later the Nazis goose-stepped into Prague, and Czechoslovakia was wiped off the map. Joseph Tiso telegraphed an invitation for Hitler to take Slovakia under his benign "protection."

On March 18, 1939 Tiso signed a pact with Hitler in Vienna in which Nazi Germany guaranteed to protect the boundaries of Slovakia for twenty-five years and in return received complete domination of the country. Slovakia, with an area of 14,836 square miles and a population of 2,450,096, has been drastically Nazified under Tiso's stewardship. It vies with Germany in the size of its concentration camps, in its oppression of minorities, and in its savage treatment of political opponents. Tiso has proved a willing Nazi tool not only domestically but also in his foreign policies. At first a rabid and open anti-Bolshevik, he temporarily changed when Hitler signed the Non-Aggression Pact with Stalin '42, and he appointed his cousin, Frano Tiso, as Minister to Moscow. On November 7, 1939, he sent an anniversary greeting to Kalinin '42 and on December 23, a birthday message to Stalin '42. But when Germany invaded Russia in June 1941, Tiso sent his troops to help the Nazis.

For his betrayal of the Czechs and the Slovaks, Tiso received the Iron Cross from Hitler on October 25, 1939 and a day later he was elevated to the Presidency of Slovakia. Since then he has made several unsuccessful attempts to influence the Slovaks in this country. The Slovak League of America, which in 1918 blueprinted with Masaryk in Pittsburgh the independent republic of Czechs and Slovaks, has repeatedly denounced Tiso as a traitor. On December 12, 1942 Tiso's "Government" declared war on the United States.

As a priest, Tiso is ostensibly responsible to his bishop, but the bishop under the Nazi-imposed "constitution" owes his allegiance to the "President." To the persecuted Catholics of Slovakia, Tiso's very name has become anathema. Under his rule several outspoken priests have been executed and hundreds of others, including high dignitaries of the Roman Church, are languishing in concentration camps. His brutality toward the Catholics is rivaled only by his treatment of his Jewish countrymen. Of 90,000 Slovakian Jews, according to figures released by the United States State Department, some 70,000 had been deported to East European prison and labor camps and the remainder were expected to follow.

On March 15, 1943 the Berlin radio announced that Hitler had decorated Tiso with the highest grade for foreigners, the Gold Grand Cross of the Order of the German Eagle, on "the fourth anniversary of the independence of the Slovak republic." In April 1943 Hitler conferred at his headquarters with Tiso and other Southeast Europe puppet leaders—a fact which was interpreted as indicating that he was making a supreme bid to get men from satellite states, and to get the satellite governments to oppose actively an Allied invasion.

Joseph Tiso is described by Johannes Steel as "flabby and gross." "Once a handsome youth," he now has "gray locks and a head of great dignity. He is a sly man, who likes to pass himself off as simple and bluff, and he fancies himself as a wit. Like most of his type, he is extremely susceptible to flattery, and he was flattered when the Nazi advance agents picked him as 'their man.'"

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TITO (tē'tō) 1890(?)- Head of Yugoslav National Army of Liberation

The almost legendary "Tito" (whose real name has appeared as Josip Broz and Brozovich), head of the Yugoslav National Army of Liberation, was in late 1943 coming into his own. For nearly two years the Yugoslav Government-in-Exile had been successful in getting almost all of the Partisan victories over the Axis in Yugoslavia credited to the forces of General Draja Mikhailovitch '42; now it was generally admitted that Mikhailovitch had fought no major battle against the Axis since the fall of 1941. In recognition of this fact, Allied aircraft in Italy had been placed at the disposal of Tito's specific commands; thousands of tons of Allied war material were being sent to his troops. When in December Tito announced the formation of a Yugoslav National Committee of Liberation, a provisional government which promptly ordered the Yugoslav Government-in-Exile deprived of all rights, and "forbade" King Peter '43 to return to his homeland until it is

TITO—*Continued*

liberated, many Balkan politicians began anxiously to read the tea leaves.

Some Yugoslavs at first said Tito was really a former Croatian student, some a famous Serbian Communist, some a parachuted Red Army officer. The Fascist correspondent, Lilli, wrote only: "His popular stage name suggests a plebeian figure with an easy hold on the obscure and turbulent strata of the masses." On the other hand, most sources agreed from the beginning that his real name was Josep Broz and that he was a former Croatian metal worker. This is now admitted.

It is also fairly well established that he was born in 1890, a native of Zagorye, near Zagreb. In 1914 he was conscripted into the Austro-Hungarian Army and the next year, while fighting on the Galician Front, he deserted to the Russians along with tens of thousands of other South Slavs. When in 1917 the Russian Revolution freed him from military imprisonment he joined the new revolutionary Russian Army and fought for three years in the Russian civil war. Finally in 1923 or 1924 he returned to Croatia, which was now a part of Yugoslavia, and became a labor leader. When his metal workers' union refused to submit to the control of King Alexander's Government he was sentenced to some years in prison on the charge of being a Communist.

Louis Adamic '40 states that from 1936 to 1938 Tito had headquarters in France, from which he ran "underground" railroads across Italy, Austria, Switzerland, and France through which thousands of Balkan anti-Fascists managed to reach Spain and join the International Brigade. It is also said that, following his release from prison, he kept the underground labor movement alive in Yugoslavia. His underground name was Tito, but no one knew that Tito was really Josip Broz —least of all the political police.

Tito foresaw the War and the German occupation of Yugoslavia long before the spring of 1941, and he set up an underground organization prepared for guerrilla war. After the defeat of the Yugoslavian Army the "Slovenian Front" was soon created, and Tito went to Belgrade. There he lived for months under the eyes of the Gestapo, meeting his fellow conspirators (Communist and non-Communist) in cafes, drawing maps, laying out plans for operations, sending out directives through secret liaison channels. A program was drafted, and manifestos began to appear on the city walls warning the Germans to get out. When in June the Nazis attacked Russia major portions of the *Wehrmacht* garrisons were withdrawn from Yugoslavia, a fact which offered advantages for the guerrilla strategy of attack. Shortly afterward the Communists struck the first blow against the Germans. Revolutionary moves spread, but the first major success was in Montenegro in July. More and more non-Communists began to join the ranks of the Partisan fighters. Croatian workers began a sabotage campaign, then joined the Serbs who had fled to the forests to escape the Ustachi massacres. In August the Supreme Command was reorganized to embrace all of Yugoslavia, and a mobile headquarters for Serbia was established.

Tito, having left Belgrade, made strenuous efforts in October and November to get together with Mikhailovitch's Army of Freedom, formed mainly of survivors of the defeated Yugoslav Army who had fled into the mountains. But conflict soon arose. Mikhailovitch's chief aim was reportedly to hold and improve his positions, or to open the way to strategic rail junctions or bridges he wanted to destroy, preparing Yugoslavia's population for the far-off day when America and Britain would invade Europe. The Partisans desired the immediate destruction of as many of the German, Italian, and Quisling forces as possible, and Mikhailovitch claimed that their operations not only invited terrible Axis reprisals against the population of the occupied territory, but served no useful military purpose. There were also ideological differences which made compromise difficult. To Mikhailovitch, the Partisans were all bandits, hoodlums, and Communists; to the Partisans, Mikhailovitch represented the large landowners in the reactionary Greater Serbia movement who sought to keep the Croats and Slovenes subordinated. In the fall of 1941 sporadic fighting between Mikhailovitch and the Partisans began in which, the Partisans charged, Mikhailovitch cooperated with the Axis forces and with the Serbian Quisling, Milan Neditch.

In November 1941, according to most accounts, the Germans disastrously defeated Mikhailovitch and, the greater part of his army dispersed, he vanished into the woods of central Serbia, avoiding action against the Axis. In January 1942, however, the Yugoslav Government-in-Exile named him commander in chief of the Free Yugoslavian Army and Minister of War.

The Axis offensive also splintered the rude Partisan units, but Tito assembled all the splinters he could and led them in a long march westward through the mountains to Bosnia, where his friend Kosta Nagy, former commander of the Croat Battalion of the Spanish International Brigade, was assiduously organizing a Croat guerrilla army. Tito and Nagy, with the aid of the younger Ivan Ribar (Communist son of the president of the first Yugoslav Constituent Assembly in 1921, who was later killed by a German bullet), then started the organization of a national peoples' army of Serbs, Croats, and Slovenes; and within four months the main theatre of the war had shifted from Serbia to Bosnia, Dalmatia, and Croatia.

By the midsummer of 1942 the Partisans were beginning really big operations against the Axis. They still charged, however, that part of Mikhailovitch's organization was cooperating with the Axis forces against the Partisans, and, according to an article in *Fortune* Magazine, officials of the Yugoslav Government-in-Exile confidentially conceded that Mikhailovitch was receiving armaments from the Italians under a secret agreement that none of them would be used against the Italians themselves. Mikhailovitch nevertheless continued to receive Allied support, and no attention was paid to radioed appeals by the Partisans for Britain and the United States to send an inter-Allied commission to Yugoslavia to see for itself the state of affairs there.

In spite of all difficulties, by the fall of 1942 the Partisans, on a front one hundred miles long, ruled a solid liberated area a little larger than Connecticut. Town councils were being elected; Partisan money was being circulated; a short-wave radio station had been set up; Partisan newspapers were being printed; bombs and munitions were being manufactured in the forests. In December 1942 delegates from all over Yugoslavia met and elected the senior Ribar president of the Assembly.

In January 1943 the Germans did much damage and recaptured many key towns, but the Partisan Army retreated to Herzegovina while the peasants of Croatia and Slovenia intensified their attacks against the Axis, and by the end of February the entire Yugoslav territory outside the Liberated Region had broken out into a rash of tiny guerrilla wars. At the beginning of June 1943 the Partisans, reorganized and reinforced, were able to resume their offensive, and by July they had liberated all of Bosnia again. In May, moreover, the British had established military liaison with them, as well as with Mikhailovitch, and were helping to coordinate Yugoslav resistance to the Axis with Allied plans for an offensive in southern Europe. At about the same time ranks had been introduced into the ragged Partisan Army. Formerly all commanders had been elected by the troops, but now twelve generals were named, six of them former colonels in the old Yugoslav Army, three of them former members of the International Brigade in Spain, two of them peasants—and Tito.

After June 1943, in Cyrus Sulzberger's words, "The counteroffensive of . . . Tito's movement swelled enormously from Macedonia to Slovenia. Liaison with guerrillas in Albania, Greece, Bulgaria, Romania, and Italy was established."

At the time of the Italian armistice on September 3, 1943 Dalmatian coast ports were in the hands of troops loyal to Badoglio '40 or in the hands of the Partisans. It was a most favorable moment for Allied land operations in the Balkans, particularly after the Partisans began securing stores and arms from Italian divisions, which also swelled their numbers by tens of thousands. With the seizure of nearby Italian airfields and the occupation of the Aegean islands by the British Navy a Partisan offensive was made even easier, and soon the anti-Fascist forces claimed more than a third of the country. For sixteen days they held the port of Spalato, expecting an Allied landing on the Adriatic coast; but German tanks and artillery eventually broke their resistance, and German troops occupied the Dalmatian capital and some other key centers of the Dalmatian coast. Many unfortified Adriatic islands and large coastal strips remained in Partisan hands, however, and the Partisan offensive continued. In mid-October it was reported that the Germans had drawn on troops needed in Italy and elsewhere along the Mediterranean front to reinforce all sectors of Yugoslavia, and that Field Marshal Erwin Rommel '42 had been placed in general command of operations against the Partisans.

Even before this King Peter, who had brought his Cabinet to Cairo in order to be nearer the scene of events, had called on his people to have patience and to "obey Mikhailovitch and other national leaders of your resistance to the enemy and refrain from internal struggle"—acknowledging the role of the "other national leaders" for the first time. Peter also told an American newspaper reporter that he had ordered Mikhailovitch to avoid conflict with Tito's forces. From Cairo at about the same time came reports of new battles being waged by Mikhailovitch against the Germans, but since in many cases Mikhailovitch was again claiming the capture of towns which the Partisans said they had taken, the actual situation seemed to have been little improved. Armed clashes on an even larger scale than before were soon being reported, each of the rival guerrilla forces blaming the other. In November 1943, however, General Henry Maitland Wilson '43, British commander in chief in the Middle East (and an old Tory) finally denounced the Chetniks as Axis collaborators, and it was admitted that more Allied aid was going to Tito. Tito himself has spoken rather bitterly of the "rivers of the precious blood of our nation" that had to be poured out before "the truth about the situation" was allowed to reach the Allied world.

Now Tito felt strong enough in both the military and political spheres to take decisive steps. Delegates were summoned to a congress in Jajce in late November. There he revealed his identity as Josip Broz and was awarded the title of Marshal of the People's Army. There, too, the world learned in December, a provisional government was formed, the Yugoslav National Committee of Liberation. A manifesto was prepared ordering the Government-in-Exile deprived of all rights and forbidding the King to return to his homeland until its liberation, and Tito demanded that the Allies discontinue their recognition of Peter's government. This they did not do, but by the end of December the Allies were giving Tito's National Committee every form of support except actual recognition as a government. Tito was recognized as full Allied commander in the Balkans, and when in mid-December American and British authorities and a military mission of experts from his command met in Alexandria to plan a Balkan offensive, Peter's government in Cairo was not even notified.

Early in October 1943 an adventurous Associated Press correspondent, Daniel De Luce, began sending dispatches from headquarters of a Partisan brigade. The first Allied reporter on the scene, he wrote that he had been received "as an important ally to whom all courtesies are due." According to De Luce, Tito had "welded his guerrillas into a tightly disciplined and hotly idealistic force that visibly shows more enthusiastic determination than any outfit I have seen since I met Major General Vasily Novikoff's Caucasus army during the British-Russian occupation of Iran." These guerrillas were divided into two groups: the Narodna Oslobodilacka Vojska (National Liberation Army), which endeavored to fight as an army; and the Par-

TITO—*Continued*

tizanski Odredi Jugoslavije (Yugoslav Partisan detachments), which operated where there was no real front. Members of both wore homemade red stars on their caps, flaunted the red hammer-and-sickle insignia, and gave the clenched-fist salute; but the Communists among them were in a minority except in the military leadership. "Today," wrote De Luce, "I saw black-robed Catholic priests raise clenched right fists in greeting Partisan officers. I heard prosperous town businessmen vouch for the sincerity of purpose of the Partisan forces and pledge their own cooperation."

According to Howard K. Smith '43, among the Partisan fighters are Communists, democrats, progressives, liberals, Catholic Socialists, agrarians; peasants, workers, teachers, priests; members of the Catholic, Moslem, Jewish, and Orthodox faiths. And, contrary to popular belief, there are many Serbians among them: fifty-eight per cent, one writer claims. The Partisans have also set up an International Brigade of Foreign Volunteers which includes Czech, Hungarian, Austrian-German, and many Italian brigades as well as mixed battalions made up of British, French, and Russian war prisoners liberated in raids on German internment camps.

The Partisans have very little medicine, clothing, or food, but they do what they can with what they have. In Smith's words: "Every time the Liberation Army wrests a new town from the occupiers this administration moves in behind the troops. The sanitation service cleans up. A brigade of teachers opens schools for children and adults, and loudspeakers are set up on public squares in order to provide the latest news from Italy, Russia, Yugoslavia. . . An election of local officials is generally called within a few hours . . . and speakers of half a dozen political parties lead brief campaigns. People's tribunals are established . . . and justice is dealt to the Quislings forthwith. Meanwhile reporters . . . interview the populace. . ."

There are two Communists and nine non-Communists in the new provisional government of Yugoslavia, in which Tito is president of the National Liberation Council and Minister of War, as well as marshal and commander in chief. People call Tito "a most uncommunistic Communist," however. No single official of a Soviet delegation or any piece of Soviet equipment has been sent to the Partisans. The clenched fist salute has, since De Luce wrote, been replaced by the Western military salute. Supporting priests bless the battle flags of the Partisan Army. The aim of the Committee of National Liberation, moreover, is for a federation of the southern Slav peoples which does not favor one nationality and in which private property would be inviolate and every opportunity given for individual initiative on industrial and economic enterprise—with popular control over only big banks and industries.

According to Louis Adamic: "These people of Tito's hate the Axis and all its works. And they have no use for their own country's sordid political past, which culminated in the impossible present. They want a new deal in Yugoslavia, in the Balkans; a people's government after the War; no more reactionary dictatorship like King Alexander's and Prince Paul's '41; no more chauvinism, whether pan-Serbian (which Mikhailovitch represented) or ultra-Croatian (which found its awful expression in Quisling Pavelić's '42 massacres of Serbians)." But the Partisans also wish to put the South-Slavic lands out of the reach of Western imperialism, and this fact, says Adamic, must raise questions in Anglo-American minds.

By the end of December 1943 an area of 41,000 square miles had been liberated by the Partisans, who, according to most estimates, numbered around 250,000 by that time. Tito himself claimed that his Partisans were keeping thirty German divisions massed in Yugoslavia, in addition to 140,000 Croat troops and other pro-Axis units. British estimates were lower, but it was generally agreed that the Partisans were tying up more Axis divisions than were the Allies in Italy.

A handbill which is issued by the Nazis offers a "reward of 100,000 Reichsmarks (more than $21,000) in gold" for the Partisan leader, dead or alive; but as yet no Yugoslav has taken advantage of the offer. Veterans of the war in Spain "describe him as medium-sized, blue-eyed, blond, with a striking face, a very attractive smile, and a pleasant manner which inspire endless devotion." Devotion is also inspired by his treatment of his men: during the terrible days of the Green Mountain they ate better than Tito and his staff.

Tito's uniform, without insignia, is a gray smock, similar to the Russian heavy shirt, worn outside his trousers; riding breeches; and black boots with a pair of silver spurs. He smokes cigarets constantly in a small filigree silver pipe-shaped holder, is a first-rate shot and big game hunter, speaks German, Russian, Czech, Khirgisian, and some French; and his favorite book is Tolstoi's *War and Peace*. His first wife, who died many years ago, was a Russian; their son, now fighting with the Red Army, was recently decorated for bravery. His second wife, Herta, is a Slovenian who gives courses to peasant women behind the front. All of the other members of his family in occupied territory are dead.

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Adamic, L. My Native Land 1943

TITTERTON, LEWIS H(ENRY) Dec. 22, 1900- Radio executive

Address: b. National Broadcasting Co, 30 Rockefeller Plaza, New York City; h. 544 E. 86th St, New York City; Patterson, Putnam County, N. Y.

"When a Broadway dramatist plays to a nightly audience of from 800 to 1,500 people, he walks in the dignity of his importance. When a radio writer plays to a per-broadcast audience of from three to thirty million listeners, he stands with hat in hand and apologetically whispers to friends, 'Yes, I write for radio,'" laments Arch Oboler '40. Even more unknown to the general public are the heads of radio script departments, whose duties are to see that scripts are written by station staff members and to plough through the tremendous amount of material submitted to the station by would-be radio writers.

Such duties for the National Broadcasting Company are part of the daily routine of Lewis Henry Titterton, manager of the script division. He was born in England in a small village near York, Acomb by name, on December 22, 1900, the son of the Reverend Charles Titterton and Mrs. Anna Louise (Maitland) Titterton. After an English public school education he enrolled at the University of London in 1919. He stayed only a year and then transferred to Cambridge University, where in 1923 he received his B. A. degree. There, he says, for some reason not yet entirely clear to him, he studied Hebrew and Syriac. His aptitude in languages won him a scholarship to Harvard University, where from 1923 to 1925 he worked on the collection of Syriac manuscripts, did further work in Hebrew, and delved into Arabic. When he was offered the assistant editorship of *Atlantic Monthly* in 1925 he decided to accept it and not to take an advanced degree.

A year and a half after he joined the *Atlantic Monthly* he left to become assistant to the general sales manager of the Macmillan Company. Soon he was advanced to Southern trade sales manager, and he traveled over the Southern States selling books for about six months, after which he was sent to New York and made associate editor of the company. He held this position for four and a half years, serving as the director of the religious book department during his last year (1932).

Writing occupied Titterton's spare time. He translated a French novel, *Thirteen Men in the Mine,* by an ex-miner, Pierre Hubermont, in 1931. The book, which related the story of a disaster in a Belgian coal mine, was well received and drew praise for the translation. The *Saturday Review of Literature* critic said: "It is compressed, and the style, laconic and detached (a style which the translator has caught and preserved with supreme success), fits the subject admirably." Titterton also wrote some 300 book reviews and critical articles, predominantly published in the New York *Times.*

While he worked for the Macmillan Company, Titterton became acquainted with the complicated laws of copyright and general literary rights, and, as a consequence, was asked by the National Broadcasting Company to become manager of the literary rights division in 1932. Four years later that department was merged with the script division, with Titterton as head.

LEWIS H. TITTERTON

"If all the pages of all the radio scripts which Lewis H. Titterton has read in his eleven years with NBC were laid end to end they would stretch from Radio City, New York to City Hall, Philadelphia," boasts the publicity department of NBC. "Titterton's shrewdly appraising eyes have been racing over manuscripts at the rate of 2,500 a year, sometimes as many as twenty-five or thirty in a single day. Yet reading this prodigious agglomeration of words is only part of the toil for which he is accountable as head of NBC's script division.

"To the uninitiated, the division can best be described as a sort of literary machine shop. It creates scripts of its own and places the stamp of approval or rejection on the genius of others. It encourages the cream of present-day writers to submit ideas to it for consideration. It clears subject matter of sustaining programs for policy. It worries over copyrights, literary rights, contracts, agreements, and titles. It looks after the mimeographing and distribution of scripts so that they reach the proper persons in proper time. It gives individual consideration to each of the many thousands of ideas submitted yearly by the general public. It conducts continuous research in music to the end that NBC programs and press releases may be musically literate."

While carrying on these many tasks and supervising a staff of thirty persons, Titterton has achieved an excellent reputation in the field of radio. Max Wylie '40 until recently occupied the same position at the Columbia Broadcasting Company which Titterton occupies at NBC. In Wylie's book, *Best Broadcasts of 1939-40,* he does a strange thing for a radio worker—praises a business rival. Wylie says: "Few discerning men within the industry itself would claim that broadcasting as a whole is an art or even that broadcasting as a whole has artistic form. . . Sooner or later adventuresome spirits will begin to perceive the challenge that the very immensity and heterogeneity of radio offer to the restive and exploring mind. People will begin to dissect its social implications; to discover why, when Stokowski '41 plays for it all the time, Kreisler won't play for it at all; to bring the right

TITTERTON, LEWIS H.—*Continued*

people together in order to bring the right program to the grave and grasping minds of small children; to find out how to move more merchandise without so many commercial plugs; to teach languages; to persuade adults to drop an old idea as soon as they have evidence enough to accept a better one. Some of this is being done. Within the business itself NBC has the most just, the most catholic and impartial appraiser of written show material in radio today. He is Lewis Titterton."

Wylie wasn't the only one to praise Titterton in print. Arch Oboler, one of radio's leading writers, dedicates his book *Fourteen Radio Plays* to Titterton in these words: "To Lewis H. Titterton with my particular gratitude. His help has been invaluable not only to me, but to the entire medium. A great part of radio's increasing meaningfulness as a dramatic force can be attributed to his mature understanding of both the networks' and the playwrights' creative problems."

The scholarly Titterton, whose background as a Syriac and Hebrew scholar seems so far removed from twentieth century radio broadcasting, is, nevertheless, enthusiastic about the medium. He calls it "not merely a means of information and pure entertainment, but an immensely powerful force which, if rightly handled, can and will, however slowly, gradually add to the number of thinking, articulate Americans." In 1940 Titterton wrote: "When it is remembered that the first radio play, and [by] that of course is meant the first play written simply and solely with the radio medium in mind, was, it is generally agreed, heard a scant fifteen years ago, the strides which writing for the radio has taken are giant indeed." Titterton discounts the "intriguing possibilities of combinations of sound" and sound itself as the paramount consideration in radio writing. He says: "If one may draw an analogy from the field of painting, a radio writer, to be successful experimentally or impressionistically, has to know the basic rules of his craft. A painter must know how to draw; a radio writer must know how to write."

The War has affected radio as it has everything else. Titterton has arranged many sustaining programs with relation to the war effort. In February 1943 he was commended for a Red Cross series of programs with whose planning he had been closely identified, and in which 126 out of 129 affiliated stations of NBC participated. Every year he contributes an essay on radio broadcasting to *Collier's Encyclopedia*. In addition he finds time to act as editorial adviser in the field of radio for the *American Scholar*, and to write articles for that publication.

Titterton is five feet nine inches tall, weighs 158 pounds, wears horn-rimmed glasses, and is sandy in coloring, with a blondish mustache. He is an Episcopalian and a Democrat. In 1929 he was married to Nancy Evans, a writer and book reviewer, who died in 1936, under tragic circumstances. Two years later he was married to Ruth Jordan, advertising copywriter. The Tittertons are the parents of a son, Charles Frederick. Titterton, besides devoting himself to his son, spends most of his spare time reading piles of radio scripts in his New York City apartment or on a seventy-two-acre farm in Putnam County, New York, where he spends week ends. Odd hours are spent in gardening and landscaping at his country home.

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TRACY, SPENCER Apr. 5, 1900- Film actor

Address: b. c/o Metro-Goldwyn-Mayer Studios, Culver City, Calif; h. 9441 Wilshire Blvd, Beverly Hills, Calif.

One of Hollywood's top-ranking stars, rugged-featured, red-haired Spencer Tracy is one of the few performers who, according to Howard Barnes of the New York *Herald Tribune,* can rise above the obvious demands of a script and play as large a part in the final production as scenarist, director, or producer. "It is not easy to catalogue Mr. Tracy's acting gifts," wrote Barnes. "For one thing he is enormously direct, in a field where it is easy to get a showy effect by being oblique. For another he is aware of all those small clues to universal experience which give the spectator the feeling of sharing in living rather than watching a reconstruction of it. Meanwhile, he has the great talent of seeming at ease and himself, even though he is engaged in the most difficult problem of projecting a character and even though he may actually be far from relaxed while appearing before camera and microphone." Although Barnes doubts that Tracy's artistry would "register as powerfully on the stage as on the screen," he believes that he is an actor "who endows motion-picture acting with genuine distinction." At any rate Tracy is Hollywood's top "boffo" (*Variety's* term for a box-office success).

Spencer Tracy was born on April 5, 1900, on Prospect Avenue, Milwaukee, Wisconsin, which, Hollywood biographers are careful to point out, is on the "right side of the tracks." His mother, Carrie (Brown) Tracy, was descended from the original colonists; his father, John Edward Tracy, an "upstanding, God-fearing Irishman," ran a trucking business in that city and to this day regrets that his son did not succeed him in his respectable enterprise. Legend has it that the youth once invited his father to see him perform at an old stock theatre. After the show he asked the elder Tracy what he thought of his acting. There was a long pause. Then John Tracy replied slowly: "Son, I just sat here thinking about that nice five-ton truck we just got. It's a beautiful truck and I couldn't help thinking that you'd look right at home in the driver's seat."

The future Hollywood star was no outstanding success at school. All told he attended some fifteen educational institutions before St. Rosa's Parochial School generously awarded him a diploma. During that period he got to know most of the truant officers intimately. "I never would have gone to school," he later told J. P. McEvoy, "if there had been any other way of learning to read the subtitles in the movies." In his frequent and protracted absences from school, Spencer would hide in an alley in back of Donovan's saloon with his two cronies, "Mousie" and "Rattie," sons of the bartender, and "as pugnacious a pair of toughies as the Dead End Kids ever portrayed." Tracy must either have been leading a double life, however, or have been more virtuous than his biographers care to admit, for at the same time that he was leading this errant life he is supposed to have been a Boy Scout and an altar boy at church. Young Tracy also struck up a friendship with another boy who lived on the same block, one Bill O'Brien, who is now known to motion-picture fans as Pat O'Brien.

When the United States entered the First World War, Spencer Tracy was still a student—albeit a reluctant one—at the West Side High School in Milwaukee. He wanted to join the Marines, but was two months under the required eighteen-year-old limit. In the meantime, Bill O'Brien had joined the Navy "to see the world." Tracy followed him, but all he saw was the training camp. He "fought" the War at the naval base at Norfolk, Virginia, "looking longingly eastward to the sea." Once he took a cruise in the bay on a whaleboat, and that was the extent of his seafaring. He was still learning to be a sailor when the War ended.

Mustered out with a $30-a-month pension which the Government was giving to ex-servicemen who continued their education, Tracy decided to complete his high school course—which he did at two more schools: Marquette Academy (a Jesuit school in Milwaukee) and Northwestern Military Academy, Lake Geneva, Wisconsin. By now he had attended enough schools to admit him to Ripon College at Ripon, Wisconsin (in 1921), where he studied for three semesters. (In 1940 the college conferred on its former sophomore an honorary degree of Doctor of Dramatic Arts.) "I owe a lot to Ripon," says Tracy, "and especially to Dr. H. P. Boody, instructor in English, who gave me a leg up when he started me off on the debating team." This was allegedly to overcome Tracy's "self-consciousness," and Tracy, by way of gaining further poise and confidence, also went in for dramatics. Trying out for his first role, the story goes, Tracy backed into a pile of band instruments offstage, and made his entrance saying, "Gosh, I busted the drum." Tracy was, nevertheless, assigned a part in the campus production of Clyde Fitch's *The Truth*. That gave him the "theatrical bug" from which he never has recovered.

With the $30 a month he was still getting from the Government, Tracy decided to go to New York to study at the American Academy of Dramatic Art. His father gave him the tuition on condition that he live on his monthly stipend from Washington. Pat O'Brien had preceded his friend to the Big City. Together they took a room in a lodging house on West 56th Street. Pooling the pension and the little money O'Brien earned hardly paid for the rent, let alone food. The last two weeks of the month the two usually lived on rice, pretzels, and water. The low point came when Tracy missed eight meals in a row. He stopped going to classes and made the rounds of all the theatres on Broadway. After pounding the sidewalks all day he wound up at the Theatre Guild's rehearsal of Karel Čapek's *R. U. R.* (1922). He was given a job—the non-speaking role of a robot wearing a mask—at $10 a week. He got a similar job for O'Brien. After a while Tracy rebelled at playing a deaf-and-dumb automaton night after night and secured one speaking line, which promptly raised his salary to $15 a week. In his next play, *The Man Who Came Back*, he started out with one line. That line was "To hell with him," which he would yell at the end of Act One, but he yelled it so effectively, according to Mrs. Tracy, that "he always got a nice round of applause."

SPENCER TRACY

Spencer Tracy met his future helpmeet on a train at Grand Central Station. When they alighted at White Plains, New York, they discovered that they were both members of the stock company run by Leonard Wood, Jr., the son of the general. The former Louise Treadwell played the leading lady in the show while Spencer had his usual one-line part. This social disparity did not hinder the romance. They were married, a few weeks later (July 23, 1928), between the matinee and evening performances. Together they went to Cincinnati, where they worked for the Stuart Walker Stock Company. Next came Spencer's first job with a big New York show, *A Royal Fandango* (1923) with Ethel Barrymore '41. That lasted only a few weeks, but a critic had time to observe that "Tracy looked like he had been picked up by the property man." "By that time we were really broke," Mrs. Tracy recalls, "and Johnny was on the way, but Spence remembered a rooming house up on West End Avenue where he and Pat O'Brien used to live. He said, 'Come on—Mrs. Brown will give us a room. I can talk her into anything.' Then he got a job in Elizabeth, New Jersey, in a stock company, and commuted there. After that came a succession of parts in flop shows. Spence always managed to get jobs,

TRACY, SPENCER—*Continued*

even though they didn't pan out very well." To supplement the family budget, Tracy sold pianos between his theatrical engagements.

In 1930 Tracy's arduous years of economic uncertainty came to an end. He was given the role of Killer Mears in *The Last Mile.* The play was not doing well until a prison break in Auburn, New York focused public attention on it. With its success the actor leaped to fame. John Ford '41, the noted film director, saw the performance and offered him a contract to work in Hollywood. His first picture was *Up the River,* which was followed in rapid succession by *Quick Millions, Goldie, Six Cylinder Love,* and a dozen others. In these film efforts he had "scraggly," scarcely noticed parts until *The Power and the Glory* in 1933 convinced the directors that Tracy was a major actor. Still they doubted his "feminine draw." Even in his more recent pictures, such as *San Francisco* (1936), *Test Pilot* (1938), and *Boom Town* (1940), Clark Gable would get the romantic roles, while Tracy would play what McEvoy calls "the good-natured goof." Nonetheless, his feminine fan mail at present is said to exceed that of most Hollywood matinee idols.

In 1937 the Motion Picture Academy of Arts and Sciences awarded Spencer Tracy a gold statuette (the much coveted "Oscar") for his performance in *Captains Courageous* (1937). The same award was repeated the next year for the "best acting" in *Boys Town* (1938), in which Tracy played the part of Father Flanagan '41. Some of his other pictures were *Stanley and Livingstone* (1939); *Northwest Passage* (1940); *Edison the Man* (1940) (he seems to be running a race with Paul Muni in bringing real-life characters to the screen); *Men of Boys Town* (1941); *Dr. Jekyll and Mr. Hyde* (1941); *Woman of the Year* (1942) with Katharine Hepburn '42; and John Steinbeck's '40 *Tortilla Flat* (1942). *Keeper of the Flame* (1943) in which he again co-starred with Katharine Hepburn was well received by most critics. "Tracy is excellent," said Howard Barnes in the New York *Herald Tribune.* "He is particularly impressive as the writer . . . bringing his wry and smoldering intensity to every scene in which he appears." His next picture opposite Katharine Hepburn was to be *Without Love.* In the meanwhile *A Guy Named Joe,* a fantasy in which Tracy played the role of a dead bomber pilot who is assigned to help one of the youngsters who replace the fallen pilots, was released, and critics generally agreed that he had seldom given a better performance. In late 1943 he was scheduled to play the role of Colonel James Doolittle '42 in Metro's screen version of Captain Ted Lawson's '43 *Thirty Seconds Over Tokyo* (1943) and to play roles in Anna Seghers' '42 *The Seventh Cross* and in *The Hoodlum Saint,* a story about the repentant thief who died on the cross beside Christ.

Ironically enough, Spencer Tracy, who is now No. 1 in Metro's Box-Office Hit Parade, was turned down by the same studio several years ago when he made his first motion-picture test. The keynote of Tracy's histrionic technique is underplaying, a sort of quiet reserve—plus perfect timing—which he imparts to his acting. According to Howard Barnes, film critic of the New York *Herald Tribune,* Spencer Tracy's "art, like that of any great actor, is largely indefinable. His personality is something you must judge for yourself. I say he is one of the most consummate actors and one of the most engaging fellows who ever looked down on an audience from the screen. To a remarkable degree, he combines the colorful personal appeal which means so much to a medium of shadows and the talent to give impersonation the vitality and meaning that are essential in any job of performing on the screen."

Tracy is supposed to be "genuinely modest," and, "except when he's compelled by unavoidable pressure to appear at such functions as Academy award dinners, dislikes social events at which the spotlight is focused on him. He is fond of horses, owns a dozen of them, and likes to play polo." He also likes boats and, before the War, was "generally buying a new yacht and selling the old one. Five feet ten and one-half inches tall, Tracy weighs 165 pounds, has blue eyes and dark brown hair "slightly streaked with gray." The deep lines on his face, according to J. P. McEvoy, "would hold two days rain." Tracy is extremely fond of sweets, but cannot eat them because he has to watch his weight, since he is playing "hero" parts. His nickname, which only his most intimate friends and his wife use, is "The Donkey." The Tracys have two children: John and Louise. Both are motion-picture fans. Though they admit that their "old man" is a "pretty good" actor, they really like "Tarzan" Johnny Weissmuller much better.

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TREGASKIS, RICHARD (trə-gas'kis) Nov. 28, 1916- Foreign correspondent; author

Address: b. c/o Random House, 20 E. 57th St, New York City; h. 153 Chilton St, Elizabeth, N. J.

When Richard Tregaskis, who stands six feet seven inches in his stocking feet, was assigned by the International News Service to the Solomon Islands job, fellow correspondents said that "if the undersized Japs ever captured him, they'd use him for an observation post." But the Japanese on Guadalcanal didn't capture Tregaskis, whom a Marine officer characterized as "one of the fightingest, eatingest men I've ever seen in my life." Landing with the first boatload of Marines on the

Guadalcanal beachhead, Tregaskis took his chances with the rest—with a "C" band on his arm instead of a gun. He set down in a diary what he himself saw, and what his companions—the privates and officers in the Marine service—experienced. The diary was finished aboard a Liberator bomber on the way home. According to Bennett Cerf '41 of Random House, "*Guadalcanal Diary* was received by Ward Greene of INS on November 9 (1942), accepted by Random House for publication on November 11, and chosen by the Book-of-the-Month Club judges on November 16. That's a record even in these days." Bought by Twentieth-Century Fox, it was made into a motion picture which was very well received when released in the fall of 1943.

Richard ("Dick") Tregaskis, the son of Mr. and Mrs. Archibald Tregaskis, was born in Elizabeth, New Jersey on November 28, 1916. (His sister Madeline, a Smith College graduate and Junior League member, suffered a tragic death in July 1943.) Entering Harvard, the tall young undergraduate had to spend all of his spare time working to help pay his tuition, and during two summer vacations went from door to door selling Singer sewing machines. But he was an excellent student, winning five separate scholarships and, in his senior year, the coveted "Harvard Club of New Jersey" award. He also won his letter on the swimming team. His idea of a morning dip, it is said, was "a ten-to-fifteen-mile swim up and down the Massachusetts surf." During his senior year Tregaskis was active on both the Harvard *Crimson* and the *Advocate*. His work on these undergraduate papers attracted the attention of Jack Malloy, managing editor of the Boston *American*.

It was with the Boston *American* that Tregaskis began his newspaper career. After a few years as reporter and feature writer for that paper he looked about for wider opportunities. Accordingly he approached the International News Service, with a unique qualification to offer: a full working knowledge of the Portuguese language. INS was preparing him for a post on the cable desk in either Lisbon or Rio de Janeiro when the news of the Japanese attack on Pearl Harbor came.

Tregaskis was first assigned to the United States Navy at Hawaii, where he made a good name for himself. Then, in July 1942, he was chosen as the Solomon Islands correspondent. Putting an extra pair of size fourteen sneakers in his kit, Tregaskis was ready to start. He was with the Marines on transport; he was with the first landing party which, on August 7, went ashore at Guadalcanal near the Ilu and Tenaru Rivers. He knew what it was to be afraid. And he made diary entries, fresh each day, of all these happenings and experiences. In *Guadalcanal Diary* Tregaskis covers the hitting stage of the Solomons action through August and September. The book is, therefore, a companion piece to Ira Wolfert's '43 *Battle for the Solomons* (1943), in which Wolfert, taking up about where Tregaskis left off, describes the action there from October through November.

The initial operation on Guadalcanal, in which Tregaskis took part, was performed without much danger, for the Japanese were caught off guard. But holding the captured airport (renamed Henderson Field) was more difficult—particularly with almost no air support. Tregaskis describes the Tenaru River battle and the battle on Lunga Ridge; but "the best passages in the book are those in which he brings his readers face to face with men." There were real heroes among those men, and Tregaskis tells what each did. In-between bouts of action they "passed the scuttlebutt"—Marine slang for rumor. "The result is a catalog of humor and grimness. All the details add up to something we on the home fronts need very much: an insight into battle that is more coherent, more detailed, and more honest than day-to-day headlines."

RICHARD TREGASKIS

Tregaskis left Guadalcanal in September 1942 in a B-24. John Hersey, correspondent for *Time* Magazine, said: "We all had to squeeze ourselves down in the bomb bays, so as to get as much weight forward as possible. Standing space was about four feet high and one foot wide." It was scarcely a comfortable place for Tregaskis with his six feet seven inches, and shoulders that are considerably more than a foot across. Later, however, back in the fuselage, he got out his typewriter and began work on the manuscript of his book. His only distraction, he wrote, "was a low circle which the pilot described over a certain Polynesian islet." They wanted to see dusky maidens swimming in a lagoon, "with or without Japanese sarongs. If you had spent eight weeks straight looking only at Marines, Japs, and betel-chewing Melanesian men, you would have had similar ideas." Immediately upon landing at Honolulu, Tregaskis—who has an enormous appetite and hadn't had much to eat on Guadalcanal rations—descended upon the Pacific Club and ordered three porterhouse steaks.

But this honest, modest reporter with the big appetite, "monumental feet, and good nature" is not back home eating steaks; soon he returned to Guadalcanal, where he sent back many stories of men in action like those in his *Guadalcanal Diary* before being transferred to England. In July 1943 he was a member

TREGASKIS, RICHARD—*Continued*

of the newspaper group which made the historic bombing flight to Rome from North Africa. While covering the American 5th Army in Italy he became a battle casualty in November 1943, when he was severely wounded in the head. A speedy operation saved his life, eleven bone splinters being removed from the right side of his brain, but he was not expected to resume his duties for some time.

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TRESCA, CARLO (tres'kä) Mar. 9, 1879—Jan. 11, 1943 Italian-born revolutionary syndicalist writer; in his early career as strike leader in the United States was arrested thirty-six times; for twenty-odd years was editor and publisher of the weekly *Il Martello* (The Hammer), anti-Fascist paper; reportedly marked for death by Italian Fascists in 1931; mysteriously assassinated in New York City.

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TRYGGER, ERNST (tryg'gər) 1857—Sept. 24, 1943 Former Premier and Foreign Minister of Sweden; for many years leader of the Swedish Conservative Party; in the Riksdag for forty years; Swedish delegate to the League of Nations and frequent participant in international economic conferences.

Obituary

N Y Times p15 S 25 '43 por

TUCKER, HENRY ST. GEORGE, BISHOP July 16, 1874- Clergyman

Address: b. 110 W. Franklin St, Richmond, Va; 281 Fourth Ave, New York City; h. 6501 Three Chopt Rd, Richmond, Va.

President of the Federal Council of the Churches of Christ in America, Bishop Henry St. George Tucker is, according to an editorial in *Christian Century*, "a churchman of long and wide experience and of proved fidelity and competence. . . Bishop Tucker has long been known as one of the most forward-looking of Episcopal leaders: he is a liberal on social and economic issues, possesses a broad understanding of the missionary task of the Church, and belongs to that large body of the Episcopal Church which is more conscious of affinities with other Protestant groups than with Rome."

Bishop Tucker comes from an old and prominent Virginia family, long active in the Church. His grandfather, after rendering distinguished service to the State of Virginia and to the Southern Confederacy during the war between the States, was forced to flee to Canada at the end of the Civil War, when the Federal Government put a price of $25,000 on his head. Tucker's father, Bishop Beverley Dandridge Tucker, was the last Confederate soldier to sit in the Episcopal House of Bishops. Tucker's mother, Anna Maria Washington, was the great-grandniece of George Washington and daughter of the last private owner of Mount Vernon. They had thirteen children, nine boys and four girls, of which four of the sons are ordained clergymen, and two others are lay missionaries in China. Two of the sons, Beverley Dandridge Tucker, Jr., and Henry St. George Tucker, have followed their father into the House of Bishops.

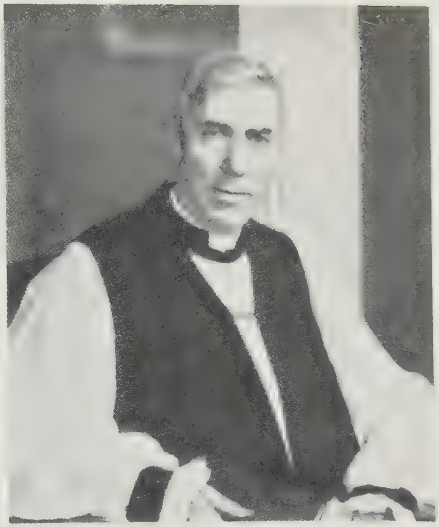
Henry St. George Tucker was born in Warsaw, Virginia on July 16, 1874. He received his early education at the Norfolk Academy, then studied at the University of Virginia, from which he was graduated in 1895 with an M. A. Four years later he received the degrees of both Bachelor and Doctor of Divinity from the Theological Seminary of Virginia. Ordained both deacon and priest in that year, 1899, he volunteered for service in Japan, where the American evangelistic staff had been seriously depleted by the retirement of several of the older missionaries. The arrival, however, of five young clergymen (of whom Tucker was one) made it possible to plan for extensive development of the work in the interior. After spending some time at the mission station in Sendai under the supervision of an older missionary, Tucker was placed in charge of the work in Aomori Prefecture, with his headquarters in the town of Hirosaki. At the time his knowledge of the Japanese language was imperfect and he was still inexperienced in the methods of work that would be effective in the remote interior. "This," he wrote, "was inevitable—a missionary in those days had to learn how to do his work by the mistakes which he made in his first attempts. . . The church in Hirosaki was a very unattractive place, which had formerly been a billiard hall. Work had been begun some two or three years previously. There were perhaps half a dozen baptized members. The problem was how to reach the non-Christians. A preaching service might attract a few passers-by, but the impression made upon such listeners by the missionary's or the catechist's preaching was not likely to develop into permanent interest. The foreigner, however, was himself an object of interest in a place like Hirosaki, particularly to the student class which was anxious to learn his language and to hear something of his country. A night school was therefore started which soon attracted every evening from seventy to one hundred young men to the missionary's home. Most of them were very poor prospects from the evangelistic point of view, and a great deal of time had to be wasted in trying to establish contacts with those who seemed to him likely to be responsive. His choice was often mistaken, but gradually a small group of listeners was produced, some of whom were ultimately baptized."

In 1902 Tucker, perhaps as a result of his pedagogical experience, was appointed president of St. Paul's College in Tokyo, a missionary school which has supplied the Episcopal Church in Japan (Nippon Sei Ko Kwai) with many of its clergymen and a large number of influential lay leaders. He served for ten years, resigning his office in 1912 upon his election to the post of missionary bishop of Kyoto. "Because of his able administration," wrote the Reverend William H. Melish, "and by means of his wide acquaintance among Japanese statesmen, he rapidly achieved a position of great influence in Japan." During his twenty-four years in Japan, Tucker became widely known as "the missionary statesman of the East." He preached only in Japanese, a fact to which he attributes his present "quietude." Tucker's work in Japan, says the Protestant Episcopal Church's Department of Publicity, "was characterized by a vigorous advance of the Church's work throughout the industrial centers of Japan. He put fresh life and vigor into the missionary educational institutions in his field and through his wide acquaintance with Japanese statesmen in all parts of the Empire, attained a position of influence not exceeded by any American resident of Japan."

When the United States entered the First World War, Bishop Tucker volunteered for service and was commissioned a major in the A. E. F., working with the Red Cross in Siberia in the administration of civilian refugee relief. He returned to his work in Japan, but, because of ill health, resigned his diocese in 1923, the year of the great earthquake. Returning to the United States, he accepted the position of professor of pastoral theology at the Theological Seminary in Alexandria, Virginia, succeeding his brother, the Right Reverend Beverley Dandridge Tucker, Jr. In 1926 he was elected bishop coadjutor of Virginia, becoming a full bishop in 1927 upon the death of the Right Reverend William Cabell Brown. He has held that post ever since. That same year he was elected to membership in the National Council of the Church, to fill the unexpired term of Bishop Brown, and was elected for the full term in 1928 by the General Convention of that year. At the end of his six-year term he was reelected to the Council to serve until 1940. Since his return from Japan he has been the advisor of the National Council upon questions of policy in the Church's work in the Far East. In 1937 he was sent by the Council to Japan to discuss and advise with the leaders of the Nippon Sei Ko Kwai with regard to the problems and necessities of the present time.

On October 16 of the same year, meeting behind locked doors in the chapel of Christ Church in Cincinnati, Ohio, the House of Bishops held the election for the new presiding bishop of the Protestant Episcopal Church. Although Bishop Tucker was not one of the three bishops on the official slate, he was nominated from the floor and elected unanimously on the second ballot. The office of the presiding bishop had, at that time, been invested with new prerogatives, which would make his status somewhat similar to that of an archbishop in the English Church. In effect he was to be the "spiritual head of the Episcopal Church" (which numbered some 1,600,000 members), with, *Newsweek* felt, "virtually dictatorial powers over Episcopal religious matters."

"It is unlikely," commented the editors of *Christian Century,* "that a better choice for a post of such responsibility could have been made, or one which other Protestants will so heartily approve. . . Virginia is strongly low church, and the election of Bishop Tucker will not give comfort to exponents of Anglo-Catholicism. It confirms, in fact, other indications that that movement has reached and passed its zenith within American Episcopalianism." The late Bishop Stewart of Chicago, who apparently considered himself one of the "exponents of Anglo-Catholicism" referred to, took exception to some of these statements. "May I be permitted to remark," he wrote, "that the election of Bishop Tucker was in no sense a party issue and that his election was made unanimous both in the house of deputies and in the House of Bishops. His election is a joy and satisfaction to all Episcopalians, for they recognize in him a stalwart churchman and a great Christian, one who has never identified himself with petty partisanships, and one who enjoys the confidence of all his brethren."



BISHOP HENRY ST. GEORGE TUCKER

"No one," continued Bishop Stewart, "can with truth and accuracy say, here is 'low' and here is 'high.' All churchmen of whatsoever school of thought profess the same faith, use the same Book of Common Prayer, observe the same rubrics and canon law, serve under the same bishops, and rejoice in the same fellowship. We all of us admire Virginia churchmen as stalwart, loyal adherents to the doctrine, discipline, and worship of the Church. Out of Virginia has come a great army of heroic missionaries. And all of us admire, respect, love, and propose to follow Bishop Tucker, not only because he is the presiding bishop-elect, but because in himself he represents that churchmanship which is at once evangelical, liberal, catholic—and Anglican."

Christian Century retorted that "the fact remains . . . despite Bishop Stewart's apparent disclaimer, that there are 'high church' and 'low church' groupings or 'wings' in the Episcopal Church, and that the election of Bishop Tucker has some significance in this connection. . . The gracious way in which the

TUCKER, HENRY ST. GEORGE, BISHOP—*Continued*

bishop of Chicago characterizes him is a token that partisan tension is lessening within the Episcopal fold as it is in all other communions." *Newsweek* felt, however, that the significance of "the missionary-minded Bishop's" appointment was that the Protestant Episcopal Church intended "to devote much of its future to work in foreign lands. The Church already has missionary bishops in Africa, China, Haiti, Brazil, Cuba, Japan, Mexico, and the Dominican Republic."

Bishop Tucker assumed his new office in 1938, continuing to retain the position of bishop of Virginia through a co-adjutor who discharged his duties. As presiding bishop of the Episcopal Church, Tucker interested himself in providing aid to war refugees. He announced in a short-wave broadcast to all English-speaking people in the summer of 1941 that the majority of the American people had come to the determination that adequate aid must be given to Britain, even though it involved us in war. In November 1941 Tucker made public a statement signed by thirty Episcopal bishops, clergy, and laymen, who comprised a council of advice to a commission appointed by the Episcopal General Convention to study the Church's attitude toward the international situation. "After the War," the statement said in part, "responsibility for peace may involve ethical use of force in behalf of law and right quite as much as in the case of a struggle for victory in war. No nation can escape this responsibility for the restraint of evil within its borders nor the coercion in the use of force in a wider sphere when it accepts a role within a family of nations. As the Christian faces the reign of sin in the world, he must view his vocation in the light of these realistic facts. American cooperation in post-War world reconstruction, accordingly, must mean not only penitence for selfish withdrawal from world community in the past, but also resolve to shoulder the burden of responsibility in the future. Cooperation for peace may require a frank recognition that the concept of the family of nations logically involves a sovereignty corresponding to this larger whole. Creation of this wider sovereignty means for each participating nation limitations which will have to be accepted."

"The exponents of a philosophy which is utterly inconsistent not only with the treasured traditions of our American life, but with the ideals and teachings of our Christian faith," the statement concluded, "have nearly conquered Europe and are seeking to dominate the entire world. In the face of such a challenge it is our national duty to take every step necessary to accomplish the complete defeat of those aims; it is equally our national and our Christian duty to hold as our major objective a just and durable peace for all nations."

In his sermons Bishop Tucker expresses similar ideas. A just and durable peace will be possible only when people put aside national and group selfishness, he says; "the time has come when God is calling upon the Christian Church to put into effect the basic principle that we must love our neighbor as ourselves." Furthermore, "the sacrifice of love and loyalty is the sure means by which the victory of the right can be attained here on earth."

In December 1942 the Federal Council of the Churches of Christ in America convened to elect a new president. Bishop Tucker was unanimously elected, succeeding the Reverend Doctor Luther A. Weigle of Yale University. Tucker's election was without precedent, as this was the first time a Council president had been chosen from the Episcopal communion—owing probably to the fact that the Episcopal Church had become a member of the Council only two years before. A statement by the Council said that "his broad experience and wide travels qualified him to serve the Council during the next two years [his term of office is two years], when its relations with churches of other lands might become a major concern."

Tucker has had a large number of honorary degrees bestowed upon him by numerous institutions of learning. He is the author of a number of articles and of several books: *Reconciliation through Christ* (1910); *Providence and the Atonement* (1934); and *The History of the Episcopal Church in Japan* (1938). He was in 1943 chairman of the World Council for the Four Freedoms. "Many of the peoples of the world are looking to America to see whether from us there is not some gleam of hope," he said in one of his sermons, "and whether we are providing in our own national experience that freedom is something that can be made to work; that unity is possible among people who belong to different races and who represent different types of human characteristics."

Tucker is tall (six feet, two inches) and lanky. He is a Mason and a member of Pi Kappa Alpha. His favorite recreations are mountain-climbing and sea-bathing. His taste in books ranges from Plato to Dashiell Hammett. In 1911 he married Mary Lillian Warnock. They have two children, Henry St. George, Jr., and James W. Tucker. The Bishop has been described as "a man of great personal charm and learning, piety and energy." Noted for his silences, he is unassuming and scholarly, with a keen sense of humor.

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TURNER, LANA Feb. 8, 1920- Film actress

Address: b. c/o Metro-Goldwyn-Mayer Studios, Culver City, Calif.

Known as America's "Sweater Girl," Lana Turner has securely established herself as one of the most popular actresses of the modern screen. She has been voted the sweetheart of Sigma Phi, Phi Delta Theta, and countless other fraternities. She has had the offer of half an island—if she would move in. Sailors have elected her the girl with whom they'd like to be cast on a desert island; college freshmen have decided that she is the girl with whom they would like to be tossed in a blanket. In her honor Beverly Hills famous Tropic Restaurant has named a rum drink "Untamed," while "Baked Potato à la Lana" is served at the Royal Hawaiian Hotel of Honolulu. In short, there can be no doubt that Lana Turner has arrived among the stars.

A combination of Danish, Swedish, Irish, French, English, and Spanish stock, America's Sweater Girl was born on February 8, 1920 in Wallace, Idaho, where her father, Virgil Turner, worked as foreman in the mines. Her real name is Julia Jean Mildred Frances Turner, and her friends in school used to call her "Judy." When three years old she made her theatrical debut—if one may call it that—at a charity fashion show where her mother was one of the models. Before anyone could stop her she rushed upon the stage and did an impromptu dance in front of the audience. Later, she did some barefoot dancing for the local chapter of the Elks, but since neither Lana nor her parents were in any way stage struck, her theatrical career was not taken seriously.

Soon the family moved to San Francisco, where tragedy awaited them. One winter night Virgil Turner was "blackjacked" by some thugs and after that Mrs. Turner had to support herself and her seven-year-old daughter by working in a beauty parlor. Lana at the time went to the Convent of the Immaculate Conception, and her great ambition in life was to become a nun until she found out that nuns had to cut off their hair. She then decided to become a fashion designer instead. In junior high, "the thwarted nun" became the school's cheerleader. After her first season in this capacity she was decisively re-elected, "an early triumph of mass judgment."

For the sake of Mrs. Turner's health, Lana and her mother moved to Los Angeles. Lana entered Hollywood High—and her film career began. It was in the drugstore across the street from school that Lana first met William R. Wilkerson, editor and publisher of the *Hollywood Reporter*, a motion-picture trade journal. He made the old, much repeated inquiry: "How would you like to be in pictures?" Although Lana "knew her Hollywood lore," her "natural feel for what's right and wrong told her this one was right." Wilkerson introduced her to the Zeppo Marx Agency, and the Zeppo Marx Agency did the rest by taking her to director Mervyn LeRoy, known as the man who had brought to stardom, among other actresses, Ginger Rogers '41 and Loretta Young. It is reported that when the fifteen-year-old girl walked into LeRoy's office the director pulled the contracts out of his desk and asked only one question: "What's your name?" When he heard it he said, "Not so good." It was then that Julia Jean Mildred Frances Turner dreamed up the name "Lana." Why, she didn't know. "It just came to her."

In present-day Hollywood it is a rare thing for "somebody without a day's experience in group theatre, a finishing school, or a committee for the relief of foreign refugees" to "knock over an important place" in the motion-picture business. Yet Lana Turner did just that. LeRoy immediately gave her a part in *They Won't Forget* (1937). It was only a small part; in fact, she was to be murdered before the first reel was over. But this small part established Lana's reputation, for it included a shot of her walking along the street in skirt and sweater. At the preview "high-school and college boys in the audience howled and cheered" when this scene was flashed on the screen. Lana herself is reported to have been the only person profoundly shocked. It is said that she has steadfastly opposed her tag of "Sweater Girl" and has insisted that she does not like to wear a sweater in front of the camera. Her studio's press agents, however, continued for a long time to call her the "Sweater Girl" in their publicity.

LANA TURNER

After *They Won't Forget* she played opposite Brian Aherne in *The Great Garrick* (1937), "one of the choicest disasters in Hollywood history." Next came Goldwyn's *The Adventures of Marco Polo* (1938), in which Lana had the part of a dancer. When LeRoy moved to MGM, Lana accompanied him there. She played leads or second leads in several minor productions: *Love Finds Andy Hardy, Rich Man, Poor Girl,* and *Dramatic School* in 1938; *Calling Dr. Kildare, These Glamour Girls,* and *Dancing Coed* in 1939. None of her performances was likely to make her eligible for the Academy Award; "their importance lay in the reactions conveyed by fan-mail letters and the cards on which, at previews, studios invite audiences to express their opinions." These reactions can be summarized as "Boy, oh boy!"—an eloquent profession of admiration from American manhood, for whom Lana "represented Something." She might not look like the average high-school girl, but "she looked like what the average high-school boy wished the average high-school girl looked like."

(Continued next page)

TURNER, LANA—*Continued*

All this time Lana Turner was engaged to a young Hollywood attorney, Gregson Bautzer, but on the set of *Dancing Coed* she met Artie Shaw '41, the bandleader, who only shortly before had made his announcement that jitterbugs were morons and that he couldn't take it any longer. Called by their associates "the most unharmonious pair that ever worked together," the two eloped to Las Vegas, Nevada on their first date in February 1940. The four months and seventeen days that followed are always referred to by Lana as "my college education." The education consisted mainly of disputes and disagreements—about food, about music, about almost everything. On the first of July the marriage finally broke up in a spectacular enough manner to suit any Hollywood gossip writer. That very night Lana was scheduled to appear at a Shaw broadcast to demonstrate her affection for him in front of the various press cameras. And so she did, but at the end of the affectionate interlude she announced that she "had left him for good." In order to relax after the strains of her married life she went away on a vacation to Honolulu, fully equipped with twenty-one pieces of luggage and a slender volume of Hawaiian love poems.

Back from her vacation, Lana got her first chance to prove that she could do more than just wear a sweater—that she could act. This chance came in a "little" picture entitled *We Who Are Young* (1940). In this picture, dealing with the troubles of a young married couple in the hostile world—hostile at least until the last reel, when everything comes out all right—Lana, as *PM* says, "not only proves herself a good actress; she does something even more consoling. She proves that not only bad girls are well set up. Even in cotton house dresses, she proves that." Next came *Ziegfeld Girl* (1941) in which she played the girl who went wrong. "It was a once-in-a-lifetime role," Lana insisted afterward. "Had everything—glamour, drama, everything." And Lana, on her part, had "that Ziegfeld look," as director Pop Leonard happily told her. Her performance in *Ziegfeld Girl* definitely put her at the top. "Sweater Girl" references were forbidden in MGM's press department—Lana became a star. Now she played only in major productions: *Dr Jekyll and Mr. Hyde* with Spencer Tracy '43, *Honky Tonk* with Clark Gable, and *Johnny Eager* with Robert Taylor.

Lana's love life flourished in the meantime. Her name was mentioned in connection with such men as Tony Martin, Victor Mature, Tommy Dorsey '42, and Dorsey's drummer Buddy Rich. It is said that she "has dated, conservatively, some 150 members of the opposite sex," that she has been "reported engaged to marry five different men at the same time, and actually was on the verge of going to the altar with a dozen." The man with whom she finally eloped, on July 17, 1942, was Stephen Crane, generally described as a tobacco heir. They had met only shortly before—some people say only nine days before. This was Lana's second trip to Las Vegas, Nevada and she was married this time—like the first time—by Judge E. Marshall, whose greeting to her was, "Welcome back, Lana!" Unhappy about the elopement was the studio which had ironically announced her next picture as *Marriage Is a Private Affair*, but "impulsive Lana, the bride, was satisfied."

Lana's satisfaction was not to last, however; for only shortly after her disclosure that she was anticipating motherhood, in December 1942, came the discovery that Stephen Crane's divorce from his former wife, Carol Kurtz Crane, had not yet become final in July, when Lana and he got married. Crane had understood that his former wife had filed suit for divorce at the time they separated, early in 1941, and had not learned until it was too late that she had not received an interlocutory decree until 1942. Lana immediately sued to annul her marriage, and on February 4 she appeared in court, suffering from a bad cold, and obtained her annulment. Asked if she intended to remarry Crane, the actress replied, "I have nothing to say on that, you know." "The distraught Crane . . . sought to remarry her" and even went so far as to attempt suicide with an overdose of sleeping pills when she would not consent. Finally the pair were reconciled. On March 14, 1943, they were married for the second time in Tijuana, Mexico. "Everything is going to be all right," said Crane, now a private in the Army. A child was born to the couple later in 1943.

Her marital tangle straightened out, Lana continues her film career. In 1942 she appeared with Clark Gable in *Somewhere I'll Find You*, like *Honky Tonk* "an action film that provided action chiefly for those who thrilled when Clark Gable gathered Lana Turner into his insisting arms." But, said the same reviewer, "you can be sure that MGM wouldn't have made this film if there weren't millions of people who would appreciate it." Her next production was *Slightly Dangerous*, with Robert Young, in which "Lana, in a costume change from her conventional sweater, still manages to undo all attempts at censorship by her adroit management of an old-fashioned camisole." After *Marriage Is a Private Affair* she is to star in *Jenny Was a Lady*. Her current contract with MGM provides for a weekly salary of $4,500 by 1945.

Lana, as her countless admirers well know, is five feet three, weighs 110 pounds, and has "perfect" measurements. Her eyes are hazel, and the color of her hair seems to vary—it has been described as light brown, as blond, and as downright red. She likes to sleep in satin nightgowns, and she wears slacks around the house. Her hobby is to collect perfumes, paying special attention to the names. She studies all her roles with her dramatic coach, Lillian Burns, who calls her "the most brilliant girl I've ever taught."

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ULMAN, JOSEPH N. Aug. 9, 1878—Apr. 18, 1943 Judge of the Supreme Bench of Baltimore; noted penologist and former president of the prison industries reorganization board by appointment of President Roosevelt '42; writer of many magazine articles and pamphlets dealing with criminal law.

Obituary

N Y Times p19 Ap 19 '43

ULYANOV, DMITRI ILYICH (ŭl'yä'nof dmē'trē) 1874—July (?), 1943 Brother of Lenin; physician; revolutionist; sent to prison by Czarist regime; member of the Soviet Commission of Health, the Communist Institute for Health, and the Scientific Department of the Polyclinic at the Kremlin.

Obituary

N Y Times p34 Jl 18 '43

UMBERTO, CROWN PRINCE OF ITALY *See* Humbert, Crown Prince of Italy

UPSHUR, WILLIAM P(ETERKIN) Oct. 28, 1881—July 21, 1943 Marine Corps commander; holder of the Congressional Medal of Honor; killed in Navy airplane crash near Sitka, Alaska.

Obituary

N Y Times p1+ Jl 23 '43 por (p3)

VANBRUGH, VIOLET June 11, 1867—Nov. 10, 1942 Britain's "greatest Shakespearean actress," who had played nearly every important woman's part in Shakespeare; last stage appearance in *The Merry Wives of Windsor* in 1937.

Obituary

N Y Times p25 N 12 '42 por

VANCE, JOHN T(HOMAS) Aug. 24, 1884—Apr. 12, 1943 Law librarian of the Library of Congress; recipient of a number of honorary degrees; practiced law both in the United States and in the Dominican Republic.

Obituary

N Y Times p25 Ap 13 '43

VANDEGRIFT, ALEXANDER ARCHER Mar. 13, 1887- United States Marine officer

Address: b. c/o War Department, Washington, D. C.; h. 1607 44th St, N. W., Washington, D. C.

U. S. Marine Corps

MAJ. GEN. ALEXANDER ARCHER VANDEGRIFT

On November 30, 1943 it was announced that Lieutenant General Alexander Archer Vandegrift, who led the successful Marine invasions of Guadalcanal and Bougainville in the Solomons, would succeed Lieutenant General Thomas Holcomb '42 as commandant of the United States Marine Corps on January 1, 1944. No grim-faced, rip-roaring commander in the Leatherneck tradition, quiet, capable Lieutenant General Vandegrift—so cheerful that he has earned the nickname of "Sunny Jim"— is nevertheless the toughest Marine Corps leader who ever charged at the head of his troops. His own hero was fiery "old Gimlet-Eye" Smedley Butler, under whose command Vandegrift, as unspectacular assistant, received valuable training. As a matter of fact, General Vandegrift's first big job on his own was his assignment (August 1942) to command in the Solomons operations.

Alexander Archer Vandegrift, the "calm, even-tempered, other man's man" who could wear a dozen or so medals for outstanding service, was born on March 13, 1887 at Charlottesville, Virginia, the son of William Thomas and Sarah (Archer) Vandegrift. He took the regular academic course at the University of Virginia from 1906 to 1908. It was in 1909 that he was appointed a 2nd lieutenant in the Marine Corps. Since then he has served at many important Marine Corps posts in the United States and abroad, and at sea aboard the battleships *Minnesota, Virginia, Delaware,* and *Chester.*

As a 2nd lieutenant on duty with an expeditionary battalion in Nicaragua in October 1912, Vandegrift participated in the bombardment, assault, and capture of Coyotepe Hill. This was his first service under General Butler, and he was awarded the Nicaraguan Campaign Medal (1912). In 1914 he took part in the occupation of Vera Cruz, Mexico, and in 1915 (as a 1st lieutenant) in operations against the hostile Cocos in Northern Haiti. From 1916 to 1918 and again from 1919 to 1923 he served with the *Gendarmerie d'Haiti.* He was awarded the Haitian Distinguished Service Medal and twice awarded the Haitian

VANDEGRIFT, ALEXANDER ARCHER—*Continued*

Médaille Militaire by the President of Haiti for his services.

Early in 1927 Vandegrift arrived at Shanghai, China, for duty as force operations and training officer at regimental headquarters, once again serving under General Smedley Butler. Later in the year he was stationed at Peking and at Tientsin.

Returning to the United States, from 1929 to 1933 he served as assistant to the chief coordinator, Bureau of the Budget, in Washington, D. C. For the next two years he was assistant chief of staff of the Fleet Marine Force. Then came two more years abroad (1935-37) with the Marine Detachment, American Embassy, at what had formerly been Peking, China. Back home again (1937-41), Vandegrift was on duty at Headquarters Marine Corps, Washington, D. C., part of the time as secretary to the major general commandant, later as assistant to the commandant. In 1941 his friend Major General Philip H. Torrey asked for him as assistant division commander of the 1st Marine Division, then in training at New River, North Carolina.

When in August 1942 the United States took its bold offensive move in the Solomons, the Marines and a capable commander of the Marines were indicated. General Vandegrift was ready and, to the complete surprise of the Japanese, struck with mobilized, concentrated fire power. Guadalcanal and other islets were captured. Vandegrift commented on these victories: "God favors the bold and strong of heart." On American losses he added: "Casualties, while severe, were by no means disproportionate to the results achieved."

The next few weeks the Marines held what they had taken, but General Vandegrift was in a tight spot, chiefly because he needed both reinforcements and supplies. Savage Japanese attacks on September 13 and 14 were barely beaten off by counterattacking reserves. In October the enemy was able to land reinforcements on its side of Guadalcanal; and an all-out battle for the Solomons seemed close. But despite the great Naval defeat at the start of the campaign, the Marines still held. According to one correspondent: "Certainly the command has been alert and tough. It has anticipated every Jap stroke, including the present push. General Vandegrift, who can be seen in the evenings stretched out meditatively in a canvas deck chair in front of his heavily fly-sprayed cabin, has been cool, soft-spoken, hard, and wonderfully cheerful." But the Marines were tired, tired from lying in the mud and dodging Jap guns, from fighting malaria and other illnesses. Replacements and reinforcements had been too long in arriving. The Japanese, using naval guerrilla tactics rather than open sea battle, were wearing down the United States Navy. When Vice-Admiral Halsey '42 replaced Vice-Admiral Ghormley '42, however, things began to look better for General Vandegrift and his Marines. Two decisive Naval victories in the Solomons then forced the Japanese into hiding on what bases they still held (November-December 1942), and the Marines took a temporary, much-needed rest, for on December 9 Guadalcanal was turned over to the Army under the command of Major General Alexander M. Patch '43. The Marines' rest had been well earned. On the first anniversary of Pearl Harbor, Vandegrift was able to announce that since his men had landed four months earlier the Japanese troop losses had exceeded the Americans' by more than ten to one, and their air losses by about seven to one.

Upon his return to the United States, Vandegrift was awarded the Congressional Medal of Honor, thus becoming the first Marine in the Second World War to win both that medal and the Navy Cross, which he had received on Guadalcanal in October 1942. (His command there eventually had included "sea, land, and air forces of the Army, Navy, and Marine Corps.") In July he was promoted to the rank of lieutenant general and appointed commanding officer of the First Marine Amphibious Corps. He was the second Marine ever to attain the grade of lieutenant general, the first having been Lieutenant General Thomas Holcomb, then Marine Corps Commander.

At the end of the summer Vandegrift was back in the South Pacific with the Amphibious Corps and on November 1 Major General A. H. Turnage, under Vandegrift's over-all command, led the landings on Bougainville Island. In speaking of the operations in the Pacific area, Vandegrift said: "They have demonstrated again that we are not Army, Navy, or Marines out here. We are Americans, all of us—a united, highly cooperative team which is using every effort within our means to do the job we were sent out here to do. And that is what is going to win the War for us." Japan, he indicated, never would be defeated by threats, ultimatums, or propaganda. "We will have to knock these people out completely, sink their ships and destroy them in the air."

In the middle of November 1943 Vandegrift turned his command over to Major General R. J. Geiger, who had been with him on Guadalcanal, and reported back to Washington for further duty. He had been on his way to Washington even before the landings on Bougainville, Major General Charles D. Barrett having been previously named to succeed him in command of the Amphibious Corps, but when he had reached Honolulu he had learned of Barrett's death and had returned to direct the operation.

Modest and self-effacing even after victory, General Vandegrift commented that the Solomons engagement taught certain lessons: "We've learned some things about logistics and will profit by our experiences in this field, but our arms, general equipment, and training have all proved to be well suited for this type of operation." He was especially pleased with the usefulness of the tractors—not tanks—that are a part of Marine equipment, used to haul enormous amounts of supplies. "And, of course, the jeep has been invaluable," he said. He declared further that the Marines had thoroughly learned about jungle fighting during the years they worked in Nicaragua, Haiti, and other places in the tropics, and his praise of them was unstinting.

When on November 30 Secretary of the Navy Knox '40 announced the appointment of the eighteenth commandant in Marine Corps history, the Japanese may or may not have been surprised: they had previously announced that Vandegrift had been killed in the Bougainville battle.

Although service with the Marines is apt to take one to far outposts, General Vandegrift is a home-loving man. When away he writes faithfully to his brown-eyed, sweetly determined wife, Mildred Strode, whom he married on June 29, 1910; he talks proudly of his only son, Archer, Jr., now a lieutenant colonel (temporary) in the Marines. Stonewall Jackson, Vandegrift says, is his favorite general "because he could do so much with so little." Since doing much with little was a Solomons campaign necessity, General Vandegrift seemed well on the way to emulating his hero.

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Time 40:36 S 7 '42; 40:38 O 5 '42 por; 40:27 O 19 '42; 40:31 O 26 '42; 40:28-32 N 2 '42 il pors; 41:90 Ja 25 '43

VAN DYKE, W(OODBRIDGE) S(TRONG), 2d Mar. 21, 1890—Feb. 5, 1943 One of the film industry's top directors; last picture *Journey for Margaret;* noted for William Powell-Myrna Loy "Thin Man" pictures; joined Marine Corps Reserves as major and organized 22nd battalion from studios; familiarly known as "Woody" Van Dyke.

Obituary

Variety 149:21 F 10 '43

VAN KONIJNENBURG, WILLEM ADRIAAN *See* Konijnenburg, W. A. van

VAN SLYKE, DONALD D(EXTER) Mar. 29, 1883- Scientist

Address: b. Rockefeller Institute Hospital, 66th St. and York Ave, New York City; h. 21 Sycamore St, Bronxville, N. Y.

Chief research chemist at the Rockefeller Institute Hospital in New York for more than twenty-two years, Dr. Donald D. Van Slyke has received many awards and honors from medical and chemical organizations. Although his studies in chemistry and his various writings still constitute a full-time job, Dr. Van Slyke in recent years has taken up new activities with a broad social scope. These include his presidency of the American Bureau for Medical Aid to China and his directorship in the United China Relief organization.

Donald Dexter Van Slyke was born in Pike, New York on March 29, 1883, the son of Lucius Lincoln and Lucy (Dexter) Van Slyke. He went to the high school at Geneva, New York, and after studying for a year at Hobart College entered the University of Michigan. There in 1905 he received his B. A. degree, and in 1907 his Ph. D., having worked with Gomberg on derivatives of triphenyl methyl. He was a graduate student for one year (1911) at the University of Berlin.

DR. DONALD D. VAN SLYKE

Associated with the Rockefeller Institute as a research chemist from 1907 to 1914, Dr. Van Slyke became chief chemist there in 1914. He still holds that position. He first worked in the laboratory of P. A. Levene, with whom he was associated in studies of proteins and amino acids. During this period he devised the nitrous acid method for gasometric measurement of nitrogen in primary aliphatic amino groups, and, with Gustav Meyer, used the method to trace the path of protein digestion products through the animal body. The "nitrogen distribution" method, for measuring the different types of amino acids in protein hydrolysates, was also developed during this period.

During the First World War, at the request of the surgeon general of the Army, he organized at the Rockefeller Institute a training class for chemists in the Sanitary Corps. On the completion of this work in 1918 he was appointed a major in the Sanitary Corps, but the Armistice prevented his receiving his commission.

As chemist at the Hospital of the Rockefeller Institute Dr. Van Slyke's studies have been directed partly at problems of theoretical and analytical chemistry, partly at problems in clinical and related physiological fields. Among the theoretical studies are those of enzyme action, undertaken with Cullen (1914), in which quantitative formulation was made and tested of the theory that short-lived, stoichiometrically-formed enzyme-substrate compounds are intermediate steps in enzymic decomposition. Another undertaking, studied with Hastings and Sendroy, was that of the unequal electrolyte distribution between blood cells and serum, which was explained by applying the Gibbs-Donnan theory to data on the amphoteric properties of the blood proteins. Micro methods of analysis have been

VAN SLYKE, DONALD D.—*Continued*

developed for the blood gases and for various other blood constituents, including urea, ammonia, amino acids, reducing and fermentable sugars, fats, the "acetone bodies" (acetone, acetoacetic acid, and hydroxybutyric acid), chloride, phosphorus, and organic carbon.

Clinical and physiological studies by Van Slyke and his collaborators, Stillman, Austin, Stadie, Cullen, and others, have developed the controlled-oxygen treatment for anoxemia in pneumonia and also various diagnostic tests, particularly those for early detection of acidosis in diabetes and of renal failure in Bright's disease.

For his important contributions to medical science, in May 1942 Dr. Van Slyke received one of the highest honors in the medical profession: the George M. Kober Medal. It was presented to him by the Association of American Physicians at that organization's fifty-seventh annual meeting.

After the Japanese attack on China, Dr. Van Slyke joined the American Bureau for Medical Aid to China. For his activities in the growth and development of that organization, which has been the chief American support of the Chinese Red Cross, he received the Order of the Jade decoration from the Chinese Government. As soon as the United China Relief was organized, he became one of its directors.

Dr. Van Slyke holds a number of honorary degrees from various universities, including the University of Oslo, Norway. Besides the Kober Medal, he was given the Charles Mickle Fellowship Award of the University of Toronto (1936) for contributions to medicine; the Philip Conné Medal of the American Chemical Society of New York (1937); and the Willard Gibbs Medal of the American Chemical Society, Chicago (1939) for contributions to chemistry. In 1942 he was made an honorary member of the British Physiological Society. His publications include *Cyanosis* with C. Lundsgaard (1923); *Observations on the Courses of Different Types of Bright's Disease and on the Resultant Changes in Renal Anatomy* (Van Slyke and others, 1930); and *Quantitative Clinical Chemistry* (Peters and Van Slyke, two volumes, 1931).

In June 1907 Van Slyke was married to Rena Mosher; the couple have two children, Elsa and Karl Keller. Fair in coloring, of average height and weight, Dr. Van Slyke at sixty is athletically active. He still plays singles at tennis, and runs the ski trails in the New England mountains.

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VARIAN, DOROTHY (ve'rē-ən) Apr. 26, 1895- Artist

Address: h. Woodstock, Ulster County, N. Y.

From the time she first held a paintbrush in her hands, life has been able to offer no greater fulfillment to artist Dorothy Varian than an opportunity to work with her paints and canvases. "I have always thought my life was exactly like a roller coaster," she writes us, "—now zooming up into a cloudless blue sky with the sun full in my face; again on an almost perpendicular downgrade, painfully hanging on to my stomach!"

Dorothy Varian was born on April 26, 1895 in New York City, the daughter of Eugene W. and Helen Estelle (Bontecou) Varian. "Life seemed to begin with art school," she says. "I was fifteen when I entered Cooper Union in New York City." She took the full course the school offered in art and was graduated with the "usual little honors of cash prizes and a bronze medal."

The Art Students League was her next step, and she had her first "big excitement" when she won the first and second prizes in the William Fox art contest which was open to all art students in New York City. Somewhat awed by the monetary award of $150 and the publicity attendant on the occasion, she was not, she tells us now, sufficiently impressed with being a double winner in a contest judged by such distinguished men as Robert Henri, William Glackens, Wallace Morgan, and John Sloan. The recognition did, however, encourage her to rent a barn in Woodstock, New York, for $5 for the summer, and there she began a life of "very odd jobs and painting."

The professional artist is generally in a hazardous financial state. Miss Varian found herself occasionally affluent, but generally very much on the other side of the scale. As a result she supplemented her income with money from various odd jobs she undertook. Fortunately some sympathetic cousins rescued her from one of the worst of her "odd jobs" and offered her more than she was earning to give it up for a rest followed by a trip to Europe to continue painting.

She took advantage of their offer, and "three stimulating and full years abroad followed, with all gates open to travel, study, and work." While in France she had her first one-man exhibition at the Durand-Ruel Galleries in Paris (1922), and a picture of hers was exhibited in the Salon d'Automne the same year. After she returned to New York she once more found a succession of odd jobs that included acting as cashier and night manager in a hashhouse, making frames, teaching oil painting at the Chapin School for Girls in New York City, and the like. The happiest of these was a job selling paintings in the galleries of Joseph Brummer in New York. "It began during the disposal of John Quinn's large and famous collection of modern paintings which seemed to mark the beginning of art-mindedness in the American public," Miss Varian writes. "From the thrill of cleaning a large Rousseau jungle to hanging the galleries with Cézannes, Seurats, and so forth, to meeting museum directors and the real art patrons of the boom years, it was all very exciting."

Dorothy Varian had two American exhibitions: one at the Whitney Club, the other at the Whitney Galleries (forerunner of the modern Whitney Museum of American Art in New York City in 1929). Both of these exhibitions were happy from an artistic and economic viewpoint; for the first time Dorothy realized that the work she loved so well also

DOROTHY VARIAN

had its financial compensations. Up to that time she had given away her paintings whenever they were admired. Out of one of her exhibitions, however, eight out of twelve paintings were sold, all to artists. One artist even raised the price of a picture from $100 to $150, telling her it was ridiculous for her to ask so little.

The success of her exhibitions gave Dorothy Varian a reputation for selling everything she painted, and Mrs. Halpert of the Downtown Galleries became her dealer. She had two more one-man shows at the Downtown Galleries (1932 and 1937) and with the depression found survival along with numerous others in the Art Project of the WPA. "Then, characteristically landing on all fours," Miss Varian says, "I inherited a small sum of money which provided a paintable farm in Woodstock with an excellent studio and trout stream plus a magnificent view."

Critics and art patrons alike have appreciated Miss Varian's work, and as far back as 1929 the *Arts Magazine* wrote of her paintings: "Never self-conscious or pretentious; subjects informal and unhackneyed. . . [She paints with] sensitivity, delicacy, and lucidity." *Creative Art* wrote about one of her shows: "Entrancing color, rhythmic composition, and a personal viewpoint of refreshing charm distinguished the Dorothy Varian show here. . . She paints joyously with mature and confident craftsmanship."

More recently the *Art Digest* wrote of her work: "The artist's new interest in figure composition brings a note of pleasing contrast to her familiar landscapes. . . She identifies herself so personally with what she is painting that each picture takes on a human quality." *Art News* wrote at the same time that she "paints with genuine taste and feeling . . . enters so completely whatever she paints that one has a feeling that all her work is autobiography."

Among Miss Varian's best known paintings are her *Sandra in a Pink Slip, Plants and Artichokes, Farm in Winter, Interior with Stove and Nude,* and *Flowers on Red Table Cloth.* She is permanently represented in collections of the Whitney Museum of American Art, Newark Museum, Philips Memorial Gallery, Dartmouth College, and Fiske University as well as in many important private collections.

Five feet six inches tall, Dorothy Varian weighs 145 pounds and is a strawberry blonde. Her eighth one-man exhibition was held in 1943 at the Associated American Artists Gallery. That gallery is now her representative. Between painting sessions during the summer she digs away at her victory garden.

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VASILEVSKY, ALEXANDER M(IKHAILOVICH) (va-si-lev'skē) 1897(?)-

Marshal of the Soviet Union and chief of staff of the Russian Army

Address: b. Commissariat for Defense, Moscow, U. S. S. R.

Commenting on "the Soviet passion for anonymity," a news writer recently explained the obscurity in which some of the present leaders of the U. S. S. R. are cloaked by citing the rigors of war. "Since only the young and the tough could survive the strain, the young, the tough—and the unknown—were promoted. The result was the world's youngest and least known command." Perhaps the most important member of this young command, and certainly the most obscure, is Marshal Alexander Mikhailovich Vasilevsky, who, in less than a year, has been raised from major general ("the lowest general rank in the Red Army") to a position second-in-command to Joseph Stalin '42.

His meteoric rise, while not unusual in Soviet ranks, is all the more significant because of the tremendous responsibility which has been entrusted to him. He holds at least three major positions in the Soviet High Command. As marshal he is one of the six or seven members of the Supreme Command which plans general strategy. As chief of staff he is responsible for specific details of this general strategy, and as chief of political administration, Vasilevsky heads the commissars of the Red Army.

Due partly to the "anonymity" tradition, and largely to the fact that he has been in power for such a short time and no one has yet had the opportunity to publish a study of his career, Vasilevsky remains one of the "mystery men" of the War. It is not difficult, however, to construct a biography of the marshal, because there are certain characteristics common to nearly all Soviet generals. They are usually young men (in their '40's as a rule) who began their careers as soldiers in the Imperial Army, who then fought for the Revolution, went to military

ALEXANDER M. VASILEVSKY

schools like Moscow's Frunze Academy where they learned the tactics of mechanized warfare, and were finally graduated as officers in the Red Army.

What little is known of the life of Alexander Mikhailovich Vasilevsky seems to follow this pattern. He was born about 1897. According to Edgar Snow '41 he is a Cossack, and his parents were wealthy horse breeders. Other stories have it that he is the offspring of Volga peasants or is of Polish stock. In any event he went off to the First World War as a czarist soldier—drafted for military service in a Cossack regiment, according to Emil Lengyel '42. "He saw service against the Turks on the Caucasus front, later took part in the great Russian offensive of 1916 on the Eastern front." Then he returned to his village, to find it a bloody battleground. Many of the Cossacks made common cause with the old order against the Bolsheviks, but he fought on the side of the workers. After the Bolshevik victory he joined the Red Army, where he was discovered by one of his superiors and sent to the regimental school. Having won honors there, he was sent on to the Frunze Military Academy.

"A man of the schools rather than the field," Marshal Vasilevsky must have spent the years between the two World Wars studying large-scale military operations. He is considered the "professorial type" of Army man, but, like nearly all Russian staff officers, he has seen action in the field on many occasions. His swift rise to power is due in part at least to his work at the Stalingrad and Voronezh Fronts.

Marshal Vasilevsky has been a part of the Russian High Command since 1941. He was called in during the general reorganization of the Red Army which took place after the Russo-Finnish War. During that war Vasilevsky had served under Marshal Georgi K. Zhukov '42, who is now "chief of the operational staff which executes Vasilevsky's plans." Holding in 1941 the lowest rank of general in the Army, that of major general, Vasilevsky rose four grades within the next eighteen months. In the spring of 1942 he was made colonel general. Early in 1943 he was named Army general, and one month later he was made marshal of the Soviet Union.

Called Stalin's "young protégé," Vasilevsky's rise is the result of the 1943 "revitalization" of the Red Army. The famous triumvirate of marshals who had resisted the Germans in the first year of the invasion—Semyon M. Budenny '41, Semyon Timoshenko '41, and Klementii Voroshilov '41, were superseded by seven men, headed by Marshal Vasilevsky, "typical of the younger men who have gradually elbowed their way to prominence by sheer ability." These men are generally regarded as representing "the best in the modernized Red Army."

Vasilevsky's appointment as chief of the General Staff of the Russian Army was not revealed until April 1943, although he had actually been performing the duties of that office for some time previous to the official announcement. Marshal Boris M. Shaposhnikov '42, his predecessor, and the organizer of the "Soviet West Point," the Frunze Red Banner Military Academy, had been ill since the autumn of 1942, and in his capacity as deputy commissar of defense, Vasilevsky had been one of the top men in the Red Army throughout the winter fighting (1942-43).

When plans were made for the counteroffensives which were to save Stalingrad and lead to the magnificent victory there, Marshal Vasilevsky was sent to the Front with Marshal Zhukov to supervise the action. From there he hurried to the Voronezh Front to help coordinate offensive operations. For these activities Vasilevsky was awarded one of the highest honors which the Soviet Government offers, the order of Suvorov, 1st Degree. He was by this time also Vice-Chairman of the People's Commissariat of Defense. In the summer of 1943 it was he who turned the German offensive at the Kursk salient into a disastrous retreat. He "cleared the Nazi invader out of thousands of Russian villages and towns, liberated Kharkov, Kiev, Smolensk, sealed up the enemy in the Crimea," and in December was gathering his forces for the final kill.

A leader who has been "tempered and proved in the furnace of battle," Alexander Vasilevsky has served as spokesman for his commander in chief, Joseph Stalin, on several occasions. After the signal victory of the Allied forces in North Africa in May 1943, he sent the official Russian message of congratulations to General Eisenhower '42 and to General Alexander '42. He represents his government in High Command conferences, and in the spring of 1943 met with Lieutenant General Giffard Le Quesne Martel '43, "chief of the British Military Mission to Moscow," for the purpose of discussing mutual war problems.

Vasilevsky has been described by Edgar Snow as "a tall, blond, powerfully built Cossack with thick hair and a forelock hanging down in the Cossack manner. [His bow-legs also stamp him a Cossack.] He has a round face with greenish-gray eyes and speaks quietly and authoritatively." His great skill as a military man seems to lie in his genius for planning and his careful attention to minute details. But he believes, too, that "the army commander must be an artist as well as a scientist, or else he is not a commander at all." One of his most important considerations is the selection of subordinates to carry out his plans.

Emil Lengyel describes Vasilevsky as a man who loves to toy with gadgets and who is fond of the "nimble American jeep" as well as of Cossack horses. Chess is his favorite indoor recreation, and he was an amateur photographer before the War. Napoleon got along on very little sleep, but Vasilevsky is a great believer in seven hours a night—except for the Nazis, of course.

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VEIDT, CONRAD Jan. 22, 1893—Apr. 3, 1943 German-born stage and screen actor; came to the United States in 1926 and never returned to Germany because of the Nazi regime; citizen of Great Britain since 1938; one of his most famous pictures the *Cabinet of Dr. Caligari;* services always constantly in demand by film studios; specialized in urbane villain roles.

Obituary

N Y Times p40 Ap 4 '43 por

VEILLER, BAYARD (vē-yā') 1869(?)—June 16, 1943 Leading American playwright, author of *Within the Law* (1912) and *The Trial of Mary Dugan* (1927); worked as journalist, logger, and manager of stock company before becoming a dramatist; was married twice, once to the actress Margaret Wycherly; wrote autobiography in 1941 entitled *The Fun I've Had.*

Obituary

N Y Times p21 Je 17 '43 por

VICKERY, H(OWARD) L(EROY) Apr. 20, 1892- Naval officer; United States Government official

Address: b. 4836 Commerce Bldg, 14th St and Constitution Ave, Washington, D. C.; h. 4420 Dexter St, N. W., Washington, D. C.

Vice-chairman of the United States Maritime Commission, Rear Admiral H. L. Vickery, one of the Navy's youngest admirals, is a "miracle man" of the Second World War. In 1942 more than 8,000,000 tons of merchant shipping were built under his supervision. By the end of 1943 he aimed at a production of 18,900,000 more; and between January 1, 1942 and December 1, 1943, 25,284,389 tons of ships were actually delivered. The 1944 goal is 20,000,000 tons.

REAR ADM. H. L. VICKERY

Howard Leroy Vickery was born in Bellevue, Ohio, April 20, 1892, the son of Willis and Anna Louise (Schneider) Vickery. He attended the public schools and went to East High School in Cleveland. In 1910 he took the entrance examinations at the United States Naval Academy and failed. In addition to other shortcomings, he says, "I could never spell." The following year he tried again and was successful. He received his B. S. degree from Annapolis in 1915 and at the same time was appointed an ensign in the United States Navy. Vickery's ambition was to go to Asia, but instead he was sent to Boston, where he met and was married to Marguerite Blanchard in 1917.

The First World War had started shortly before Vickery's marriage. A few days after the wedding he went to sea on a ship guarding the first convoy to France. By the end of the War he had won two stripes on his sleeves and a year of study at the Massachusetts Institute of Technology, where he received his M. Sc. degree in 1921. The following year he was appointed supervisor of submarine construction in the United States Navy superintendent constructor's office at San Francisco. He also became docking and outside superintendent at the Boston Navy Yard (1921-25). At the Boston Navy Yard, according to Milton Silverman, "he annoyed repair crews by appearing unannounced at any hour, dressed in anything from pajamas to dinner jacket."

Vickery left these activities in 1925 when he was lent to the Haitian Government as a treaty engineer. He remained in Haiti for three years, then returned to the United States for a year as member of the Navy Bureau of Construction and Repair at Washington, D. C. The following year, 1929, he requested a transfer to Panama and was appointed technical adviser on shipping to the Governor General of the Philippines. While in this position he went to Germany, where the Philippine ships were being built, and "watched the official rebirth of the German Navy." In 1934 he returned to the Bureau of Construction and

VICKERY, H. L.—*Continued*

Repair as head of the secret War Plans Section of the Design Branch. During that year he also took graduate courses at the Army Industrial College.

One of Vickery's jobs in 1934 was the investigation of the Morro Castle disaster. After a year of work Vickery and his subordinates produced a report that "revolutionized shipbuilding and put into the law books, among many other things, the long-recommended use of asbestos insulation and automatic fire-sealing doors."

From 1937 until 1940 Vickery acted as assistant to Emory S. Land '41, the chairman of the United States Maritime Commission, which supervised all shipbuilding, design, and construction work for the rehabilitation of the Merchant Marine. Land and Vickery together were called "one of the most remarkable combinations in Washington." In 1940 President Roosevelt '42 appointed Vickery a full member of the Maritime Commission. During that year the first British commission came to ask American shipyards to build British freighters. There weren't enough shipbuilders at that time to fill the demands, so Vickery, against the advice of many, engaged as one of his shipbuilding experts a man named Henry J. Kaiser '42.

In 1942 Vickery became vice-chairman of the United States Maritime Commission and deputy administrator of the War Shipping Administration. Early in that year President Roosevelt asked him to produce 8,000,000 tons of shipping during 1942, promising him enough steel and freedom to select shipyards and shipbuilders as he pleased. And Vickery produced the 8,000,000 tons. By July he was able to reveal that more new American ships had already been constructed than the number sunk since Pearl Harbor, even though the Axis was still sinking ships faster than the United Nations were building them. The so-called Higgins scandal, which occurred in 1942 when the shipbuilding contracts of Andrew Higgins '43 were canceled, arose, Vickery says, from the increase in the speed of production in the other yards, which left insufficient steel for the new contracts. Higgins accepted this explanation and told Vickery he was a "gentleman," although the Truman '42 Committee which investigated the case was not quite so polite.

The Maritime Commission's goal for 1943 was 18,000,000 tons of shipping—more than double 1942 production. In April Vickery warned that this goal was threatened by manpower shortages, laying the blame largely on the high rate of labor turnover which was accounted for by such factors as men entering the armed forces and serious housing shortages. But two months later, his report was more hopeful. He announced that Liberty ships were down to fifty-six days average building time, U-boat losses down to one out of 200 ships; and that in the eighteen months since Pearl Harbor the United States had built shipping equal to the entire tonnage of Great Britain, Japan, Germany, and Norway as of January 1941.

More than once Vickery has warned that the shipbuilding industry must be continued after the War, however, "if victory is to outlast the ships we are building." In April he confided: "I am very much afraid that when the Germans and the Japs are licked this country may be faced with the temptation to which it succumbed following the last War. Let no one make the mistake of imagining that the shipbuilding industry can be mustered out as a whole at the end of the War and yet remain available for recall to the colors when the present ships have worn out—or—God forbid—if another war should occur." He therefore advocated the building of Victory ships rather than Liberty ships, on the theory that Liberties would be the seagoing white elephants of the post-War era. The Victory ship is thirteen and one-half feet longer than the Liberty ship, has five feet more beam, and is from four to six knots faster; and although fewer can be built, each one can make more trips. These facts failed to impress William Francis Gibbs, the War Production Board's shipbuilding controller and father of the Liberty ship, who maintained that the speed of Liberties could be raised after the War by changing their engines; that a change-over to the production of Victory ships during the War would require new ways, more manpower, and great numbers of turbines and gears, which were almost impossible to get; and that even the Victory ship would not be ideal for peacetime. In the summer of 1943 Vickery finally stormed to the White House, demanding that Gibbs be removed, and, according to one report, the President agreed. Donald Nelson '41, however, came to Gibbs' defense, even threatening to resign if he were removed, and so a compromise was forced whereby the bulk of 1944's shipbuilding would still be Liberty ships, but a few hundred Victory ships would also be built.

In August 1943 Vickery became chairman of a newly formed post-War planning committee to develop long-range plans for the American shipping industry. The next month he arrived in London for conferences with British shipping authorities, with whom he exchanged ideas on shipbuilding methods. Upon his return in October he informed reporters that he had told the British that the United States intended to become a maritime nation and to remain one after the War, whether or not Britain cooperates. British shipping men "expressed hurt and surprise" at the statement, not so much at the Admiral's declaration of American maritime ambitions as at his implied threat. The New York *Times* felt that Vickery's remark signified a future policy of "economic nationalism" for the United States, "announced in an inexcusably belligerent form. If Admiral Vickery was not speaking for the Administration, he had no right to speak in this way at all. But his statement will be accepted as Administration policy until it is unmistakably repudiated by the President." Later, however, the Admiral stated that the plans of the United States were not to be taken as a threat to other maritime nations, and that he was convinced that Britain would cooperate.

Vickery does not believe in "coddling" the shipyards. He never praises, but only blames. Instead of Christmas cards he sends a wire to every shipyard reading, "Get a horse."

According to Milton Silverman's article which appeared in the *Saturday Evening Post,* Vickery has a thorough knowledge of each individual shipbuilder and knows where to "needle" him where it will hurt most. Kaiser has alternately called him one of the greatest men in America and the first man he will strangle with his bare hands right after the War.

In appearance, says Silverman, Vickery "doesn't look or act like a slavedriver. He is quiet and mild in his speech, and he neither shouts nor pounds tables." Vickery is tall, slim, and solemn-faced, has brown hair and blue eyes. His favorite hobby is reading. (He himself has written a number of technical papers on ship construction.) The Vickerys have two children, Barbara Willis and Hugh Blanchard, a lieutenant in the Navy.

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VICTOR EMMANUEL III, KING OF ITALY Nov. 11, 1869-

VICTOR EMMANUEL III, KING OF ITALY

King Victor Emmanuel III, who has been on his throne longer than any other living monarch with the exception of Queen Wilhelmina '40 of Holland, was born in the Palace of Capodimonte at Naples, Italy on November 11, 1869. He was the only son of King Humbert I and of Margherita of Savoy. To two generations of Italians the House of Savoy had meant Italian unity and freedom from foreign tyranny. The Savoyard dynasty had ruled over Piedmont for centuries, but the whole Italian peninsula had been brought under their rule, and Rome made the capital of Italy, only in 1870. As a King of Piedmont, Charles Albert, Victor Emmanuel's great-grandfather, had fought to recover Italian soil from the foreigner, remaining firm against Austrian threats and bribes, and had abdicated his throne after his defeat at Novara. His successor was Victor Emmanuel II, who became the first King of Italy through the continuation of his father's struggle and through the skillful political manipulations of his Prime Minister, Count Cavour, who won over Garibaldi after the latter's conquest of the Two Sicilies. Humbert I, Victor Emmanuel III's father, was a much paler personality than either of the two, but by the time his son was born he had already won from his people the title of Humbert the Good.

In his boyhood Victor Emmanuel III carried the title of Prince of Naples. He was a delicate, undersized child, but his father decided that he must be brought up in a school of Spartan discipline. His first tutor, a rigid Englishwoman, taught him morality and a hatred of the dissolute Roman aristocracy along with his reading, writing, and arithmetic. Her successor, Colonel Egidio Osio, was even more severe. The young prince worked at his lessons from 7 a. m. to 3 p. m., and after that could usually be found riding, shooting, sailing, fencing, or digging trenches and building ramparts in the Quirinal gardens under Osio's tutelage. Osio forced him to ride horseback even though his weak legs would not let him take a firm seat, punished him for sloppiness and tardiness, and once gave him three days alone on bread and water because he had screamed at his cousin: "When I am King I shall have your head cut off!" "I don't think that I have ever forgotten anything that Osio taught me," Victor Emmanuel said later, rather wryly. "It would be hard to."

It is probably due to Osio's tutelage that Italy's monarch can be described as "a human encyclopedia" even today. "He would break the bank of *Information Please,*" wrote Thomas Morgan in 1941. "Fadiman '41 would crown him a season's find. He is Kieran '40, F. P. A.'41, and John Gunther '41 in one. Architecture, mechanics, chemistry, agriculture, philosophy, history, animal husbandry, government, and the military sciences are at his fingers' ends. He can tell you the cost of operating a power-house, the page on which he read of a German spy in America, the mileage to all the cities of Europe, the budgets of nations, the dates and strategy of battles, the best breeds of cattle for the Alps or for the plains, the author of any book in any language referring to Italy, the winner of the Derby in any year, or—what do you want to know?"

When the young Prince was fourteen he entered a military academy, where he continued to apply himself studiously. Entering the Army at eighteen, he became a lieutenant, a captain, and a major in quick succession; soon after attaining his majority he was appointed to the command of the Florence Army Corps; at twenty-five he was promoted to the rank of lieutenant general, although he complained to his father that he had not yet learned how to be a colonel; and in 1896 he was appointed to the command of the Naples Army Corps. That same year the diffident young man was married to Elena, a daughter of King Nicholas of Montenegro, a tall, athletic Balkan Princess who hunted and rode like a man, had bad manners and a deep resonant voice. He had met her at the coronation of Czar Nicholas II

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of Russia at St. Petersburg. At the wedding ceremony her prie-Dieu was much lower than his, so that their heads appeared to be on about the same level, although Victor Emmanuel is only slightly over five feet tall.

Humbert I dealt with the Sicilian uprisings from Milan to the whole of Italy by recourse of 1893 and the risings of 1898 which spread to a state of siege and other exceptional laws. As a result anti-monarchist agitation increased, and on July 29, 1900 Humbert was assassinated by an anarchist while Victor Emmanuel was on a Mediterranean cruise with his wife. Victor Emmanuel III formally succeeded to the throne in August of the same year, and soon earned the country's confidence, particularly when he refused to punish the Socialists for the crime of his father's assassin. "Let us educate our generation in the love of country and honest work," was the keynote of his accession speech. Finding the country in a sorry economic condition, he traveled around Europe, attempting to patch up foreign trade, but always staying strictly within the limits of his constitutional powers, which put him in a key position only in times of great crisis. (Under the old Constitution, when an administration fell the King selected the Prime Minister after a series of consultations with the presidents of the Senate and the Chamber and with the leaders of the various powers.) He also found time to pursue his hobby of numismatics, in 1910 and 1913 publishing six volumes of a monumental work on the coins of Italy, *Corpus Nonmorum Italicorum*, of which four more volumes appeared later.

Victor Emmanuel III had always taught the prudence of Italy's remaining on friendly terms with England. His English was as perfect as his French, and as a young man he had visited London and had been invited to Windsor Castle and Buckingham Palace, where he was a great favorite. (Queen Victoria later told her daughters: "Victor Emmanuel is the most talented and most intelligent Prince in Europe.") It was not entirely unexpected, then, when at the beginning of the First World War Victor Emmanuel scrapped the Triple Alliance which had made him an ally of Germany and Austria, earning the epithet of "traitor king" from his imperial cousin the Kaiser. Neither was it a secret that he sympathized with the Interventionists who during the winter of 1914 and the spring of 1915 were struggling to force Italy into the First World War on the side of the Allies. His Prime Minister shared his views. Giolitti, however, supported neutrality, and there was a majority in the Chamber for Giolitti's policy. When the Prime Minister showed a disposition to intervene Giolitti therefore precipitated a Cabinet crisis, and the Prime Minister tendered his resignation. This the King refused to accept, showing his powers in time of crisis, and war was duly declared against Austria on May 23, 1915. Victor Emmanuel assumed supreme command of all the Italian forces on the land and sea.

The importance of Victor Emmanuel's role in the War itself is a point under dispute. He went at once to the war zone and remained there until the Armistice, having appointed his uncle Ferdinand, duke of Genoa, regent of the kingdom to act in his stead. At the Front he lived simply, constantly visiting the trenches and the most exposed positions as well as the military hospitals, and he earned the title *Il Fante* ("the foot soldier"). During one of his visits to a military hospital, in the autumn of 1917, he is said to have spoken to Corporal Benito Mussolini '42, and a few weeks later he saw Mussolini, wounded again, in another hospital. After a long conversation with the future Duce, he reportedly told his aide: "*Ecco*, that is a man who, I think, will go a long way."

According to most sources, Victor Emmanuel never interfered in the conduct of military operations or in the activities of the Comando Supremo, but limited himself to keeping contact with the troops. On the other hand, it has been reported that after the disaster of Caporetto in 1917 he summoned his Ministers and staff and ordered a general reorganization of the armed forces. Then, meeting the allied staff at Peschiera, he outlined the plan to retire to the Piave and chose the correct moment to start the successful Piave offensive. On the morrow of Caporetto, when the withdrawal to the Piave was effected, he also issued a stirring appeal to his people to "look adversity in the face with a virile, dauntless heart."

The Piave offensive resulted in the complete rout of the Austrians and the signing of the Armistice with Austria on November 4, 1917. On November 14 Victor Emmanuel returned to Rome, where, at the request of his Ministers, he accepted the Croce di Guerra. After the Armistice he visited Paris and the French Front with the Crown Prince, and subsequently London.

Despite the popularity of the King during the War, after the War there was a great deal of anti-monarchist agitation in Italy. Mussolini, the former Socialist, avoided the question when he first founded his National Fascist Party, but in 1921 he announced that he was "tendentially republican." According to one writer, "Mussolini's formula was as good as saying to the King and to Giolitti's old governing class: 'I might be prepared to accept the reins of government and to alter the more extremist parts of my program. It is a question of give and take.'" At any rate, in September 1922 Mussolini finally announced himself a monarchist. According to Frederic Sondern, Jr., in *Life* Magazine. about two weeks before the so-called March on Rome, Italo Balbo and General de Bono, Mussolini's leading lieutenants, went to see Queen Mother Margherita, their close friend, and asked whether the King would have any objection to the Fascist offensive. It was at that time that the King gave his consent to the *coup d'état*, says Sondern.

Whether Sondern is correct or not, on October 28, 1922 about 60,000 Black Shirts were marching on Rome. The Italian Prime Minister ordered the immediate arrest of Mussolini and his principal supporters and issued a decree establishing martial law throughout the country. No one believed that quelling the revolt would be a difficult military problem—a matter of twenty-four hours, according to General Badoglio '40. The King, however, refused to give his consent to the decree. Although the council of Ministers agreed on a resolution of resistance to the Fascists, the decree was torn off the walls after a colloquy between the King and his Prime Minister, and Salandra was commissioned to form a Cabinet with Fascist support. He immediately placed two or three portfolios at Mussolini's disposal, and when Mussolini refused the offer the King summoned Mussolini from Milan to form a ministry himself. Mussolini's words upon his arrival in Rome were: "Majesty, I bring you back the Italy of Vittorio Veneto." The March on Rome was really a triumphal parade, and the Fascist *squadre,* before returning home, marched past the Quirinal and paid homage to "Victor Emmanuel, the Fascist King."

Victor Emmanuel's motives for surrendering to Mussolini are somewhat controversial. Those who defend him say that he did not wish to see a bloody civil war, but the weakness of the Fascists at that time makes such reasoning dubious. At any rate, the *Encyclopaedia Brittanica* was undoubtedly correct in saying that the advent of the Fascist Government "strengthened the prestige of the Crown, which the troubles of 1919 to 1922 had seriously shaken." This was possibly reason enough for the King, who had seen thrones tottering all over Europe. And it was possibly the reason why he did not act in 1924 when, after the murder of Matteotti, the chiefs of the constitutional opposition to Fascism (such opposition still existed then) brought evidence of Mussolini's complicity in the murder to the Quirinal. At that time Fascism was at such low ebb in Italy that a word from the King might have spelled its end. He remained silent, however, and eventually Mussolini, by strong arm methods, brought the situation under control. Mussolini, in turn, apparently remained loyal to the King. In the winter of 1926 he was reportedly enraged with his followers when he heard of a Fascist plot for a revolt against the crown. And in 1927 William Dana Orcutt quoted Victor Emmanuel as having told him: "Mussolini is a wonderful man. You may tell my friends in America that the most wonderful thing about Mussolini is his loyalty to his King."

Monarchism and Fascism, then, apparently strengthened each other. And it was not long before the Vatican came to terms with both. In 1929 it became possible for the first time since 1870, when the troops of the new kingdom of Italy had marched into Rome and deprived the popes of their temporal power, for an Italian to be both a good Catholic and a Royalist. For a long time the stricter Catholic circles had remained unfriendly to the "usurper" of temporal power. The Pope, voluntary "prisoner of the Vatican" since 1870, had been particularly displeased when Victor Emmanuel had insisted on the burial of his father beside his grandfather in the Pantheon at Rome. The Lateran peace of February 11, 1929, which theoretically determined the spheres of Church and State, was therefore the greatest single diplomatic achievement of the Fascist Government, although friction between the Vatican and Mussolini's Government was by no means at an end. Two months later, standing at the right side of Mussolini before the opening session of the new legislature, Victor Emmanuel told the world "that in his opinion Italy's 'high place' in the family of nations was due to its seven years of Fascist rule."

Although theoretically Mussolini, as Prime Minister of Italy, was responsible to the King, in the years preceding the Second World War Victor Emmanuel never actively exerted himself against Il Duce. Yet if the King's power could have been measured by the amount of work he was in the habit of doing, one might have called it very real. He rose at six every day. His bath, toilet, and breakfast were over by seven, by which time he had also scanned the morning newspapers. He then received his secretary with the night's dispatches. This routine was finished by nine, when he was accustomed to begin conferences which continued until one. After lunching with his family he began work—inspections, reports, ceremonies—again at three, and he seldom finished before eight. He put wreaths on graves, reviewed parades, and pinned medals on people. Even in the evening he might have to attend an opera opening, a patriotic function, or some academic inauguration.

In addition to serving as "one of the best show pieces of the Fascist regime," some sources insisted that Victor Emmanuel was consulted by Mussolini before the Duce took any step of importance, and that his word "carried the greatest possible weight." This was probably Fascist legend, however. The King was once quoted as saying to a gentleman of his Court, "Be careful what you say to me, for I must tell everything to Mussolini." He showed himself in public every time Mussolini wanted him to, and he gave his approval of every Fascist law, even to the anti-Semitic laws of 1938 and to the law giving the Fascist Grand Council the right to pass on all questions bearing upon the succession to the throne.

Stories of his unofficial disapproval of many acts of the Fascist regime nevertheless persisted. It was reported that he was dead set against Mussolini's Ethiopian venture, and that he had not given his consent until his own generals persuaded him that it was wise. (On the other hand, it was said that he greeted the Abyssinian war with satisfaction, announcing: "If we win I shall be King of Abyssinia. If we lose, I shall be King of Italy." And he was generally credited with having induced King Leopold III of Belgium to dash to London and warn the British royal family that the fall of Fascism would mean the fall of the Italian monarchy, a warning that resulted in Baldwin's backing down on oil sanctions against Italy.) Furthermore, even though the King welcomed Hitler '42 personally at a station especially constructed for the occasion when the Führer visited Rome in 1938, Victor Emmanuel was consistently described as anti-German. Perhaps that was why the world pricked up its ears when in September 1939 he announced: "While I am head of the House of Savoy, Italy will not take up arms against France." But no one should have been surprised at what followed. In the spring of 1940 Victor Emmanuel showed no signs of abdicating his throne. After Italy entered the War he and the Queen visited hospitals, charity organizations,

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and campaign meetings to raise food, clothing, and other things for soldiers; when the Nazis conquered Yugoslavia, the Italian monarch crowned his cousin King of Croatia, wearing a Fascist black shirt for the ceremony; and in the spring of 1942 he and the Crown Prince paraded on the Savoy border for the political effect upon the Vichy French and upon their own people, reviewing troops massed near the border while Mussolini was demanding territories from Laval '40.

The rest of the Royal Family has also done its part in the War. Victor Emmanuel's oldest daughter, Princess Yolanda Margherita (born in 1901) is married to Count Calvi di Bergolo; Princess Mafalda (born in 1902) is the wife of Prince Philip of Hesse, who served as intermediary for the conclusion of the alliance between Hitler and Mussolini; the third daughter, Giovanna (born in 1907), was the former Queen of Bulgaria; and the youngest, Maria (born in 1914), was said in 1939 to be destined for the ever-hopeful Otto of Hapsburg '41. In Italy the Crown Prince, Umberto, Prince of Piedmont (born in 1904), is "looked upon as something of a playboy, and distrusted, like Aesop's bat, by Fascists and anti-Fascists alike," although circles which favor the perpetuation of the regime have attempted to build him up as a great anti-Fascist. He has not always been on good terms with Mussolini, but he has frequently paraded in a black shirt. He signed "the most flamboyant Fascist proclamations for the invasion of France" in 1940, and was made a marshal of Italy at Mussolini's request. Married to Princess Maria José of Belgium, he has a daughter, Maria-Pia (born in 1930), and a son, Victor Emmanuel, Prince of Naples (born in 1937).

Even his enemies concede virtues to Victor Emmanuel. According to G. A. Borgese, "One royal and traditional virtue has remained with the House of Savoy: simplicity of manners, which is in marked contrast to the rhetorical outpourings of the Fascists. The use of the Piedmontese dialect which is still partly current at court in itself precludes excessive flights of oratory." Although the King received a salary of 11,250,000 lire a year, or, roughly, $1,000,000, he always lived as simply as possible. The pomp which must be maintained at the Quirinal has always been disagreeable to him, and when in Rome, he was accustomed to spend as much time as possible at his Villa Savoia in the suburbs. The summers were likely to find him at his castle of San Rossore on the Mediterranean below Pisa, the autumns at Sant' Anna di Valdieri, where the Queen fished and he hunted mountain goats on the crags. Even his meals were famed for their frugality.

Victor Emmanuel seldom spoke in public, except when Mussolini handed him a paper to have it delivered by the regal voice before the assembled Parliament at the opening of a session. He dislikes publicity, newspapermen, photographers. He is, in other words, a quiet man who seldom goes out at night except on a King's business, and whose leisure was spent harmlessly on his famous collection of coins, one of the most complete in the world, and in keeping a diary. Before Mussolini, as a matter of fact, G. A. Borgese says that "he embodied the ideals—especially tidiness, thrift, and modesty—of the Italian bourgeois of his generation." He was "a good husband, a loving and assiduous father, a conscientious bureaucrat."

Even before the fall of Mussolini the general opinion, however, seemed to be that the monarchy, along with Fascism, was rapidly losing face. The King had narrowly escaped assassination twice. According to Herbert Matthews '43, "The King has lost the respect and probably earned the contempt of his people." According to Gaetano Salvemini '43, the Italians scorned him because of his cowardice, and everyone knew that his mind was affected and that his wife had to keep him busy in the evening playing a card game analogous to the American game of "slap-Jack!" It was also said that for years Italian coffee drinkers had muttered this rhyme over their cups of chicory:

When our Victor was plain King,
Coffee was a common thing.
When an Emperor he was made,
Coffee to a smell did fade.
Since he got Albania's throne
Coffee's very smell has flown
And should we gain another victory
It will be farewell to chicory.

But apparently the American and British Governments did not then share this opinion as to Victor Emmanuel's popularity. On November 11, 1941, his birthday, BBC sent him good wishes and greetings on behalf of the British people, and his name was never mentioned unfavorably in short-wave broadcasts to Italy from America. In Elmer Davis' '40 words, "This Government is not broadcasting personal attacks upon King Victor Emmanuel." Commented Gaetano Salvemini: "He might have added that anyone addressing the Italians on an American broadcasting station must pledge himself not to remind them that the King is as responsible as Mussolini for the tragedy of present-day Italy. And an army of newspapermen is instructed by the State Department to teach us, day in and day out, that if not the King then at least his son is to be regarded as the 'leader of the anti-Fascist groups.' . ."

In the United States the possibility of a regency which would eliminate both Victor Emmanuel and the Crown Prince in favor of the Crown Prince's young son was also mentioned. In May 1943, with an Allied invasion of Italy apparently imminent, and with rumors that Victor Emmanuel was ready to abdicate going around, Johannes Steel '41 wrote: "The House of Savoy . . . is making a desperate effort to save itself through the good diplomatic offices of the Vatican. . . Are the Allied armies fighting to save Italy for the House of Savoy and the financial and economic backers of Italian Fascism who will conveniently slink into the background during the transition period?" By June it was increasingly apparent that the House of Savoy was attempting to disassociate itself from Mussolini's regime, with the King holding his own defense councils and often issuing independent statements from the Quirinal.

On July 25 occurred the dramatic downfall of the Dictator. One version of the overthrow (that of Pertinax '40) has it that Mussolini did not succumb under an adverse vote of the Fascist Grand Council, but was abruptly dismissed by the King, with Marshal Pietro Badoglio and a dozen Italian generals at his side. Returning to power after almost twenty-one years of eclipse, the King ordered Badoglio, as his new Premier, to form a military government "to continue the conduct of the War"—still on the side of the Germans. At this time there were only a few German divisions in Italy, but the Allied invasion of the Italian mainland was delayed for some weeks, and when Italian anti-Fascists demonstrated against the War they were machine-gunned in the name of the King by Badoglio. Not until September 3 did Badoglio sign a secret Armistice with the Allies; by that time the Germans had occupied most of northern Italy, and were meeting strong resistance from the Italian people. On September 9 the Allies landed at Salerno, and terms of the Armistice were revealed.

The King and Badoglio, who had escaped into Allied territory, now began broadcasting appeals to the nation to oppose the Germans, and on October 13, 1943 the King formally declared War on Germany. By the close of October, Victor Emmanuel was still King, though only in four or five provinces in Apula, the heel of Italy, whose principal cities are Taranto, Brindisi, Bari, and Foggia, was his writ valid. The "Badoglio deal" was criticized by liberals on much the same grounds as the "Darlan '41 deal" of November 1942, and defended on the same grounds: those of "military expediency." It was pointed out, however, that by the time Badoglio surrendered there was no longer an army under his command anywhere.

Fast becoming the center of Italian political controversy, Victor Emmanuel, whose unpopularity with his own people became more and more evident every day, clung tenaciously to his throne. Both Count Carlo Sforza '42 and Senator Benedetto Croce, Italian philosopher and political leader, threw the weight of their great authority behind the movement for a regency, along with the Italian Committee of National Liberation. Meanwhile the much-criticized Badoglio was unable to form a representative government from among anti-Fascist elements while the King remained in power, managing only to piece together an "interim government of technical experts." (The harassed Premier promised at one time to resign as soon as the Allies took Rome.) On November 30 the Badoglio Government announced that it had deprived the King of his titles of King of Albania and Emperor of Ethiopia, and that it was putting into effect measures designed to purge Fascist elements from its administration. Italian liberals, however, complain that this was not really being done either by Badoglio or by the Allied Military Government.

Percy Winner provided a description of Italy's monarch in *Current History* in July 1929: "The King does not look the kingly part. In his face there is no force of character, no attractiveness of personality. His head, closely cropped, is small with a bluntish chin somewhat receding. The mouth, crooked at the right side, twitches in a serious jerk which pulls the skin from the nose and the scrawny neck. The eyes, of an uncertain watery blue, dart about incessantly, bird-like, under pinkish lids. Usually he seems bored or disinterested. When he smiles, his face crumples into a grimace, the lower lip closing upward toward the nose. He has the torso of a heavy grown man, with short and thin legs. On a horse, he looks a foot taller than he really is. His carriages are said to have seats built high for him. In walking he takes short, awkward steps, leaning forward heavily as though the legs were not strong enough to support the body. He salutes, grins, and nods with the regularity of a mechanical doll. [His] appearance has frequently been mentioned in scientific discussions of physical degeneration through inbreeding. His wife was imported from Montenegro for biological as well as political reasons." A military uniform hides his physical inperfections better than any other costume, and that is probably why he usually dresses that way in public, generally with a long coat or a greatcoat concealing his legs, and a high, peaked cap giving him height. He suffers intermittently from rheumatism.

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VIERECK, PETER (ROBERT EDWIN)

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There is a story that during an interview before a Harvard committee which disposed of an important Fellowship award Peter Viereck was asked: "What do you plan to do in life?" "Oh, writing, teaching, journalism—something with words," the son of the notorious Nazi propagandist replied. *Metapolitics, from the Romantics to Hitler* (1941) cannot, however, be dismissed lightly as "something with words." The *Saturday Review of Literature* calls it "the best account of the intellectual origins of Nazism available to the general reader."

Peter Viereck was born in New York City on August 5, 1916, the son of George Sylvester and Margaret Edith (Hein) Viereck. He is a fourth generation American. "The first Viereck to land in America was my great-grandfather Wilhelm," he says. "He fought with Carl Schurz and he fled with Carl Schurz." (It is to Carl Schurz that

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Wilhelm's great-grandson's book is dedicated.) Young Viereck himself is "incurably American. I was born in this country and whenever I have visited Germany I have always felt like a perfect stranger." He received his early education at P. S. 166 in New York City and then was graduated from the Horace Mann School for Boys in New York City in 1933, thereafter enrolling at Harvard University.

Viereck was one of the founding editors of the *Harvard Guardian.* At the University he was awarded several prizes for his literary work, winning the Bowdoin Prize Medal for the best prose with an essay on "Romanticism" in the same year that he won the Garrison Prize Medal for the best poetry. (He was the first student in Harvard's history to hold these two awards simultaneously.) He was elected to Phi Beta Kappa, and he was one of seven Americans to win the Henry Fellowship Contest for study at Oxford University in England for the year 1937 to 1938. During part of the year which followed his graduation from Harvard (B. S., 1937) he also traveled through central Europe as foreign correspondent for the *Harvard Guardian.*

At one time or another Viereck has visited Germany, Italy, France, Holland, Belgium, Austria, Hungary, and Czechoslovakia. (He has crossed the Atlantic twelve times.) During his many trips to Germany he read books, pamphlets, and articles written only for German consumption, in preparation for his own study of Nazism.

Returning to his studies at Harvard in 1938, Viereck received his M. A. in history the next year, and then he began to study for his Ph. D. He also continued to write. Articles by him were soon appearing in newspapers, in *Common Sense,* and in *Decision*; poems (three of them lyrical, one political) appeared in the *New Republic, Poetry, Canadian Forum,* and *American Scholar.* The first sample of his political prose to be published in a magazine of wide circulation, however, was "But—I'm a Conservative!" which appeared in the "Under Thirty" section of *Atlantic Monthly* in April 1940.

"I am twenty-three years of age, unemployed, short of cash," Viereck confided in this article. "For six years I have studied at Harvard and at Christ Church, Oxford, as a Fellowship holder, getting my Bachelor and graduate degrees in history and literature. At the same time, my work for magazines has given me some practical experience in that less rarefied atmosphere of American journalism. In both spheres I have watched the convention of revolt harden into a dogmatic ritual. . . [Before August 1939] I was dismissed as an unenlightened reactionary for my 'fantastic' notion that the German and Russian state-socialisms are basically alike in economics and in ruthless methods." He now advocated a "New Conservatism" which "must appeal not only to independent-minded conservatives but also to . . . disillusioned 'fellow travelers.' The former must accept further economic planning and honestly repudiate their pre-1929 cant. The latter must honestly repudiate despotic Russia and Marxist materialism and the stirring up of a lawless mob movement: their pre-1939 cant." As for the New Conservative's "principle of principles," it should be "the necessity and supremacy of Law and of absolute standards of conduct." "You weaken the magic of all good laws every time you break a bad one," Viereck wrote, adding: "I don't care a hoot whether any country, including ours, decides to use capitalism or socialism or any other material-ism, so long as it is obtained through the vehicle of the traditional framework." The article caused some stir, although Viereck's insistence on Law and tradition as absolutes caused an otherwise sympathetic writer in *Common Sense* to ask: "Can one avoid suspecting, if the criteria are to be at once so vague, so rigid, and so ephemeral, that the 'movement' will soon be headed not by the enlightened Mr. Viereck but by the most moth-balled upholders of the *status quo?*"

By the time Viereck's ambitious *Metapolitics* appeared he was a teaching assistant in modern history at Harvard, where he was also active in the American Defense Harvard Group, an affiliate of the Committee to Defend America. (Many interventionist articles by him were appearing at this time in the Boston *Herald* and the Hartford *Current.*) The book is an "attempt to explain crucial points of the causal chain leading from the German past to the Hitler '42 cult of 1941," sort of a "psychoanalysis of Nazism." It begins with the outbreak of a "feeling of inferiority to the West" (Viereck's description of the Romantic Movement), includes a remarkable chapter on the "Metapolitics of Richard Wagner," and ends with a study of Alfred Rosenberg '41, "Poet Laureate of Metapolitics." "Metapolitics" itself is defined as the "semi-political ideology" resulting from the intertwining of romanticism, the "science" of racism, a "vague economic socialism" (it is "preposterous" to say that Hitler is the tool of the German capitalists), and "the alleged supernatural and unconscious forces of *Volk* collectivity." "The masses worship a prison-camp type of state with fanatic hysteria so long as it saves each of them, as romantic individuals, from his inner mental and emotional anarchy," Viereck says of the Germans as a people. But he says, too, that they have "two souls within one breast": one tugging them toward vicious, swaggering militarism, the other leaning toward the rational and democratic tradition. The "sane compromise solution" for Germany after the First World War would probably have been a "peaceful, liberal, constitutional monarchy."

"I wrote my book to show that the American way of life and the Nazi way of life are irreconcilable and unappeasable and can't go on together in the same world," the young Harvard instructor told a newspaper reporter. "I hope I proved it." Among other things, his book showed the intense anti-Christian bias of the Nazis, and revealed for the first time that in the 1920's, before Hitler came to power, they were already plotting to incite Japan to seize the Philippines from America. Perhaps its only reassuring features were Viereck's insistence on the impossibility of Nazi territorial conquests in America without the British Navy, and on the "far easier possibility" of Nazi conquests in the East.

Viereck's book was extremely well received. Thomas Mann '42 called it a work of "profound historical and psychological insight" and hailed as "extremely meritorious" its discovery that Hitler had deliberately borrowed his entire ideology from the little-known political writings of Wagner. Professor Sidney Fay of Harvard wrote of *Metapolitics*: "I have learned a lot from it and agree with almost all of it. I like the book very much." And in June 1942 Dorothy Thompson '40 mentioned it in her column as "one of the most illuminating books about German psychology yet published. . . It should be much more widely read and much more thoroughly reviewed than has yet been the case. It belongs with Konrad Heiden's *History of National Socialism*, Rauschning's '41 *The Revolution of Nihilism* and *The Voice of Destruction* as one of the few books read by a fairly large public that really tell what's up in Germany." By this time *Metapolitics* was being used as a text on Nazi ideology in many colleges throughout the country and had been placed on the required reading lists in several history and German courses at Harvard. Parts of it had also been sent to Germany and occupied Europe via transatlantic short wave from the National Broadcasting Company.

Quite naturally, the fact that the author of this anti-Nazi text was George Sylvester Viereck's '40 son did not escape reporters. In October 1941, asked by an interviewer about his relations with his father, Peter Viereck replied: "You see, I work up at Harvard most of the time and I don't get to see him often. In fact, my family rarely ever gets around the dinner table together. I've got a brother, George. He's twenty-three. He's up at Harvard, too, in the Law School. He's also anti-Nazi. Mother is a very sweet woman who isn't at all political-minded. Of course, I disagree with him [the elder Viereck] politically. But when we do have dinner together we stay away from politics. We talk about Goethe and the German poets. (Oh, why couldn't the Germans have stuck to poetry!) But to get me to attack him as a man is an impossibility. George Sylvester Viereck is my father." In March 1942, on the day that the elder Viereck was convicted of violation of the foreign agents' registration act, Peter Viereck received his Ph. D. degree from Harvard. He is, according to one of his Harvard professors, "competent to teach classes in French, German, and Russian, and in European history or politics."

Peter Viereck has been described by reporters as "gangling" and "hesitant." He is a Democrat, a member of the American Civil Liberties Union, and, quite obviously, a "classicist" (as he defines it, one who "stands firmly on an island of what he deems eternal verities and absolute standards, crying to the tides of flux: 'So far and no farther!"). He is particularly scornful of the "mass man" who says:

> *We want life on one level; what*
> *Stands vertical we roll down flat. . .*

He is unmarried, and in March 1943 was drafted into the Army as a private.

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VINSON, FRED(ERICK) M(OORE) Jan. 22, 1890- Lawyer; United States Government official

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In May 1943 Fred M. Vinson, lawyer, tax expert, Federal judge, and ex-Congressmen, acquired one of the most important and difficult jobs in the Government: that of economic stabilization director. His appointment as successor to James F. Byrnes '41 met with almost unanimous approval. Wrote *Business Week*: "With his knowledge of the coal industry, his legal slant on the issues involved in price control, and more importantly his training for a dominant role in taxation, Vinson may well be able to carry on from where Byrnes left off." Vinson became, of course, a member of the small War Mobilization Committee.

This statistically-minded lawyer, Frederick Moore Vinson, was born at Louisa, Kentucky, "a little hill town on the edge of Big Sandy River," on January 22, 1890, the son of James and Virginia (Ferguson) Vinson. His father was the town jailer, and actually he was born in the front part of the jail building, where his parents made their home. James Vinson died when Fred was very young, but Mrs. Vinson, by taking in boarders, made enough money to send her son to college. In 1908 he was graduated from the Kentucky Normal College, but by this time he was not at all sure that he wanted to become a teacher. He therefore took his B. A. from Centre College, being graduated first in the class of 1909 and carrying off the Ormond Beatty alumni prize. Then, his mind made up to become a lawyer, he went on to acquire his LL. B. degree at

FRED M. VINSON

Centre. During all this time he helped to pay his expenses by teaching mathematics in the preparatory school attached to the college, for the flair for mathematics which today enables him to add six columns of figures in his head was already profitable to him. He also played shortstop on the college baseball team.

In 1911 young Vinson received his LL. B. along with the Jacobs junior law prize and the senior law prize, and that same year he hung out his shingle at Louisa, Kentucky. By 1913 he was city attorney of Louisa; in 1921 he became commonwealth attorney for the 32nd Judicial District of Kentucky, an office which he held for three years; and in November 1922 he was elected to Congress from the old 9th Kentucky District. In January of the next year he married Roberta Dixon and took her to Washington.

During his first years in Congress Vinson was not a particularly prominent figure, although he played on the House baseball team and once made the headlines by attempting to read on the House floor a poem of his own creation likening Calvin Coolidge's electrical gym horse to the mythical Trojan animal. In 1928 he was swept out of the House in the Hoover '43 landslide, but two years later he was elected for the second time from the old 9th Kentucky District, and he was to be reelected at every succeeding election (until his resignation from Congress in 1938) as representative from the old 9th Kentucky District.

According to *PM*, Vinson has had what is known as a "one hundred per cent labor record." He led the fight for the Guffey Coal Act and the Walsh-Healey Act; he voted for the National Labor Relations Board and other labor measures; he voted against a sales tax and for a "sound tax program." (Besides the sales tax, practically the only tax which he opposed was the cigaret tax. He comes from a tobacco-growing state.) He pushed the first bituminous coal bill, which has operated since 1936 as the Vinson-Guffey Coal Bill. In January 1936 he introduced a veterans' bonus bill including a clause intended to save the United States Treasury a billion dollars, after Roosevelt '42 had vetoed the Patman Bill on the grounds that it would lead to a disastrous inflation. The bill, which later became law, was sponsored by the American Legion, and provided for the payment of the adjusted compensation of veterans. Later that same year, as chairman of the tax subcommittee of the House Ways and Means Committee, a position to which he had fallen heir when Representative Hill of Washington was appointed to the Court of Customs and Patent Appeals, he carried through Congress the undistributed profits tax in face of the strongest sort of opposition from business, and the next year he temporarily saved this tax from extinction by inserting cushions against its impact on smaller firms. One of the earliest pay-as-you-go income tax supporters, in September 1937 he proposed a withholding tax on taxable salaries up to $5,000.

But it is for Vinson's connection with the Revenue Bill of 1938 that he is mainly remembered. The Congressman labored through the October 1937 recess as if Congress had never adjourned, studying changes in the tax structure that would end inequities in income levies and proposals for new taxes that would raise several more billions for the United States Treasury. His Ways and Means subcommittee began work on the same problem on November 4 of the same year, turned in a ninety-one-page report on January 14, 1938, and then, after hearing witnesses in open session for a few days, got down to the detail work of drafting the bill. In this Vinson had by far the largest share. The final Revenue Bill was a patched-up compromise between Vinson's committee's bill and a much-amended Senate bill sponsored by the late Pat Harrison which the Senate had hustled through without a record vote, and the most significant changes in it were the modification of Vinson's undistributed profits tax and of the capital gains tax. Vinson nevertheless took the House floor in May 1938 to explain it and to urge its passage. After the House had discussed it briefly the hour allotted for discussion was extended to pay tributes to Vinson, who had just been appointed to the District of Columbia Court of Appeals at a $12,500 salary. The bill was then passed by a vote of 242 to eighty-nine.

Even on the Court of Appeals, Vinson continued to be in the public eye. On March 2, 1942 he was appointed chief justice of the three-member Emergency Court of Appeals which was to handle cases arising under the Emergency Price-Control Act. There, according to *Newsweek*, he "had valuable experience in sopping up excess purchasing power and thwarting price rises . . . he refused to allow an increase in the rental of safe-deposit boxes —indicative of his anxiety to hold back inflation." In 1943, it was reported, "on the advice of his friend Speaker Sam Rayburn '40, Vinson turned down [an] offer to go into the Office of Economic Stabilization as Byrnes' assistant. Tired of the quiet Justice's life, he refused rather regretfully." On May 29, 1943, when he resigned from the Court of Appeals, it was to take Byrnes' own job. Byrnes congratulated him, saying: "This is a happy job.

Happy for me to turn it over to you." "I am smiling for the last time today," Vinson replied.

Labor rejoiced at Byrnes' removal as director of Economic Stabilization, even though Byrnes had been promoted, and, in general, applauded Vinson's appointment, for his labor record was considered good. Liberals pointed out that Vinson was now in a position to tell Prentiss Brown '43 either to do his job in the Office of Price Mobilization as he was meant to do it or to get out. And conservatives seemed to be equally happy. According to *Newsweek*, "Vinson had the same kind of popularity on both sides of the House as Byrnes had in the Senate," and, "underneath a New Deal veneer," was "regarded as an orthodox Southern Democrat, a first-rate politician, and a back-slapper second only to Senator Albert B. (Happy) Chandler '43." According to *Business Week*, he was not considered a "rabid" New Dealer.

It seemed very unlikely, however, that this unanimity of opinion would continue. Almost immediately it was reported that public and labor members of the War Labor Board would see Vinson to demand that the Board's former powers be restored: Roosevelt's hold-the-line order had made of the Board little more than a statistical agency, and they hoped that Vinson would restore its right to grant wage increases to correct inequalities. Next it was reported that Vinson was working on a new fiscal program that would point out the dangers of the "inflationary gap" and ask for new taxes, which the President was to present to Congress before the summer recess. Here were excellent opportunities to make enemies on one side or another. And others quickly followed. First the new director of Economic Stabilization approved a subsidy program for canned vegetables which brought howls both from the canners and from the Republicans. Then, on June 23, he vetoed a general wage increase of 8¢ an hour for 1,100,000 non-operating railway employees which had been recommended by an emergency board appointed by the President, and an official of the Brotherhood of Locomotive Engineers promptly accused him of having "destroyed the Railway Labor Act." (Vinson had previously told a Congressional subcommittee that so far the Government's wage controls had been more effective than its price controls, and that it was the "great mass of unrecognized consumers" with fixed incomes who were "suffering most from this inflation.") Vinson set up another board, which voted a sliding scale of increases of from 4¢ to 10¢ an hour; this decision was approved by Vinson, rejected by the non-operating unions. (The operating brotherhoods also rejected an offer of 4¢ an hour offered them by a Presidential emergency board.) In spite of Vinson's argument that such a raise would violate the "Little Steel" wage formula, on December 9 the Senate voted to authorize the straight 8¢ an hour increase for the non-operating unions. Later that month the House Interstate Commerce Committee moved to take all railway labor wage matters from Vinson's jurisdiction, for in the meanwhile a railway strike threatened. Finally President Roosevelt offered to arbitrate the railway wage dispute personally, and on December 29 the operating unions called off the threatened strike due to Federal control of the railroads.

Since his cheerfully received appointment in May, most of Vinson's other measures have been arousing opposition, too. On August 5 he ordered the grading and grade labeling of meats, as the OPA had lost its authority to require this under the terms of the Taft amendment to the Emergency Price Control Act; on November 15 the grade labeling fight was reopened. On September 11 he directed the WFA and the OPA to proceed immediately with a program to carry out the Administration's commitment to reduce living costs to the levels of September 15, 1942. (On October 1 Vinson issued a statement after one year of the stabilization act showing that prices had advanced only twelve per cent in the first nineteen months of hostilities as compared with a twenty-nine and one-half per cent increase in the average price levels from 1917 to 1918.) He has continually warned that the proposed legislation to ban the use of Federal subsidies would shatter the stabilization program and send the nation into the "familiar spiral" of inflation. Despite Congressional protests, on September 24 he approved a milk subsidy program; on November 18 he ordered a flour subsidy. He considered ceiling prices: on October 1 he upset the OPA ceiling on apples; later that month he clapped a ceiling on livestock, thus defeating a six months' campaign of the meat packers. In November he denied a requested average increase in the price of crude oil of 35¢ a barrel; in that same month, he authorized the OPA to increase soft coal prices an average of 17¢ a ton as a result of the wage increase granted to miners, with his approval. In December he announced a program for the increased production of badly needed civilian goods, beginning with low-priced clothing.

Vinson's efforts in late 1943 in behalf of the Administration's tax proposals of $10,650,000 were as coolly received by Congress as his fight for subsidies. He had previously sponsored some form of compulsory savings, but the Treasury feared that such a program might interfere with War Bond sales.

Vinson is dark, rangy, and long-faced, with bushy black eyebrows which he twists "when he's trying to figure out a tough one." He has, according to Herbert Corey, "a way of glancing hastily at an interlocutor and then looking sou'-by-west in the direction of Ashland, Kentucky." His mouth is "the mouth of a colonel in the regular Army, its severity tempered by an occasional, fleeting, not to be relied on, twinkle in his eyes." "Not a patient man by habit," he is, nevertheless, "the kind of a man who wrestles with a problem all day and then takes it up in his dreams."

Wrote *Newsweek* in June 1943: "He has James A. Farley's knack of remembering people, and a reputation for being a man's man. With Congressional buddies he has spent many an evening at a little steak house on Wisconsin Avenue much favored by the Representatives. He is an A-1 bridge player. But he is equally a family man and exuberantly proud of his two sons [Frederick Moore, Jr., and James Robert]." (The elder, Fred, Jr.,

VINSON, FRED M.—*Continued*

turned down a chance to go to West Point and expects to be inducted into the armed forces in two or three weeks.)

"Vinson is jovial, but he is also a hard worker and a fighter. He studied legislation on which he had to work or vote with a lawyer's precision. As to the fighting: people have long since given up arguing with him. . . A Senator once said of Vinson admiringly: 'He never walks around a fight. He goes right into the middle.' Because of Vinson's popularity back home and because of his fighting ability, his successor, Representative Joe B. Bates, says he wouldn't even try for office if Vinson ran against him."

Vinson is a Methodist, a Mason, a member of Phi Delta Theta, and a member of the American, Kentucky State, and Boyd County Bar associations. In 1938 his Alma Mater, Centre College, gave him an honorary LL. D. In Washington Mrs. Vinson is a director of Columbia Hospital and also serves on the staff of the Stage Door Canteen. Her only complaint about life in the hectic wartime capital is that newspapermen take such "awful pictures" of her and her husband.

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WADSWORTH, JAMES W(OLCOTT)
Aug. 12, 1877- Member of the United States House of Representatives

Address: b. House Office Bldg, Washington, D. C.; h. Geneseo, N. Y.

In 1935 James W. Wadsworth was described by Raymond Clapper '40 in the *Review of Reviews* as follows: "Gentleman farmer. Conservative. Strictly anti-New Deal. Wealthy. Uncompromising in his views, and defeated for re-election to Senate some years ago because of his attitude against prohibition and woman suffrage. Highly respected. Friends quietly at work for him. Acceptability in farm belt doubtful." At that time Clapper put him on a list of Republicans from whom the next Presidential candidate would most probably be chosen.

Although no one has yet mentioned Wadsworth as a possible Republican nominee in 1944 for any office but the one he now holds, in his long political career he has been boomed for nearly every important office in the land. More than once he has missed getting the Republican nomination for Governor of New York State, for Vice-President of the United States, for President.

Born in Geneseo, New York on August 12, 1877, James Wolcott Wadsworth, the son of James Wolcott and Louisa (Travers) Wadsworth, comes of "founding father" stock. One of his ancestors, William Wadsworth, was a major general in the War of 1812; his grandfather, the first James of the line, was a major general of volunteers in the Civil War, military Governor of Washington, and was killed at the Battle of the Wilderness.

After attending St. Marks at Southboro, Massachusetts, young Wadsworth matriculated at Yale, where he received his B. A. degree in 1898, just in time to go off to the Spanish-American War. Upon his return he became a "gentleman farmer" in Geneseo, and in 1905, three years after his marriage to Alice Hay, he began his political career as a member of the New York State Assembly. He served in the Assembly for six years, then from 1911 to 1915 managed a large ranch at Paloduro, Texas. In November 1914 he was elected to the United States Senate to succeed Elihu Root, who gave him his support.

In the Senate Wadsworth was particularly active in urging adequate preparedness for America. In July 1915 he approved President Wilson's third note to Germany on the *Lusitania*. He backed the principle of selective service as early as 1916, and in April 1917 announced on the floor of the Senate that it would be impossible to get 500,000 men by volunteering without letting down the bars of efficiency. "The burdens of this War should fall equally on everybody capable of bearing that burden," he said. "We should be fair and democratic in this ideal of service, but we should so contrive our defensive system that it would be employed in the most efficient way. That is why we advocate selective draft—selection of the best material for the particular duty." Soon before the United States declared war on Germany, however, the Congressman resigned his own military commission, a fact that the exponents of woman suffrage were quick to point out when Wadsworth and his wife fought against the woman suffrage movement, calling it a plot to stop the War, and charging that German and pacifist influence was responsible for its victory in New York State. Wadsworth's stand on prohibition also won him the enmity of the prohibitionists at this time.

In January 1919 Wadsworth announced that he favored a quick peace, then a League of Nations, but two months later he signed the Senate round robin opposing the draft of the League, and he announced that he would vote against the League of Nations covenant in its present form. As chairman of the Military Affairs Committee in the Senate, a position to which he was assigned in May 1919, his opinions carried some weight. Urging reservations to the League, in December 1919 he said that no compromise could be reached in the Senate on the League of Nations unless President Wilson would recede from his attitude on Article X, and he continued to uphold the Senate fight against it.

Known as a staunch conservative who was fond of talking about states' rights and who favored high protective tariffs as much as he disliked high taxes, by this time Wadsworth was one of the Republican leaders in the Senate. In 1920 he headed the New York State delegation to the Republican National Convention, and in June he ordered the delegation to support Dr. Nicholas Murray Butler '40 for President. (He voted for Frank Lowden after Dr. Butler's candidacy proved impossible.) The A. F. of L. attempted to prevent his re-election to the Senate that year, as did woman suffrage leaders and prohibitionists, but his opponents failed. Mrs. Carrie Chapman Catt '40 promptly charged that the Republicans and Democrats had made a deal for Wadsworth's re-election—a charge which Wadsworth called "nonsense."

Among the legislation which Wadsworth opposed in the next few years were the excess profits tax, the soldier bonus bill, the Dyer anti-lynching bill, all sorts of Federal aid measures, the amendment to prohibit child labor, and the Sherman anti-trust law. A member of the Senate Foreign Relations Committee from October 1921 to March 1925 (when he was transferred to the Finance Committee), he advocated that the United States join the World Court only if free from the "political bondage of the League relations"; he continued to emphasize the importance of universal military training and preparedness; and he urged an investigation of Colonel Billy Mitchell's attacks on the Army and Navy air policies. His stand on nearly every queston alienated liberals. Caroline O'Day attacked Senator Wadsworth as the Republican boss of New York State; William Green '42 called his record "unsympathetic"; and Robert F. Wagner '41, who opposed him for re-election in 1926, charged him with having opposed farm legislation, having held up coal relief in defending the mine owners during the coal strike in the winter of 1925, and having failed to vote for the Workmen's Compensation Bill. (To this last charge Wadsworth replied that he had helped pass the first workmen's compensation act passed by New York State in 1925.) In addition, prohibitionists and those who had disapproved of his stand on woman suffrage once more raised their voices against him.

In spite of all this opposition, Wadsworth received the Republican nomination for the Senate again in 1926, and he put up a hard fight for his seat. Furthermore, Elihu Root, "sage of the Republican Party," wrote a benedictory preface to the highly flattering biography of the Senator written by H. F. Holthusen and published that year. "He never tries to get into the spotlight," wrote Root of Wadsworth, "or to make speeches merely for home consumption. He never seeks to curry favor with anybody or fears to follow his own sincere and honest judgment." By this time, however, Wadsworth had apparently antagonized too many voters for Root's words to carry much weight, for in up-State New York many staunch Republicans were at least equally staunch prohibitionists, and the "dry" Republicans had put a rival candidate into the field. In November 1926 Robert F. Wagner, the Democratic candidate, carried the day.

JAMES W. WADSWORTH

Wadsworth's next years were busy ones, although in April 1927 he announced that he was sidetracking politics for farming. In July 1927 he became a director of Colonial Western Airways, Incorporated. That same year he was mentioned frequently as a possible Presidential, Vice-Presidential, or gubernatorial candidate. His candidacy remained in the realm of possibilities, but he continued active in Republican politics, attempting to win his Party over to the "wet" cause. By July 1932 he was ready to run for Congress, and in November of that year he was elected to the House of Representatives.

In the House Wadsworth was given membership on the Banking and Currency Committee. After serving on the Committee for a couple of months he was transferred to the Committee on Interstate and Foreign Commerce, where he served for nearly ten years. He continued his opposition to the New Deal, attacking New Deal farm legislation (crop control, the AAA) with particular heat, and speaking ominously of the tremendous national debt which was being piled up. In January 1936 he failed to win the job of Republican floor leader; at the Republican National Convention that spring he was supported by many Republicans for the Vice-Presidential nomination; and in September of that year he was defeated for the chairmanship of the New York State Republican Resolutions Committee. In November he was easily re-elected to Congress.

Although unreconciled to Roosevelt's domestic policies, on many matters of foreign policy the Republican Congressman found himself in agreement with the President by this time. He backed the naval expansion bill of 1938, and in July 1939 he made a radio plea to lift the

WADSWORTH, JAMES W.—*Continued*

United States arms embargo. He and the former Senator Burke '40 of Nebraska sponsored the original Selective Service Act of 1940 even before the Administration could be brought to a formal commitment for the legislation; in 1941 Wadsworth called for national unity behind Roosevelt's Lend-Lease bill, saying that whatever was necessary to assure the safe arrival of American goods in England should be done at once; and in September 1942 he urged the draft of boys at eighteen. When in January 1943 he was chosen the New York member of the Republican Committee on Committees over the isolationist Daniel A. Reed, who was much his senior in point of House service, Administration supporters were, therefore, pleased. Representative Reed had been nominated by Representative Hamilton Fish '41. Reed's defeat meant that Wadsworth was named to the House Foreign Affairs Committee, charged with legislative responsibility over extending the Lend-Lease act which was to expire on June 30.

Wadsworth might be said to reflect the Army's viewpoint rather than the Administration's viewpoint even on the War, however. He has advocated placing the Office of Civilian Defense under the War Department, a proposal rejected by a close vote in the House. He has also advocated a system of permanent universal military training. But undoubtedly the most controversial piece of legislation which he has sponsored is the Austin '40-Wadsworth national service bill, introduced in Congress in February 1943, which would authorize the drafting of men and women for any and all forms of work connected with the war effort. This bill would empower the President (through the selective service local boards) to assign a person to a given occupation, and to the employer most in need of him or her, receiving the compensation and working the hours "applicable to the kind of work" to which the person is assigned. An amendment also provides that the person would not have to join a labor union unless he so chooses. This bill has been opposed not only by the C. I. O. and the A. F. of L., but also by Bernard M. Baruch '41, who points out that a draft to work, unlike a draft to fight, subjects an individual to the authority of a private employer operating for gain. "Enforced and involuntary service for a private master is and has been clearly and repeatedly defined by our Supreme Court as slavery," says Baruch. The bill is, however, endorsed by Secretary of War Stimson '40 and Under-Secretary Patterson '41, and it has the backing of many Congressmen. Wadsworth himself comments that the United States alone of all great nations has failed to mobilize completely, and insists that Washington has failed to conceive "the willingness of the American people to sacrifice."

On domestic issues Wadsworth is still found voting with the most conservative bloc of Republicans. In 1940 he headed Frank E. Gannett's campaign for the Presidency, nominating him at the Republican National Convention. In October of that same year he questioned 250 business firms on the effect of Federal securities controls, although denying hostility to the Securities and Exchange Commission, and by April 1941 *Business Week* was calling him, approvingly, "Wall Street Defender." Wadsworth had just introduced a bill to "reform" the SEC, attacking the various laws by which the Federal Government regulates the financial world, and accusing the SEC of a "sort of reign of terror over honest men who are afraid to go ahead with their enterprises lest they be pilloried before the public." Later, after Pearl Harbor, he fought against giving labor time and a half for overtime during the War.

In 1943 Representative Wadsworth voted for the continuation of the Dies '40 Committee, for repeal of Roosevelt's salary limitation order, for the Ruml '43 plan, for the Hobbs Anti-Racketeering Bill, against subsidies for farmers, against overtime pay for Government employees, against restoring funds for the control of Axis assets, for dismissal of the Government employees whom the Kerr Committee has branded "subversive," against the passage of the anti-poll tax bill, for strict limitation of the President's emergency fund, for approval of the conference report on the Smith '41-Connally '41 "anti-strike" bill and for overriding the President's veto of the bill. He voted against more money for soil conservation, incentive payments on certain crops, funds for crop insurance, money for rural electrification, funds for a price roll back; for liquidation of the Home Owners Loan Corporation, a reduction in funds for OPA enforcement, abolition of the domestic branch of the OWI, and continuation of the Dies Committee. He did, however, vote for extension of the Reciprocal Trade Act and for the Fulbright '43 post-War collaboration resolution (along with a majority of House Republicans); and he was one of the few Republicans who opposed slashing the appropriation for the OWI's Overseas Branch. In April 1943 he was appointed to the Republican Committee of House members to study post-War domestic problems.

In October 1943 Representative Charles A. Eaton of New Jersey proposed Wadsworth for the 1944 Presidential nomination. "He is a profound student of government and international relations and all the social problems we have to face," said Eaton. "He has courage and intelligence and experience to a unique degree. I doubt if there is a man in public life today with a profounder understanding of the tremendous problems and issues now facing the people." Replied Wadsworth: "I appreciate the compliment, but I can't take that seriously."

The energetic New York Congressman is six feet tall, weighs 170 pounds, and has blue eyes and brown hair, turning gray. "On his watch chain," said the late Lemuel F. Parton, "are two trophies, but not military. One attests his renown as a member of the Yale baseball team of 1898 and the other as a Yale Glee club singer of the same year—symbols of the human and gregarious traits which have made Mr. Wadsworth successful in public life and tagged him as 'Jimmy,' rather than James W. He is the squire of 14,000 fat acres near Geneseo, New York, where he likes to do farm work and, obviously to his credit, never has had his picture taken in overalls, even in a campaign year. This land came into the hands of an earlier Wadsworth in 1797." Besides livestock and horses, baseball is a favorite hobby of Wadsworth's. (In January 1942 he urged the continuance of professional baseball during the War.) In religion he is an Episcopalian, although he recently became linked with the Oxford Movement in newspaper columns through his attempt to get Moral Rearmament Workers deferred from the draft. He is a member of the Loyal Legion, the Spanish War Veterans, the Grange, and Delta Kappa Epsilon Fraternity, and a director of the Genesee Valley National Bank & Trust Company of Geneseo, New York.

Representative and Mrs. Wadsworth have three children: Evelyn, James Jeremiah, and Reverdy. In 1941 James J. Wadsworth resigned from the New York Assembly after ten consecutive years in Albany to devote his full time to duties in the personnel department of the Curtiss-Wright Company's Buffalo airplane plant.

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Who's Who in New York 1938
Who's Who in the Nation's Capital 1938-39

WAITE, ALICE VINTON Jan. 16, 1864—Apr. 6, 1943 Former English professor; dean emeritus of Wellesley College; edited Ben Jonson's *English Grammar,* published in 1909; one of the compilers of *Modern Masterpieces of Short Prose Fiction,* published in 1911.

Obituary

N Y Times p23 Ap 8 '43

WALDEN, PERCY TALBOT June 29, 1869—Apr. 15, 1943 Former dean of freshmen and professor emeritus of chemistry at Yale; was a faculty member for forty-five years; one of the leading teachers of elementary chemistry in the nation; author of many technical papers.

Obituary

N Y Times p21 Ap 16 '43

WALKER, MARGARET (ABIGAIL) July 7, 1915- Author

Address: b. West Virginia State College, Institute, W. Va; h. 5524 Perrier St, New Orleans, La.

The first books of two young Negro poets, Countee Cullen and Langston Hughes '40, made news in literary circles in the early '20's; since then a number of volumes of verse by young Negro writers have appeared, among them *For My People* (1942) by Margaret Walker. Miss Walker is the first Negro poet to win the annual Yale Series of Younger Poets competition, of which the late Stephen Vincent Benét was editor. Three printings of the volume—unusual for a first book of poems—denote an exceptional critical recognition and popular success.

MARGARET WALKER

Margaret Abigail Walker was born July 7, 1915 in Birmingham, Alabama, the daughter of Sigismund C. and Marion (Dozier) Walker. "When I was five," she writes in an article published in *Common Ground* in the autumn of 1943, "I was busy discovering my world, and it was a place of happiness and delight. Then, one day, a 'white child' shouted in my ears 'nigger' as if he were saying 'cur,' and I was startled. I had never heard the word before, and I went home and asked what it meant, and my parents looked apprehensively at each other as if to say, 'It's come.' Clumsily, without adding hurt to the smart I was already suffering, they sought to explain but they were unable to destroy my pain. I could not understand my overwhelming sense of shame, as if I had been guilty of some unknown crime. I did not know why I was suffering, what brought this vague unease, this clutching for understanding."

This "clutching for understanding" only grew more intense as the child grew older. In school she "read the history books that glorify the white race and describe the Negro as a clown and a fool or a beast capable of very hard work in excessive heat," and "discovered the background of chattel slavery behind this madness of race prejudice." But when she went home to "the good books and the wonderful music and the gentle, intelligent parents" she could see no reason for prejudice on the basis of previous condition of servitude. Neither could she understand segregated churches and segregated hospitals and cemeteries and schools. "Some day," she daydreamed, "when I am fully grown, I will understand, and I will be able to do something about it. I will write books that will prove the history texts were distorted. I will write books about colored people who have colored faces, books that will not make me ashamed when I read them."

Margaret came of middle class parents and enjoyed the advantages of a superior educa-

WALKER, MARGARET—*Continued*

tion at Gilbert Academy; but she found other experiences even more educative. "Before I was ten I knew what it was to step off the sidewalk to let a white man pass; otherwise he might knock me off. I had had a sound thrashing by white boys while Negro men looked on helplessly. I was accustomed to riding in the Jim-Crow streetcars with the Negro section marked off by iron bars that could not be moved. For a year and a half I went to school in a one-room wooden shack. One year when my father's school work took him out of town constantly, my mother lived in fear of our lives because there was no man in the house to protect us against the possibility of some attack. Once we climbed the fire escape to see a movie because there was no Negro entrance, and after that we saw no movies. Another time my mother stood for hours upstairs in a darkened theatre to hear a recital by Rachmaninoff because there were no seats for colored. My father was chased home one night at the point of a gun by a drunken policeman who resented a fountain pen in a 'nigger's pocket.' My grandmother told the story of a woman tarred and feathered in the neighborhood . . . because it was rumored that a white man was visiting her. . . And always the answer and the question in a child's mind to each of these was 'Why? Why do they do these things?'"

After graduation from Gilbert Academy in 1930 Miss Walker entered Northwestern University, where she was to receive her B. A. in 1935. "I left the South with mingled emotions," she says. "I had been told that Negroes in the North were better off than Negroes down South. . . I was, nevertheless, shy and afraid over the prospect of going to a white school; I might prove backward as a result of my Southern training. I had also perforce become somewhat anti-white myself and I feared coming into close contact with white people. Yet I anticipated a new kind of freedom once I crossed the Mason-Dixon line."

She was surprised and hurt when few of the wonderful promises came true—when she was refused service in restaurants in Chicago and Evanston, when she discovered that the majority of Negroes in the Middle West had no money with which to take advantage of higher education. But what was most amazing was her first realization of the economic setup in America: when she discovered that "there are poor white working people exploited by rich white people," and poor Negroes exploited by wealthy Negroes. "A year out of college found me working with poor whites—Jew and Gentile—and poor Negroes, too. In Chicago for the first time I began to see that Negroes, as almost entirely a working-class people, belong with organized labor. . . I began to see race prejudice as a definite tool to keep people divided and economically helpless: Negroes hating whites and whites hating blacks, with conditions of both groups pitiful, both economically and psychologically." In 1936, when she cast her first vote in Chicago in a Presidential election, "many of the ills and evils of our society, as they immediately touched Negroes and all poor people, had been somewhat alleviated" through four years of the New Deal; but in the South neither Negroes nor poor whites had any voice in their government. She began to understand that "a voteless people is a helpless people."

Understanding, she began to reach out. "I saw it was eternally to the credit of Negroes in America that we were represented in Spain on the side of the Loyalists with men, nurses, volunteer workers, our humble gift of an ambulance, our moral support. We can be proud that Ethiopia found a willing ear for help from us. . . I realized it was essential for Negroes to be identified with every heroic struggle of an oppressed people, with the brave Chinese, the Indians, the South Africans, the Negroes in the West Indies who fight for liberty."

And she wanted to teach what she had learned. In 1942, after receiving her M. A. from the State University of Iowa in 1940, she became professor of English at Livingston College, Salisbury, North Carolina; from 1942 to 1943 she instructed in English at West Virginia State College. In 1942, too, her first book of poems was published.

For My People contains three groupings of curiously diverse and sharply contrasting poems. Section One is a series of "public poems" in which the poet speaks directly for the Negro people, composed mostly of free verse or rhythmical prose poems, Biblical in style. The following passage from the title poem is characteristic:

> *For my people lending their strength to the years, to the gone years and the now years and the maybe years, washing ironing cooking scrubbing sewing mending hoeing plowing digging planting pruning patching dragging along never gaining never reaping never knowing and never understanding. . .*

The second section contains a series of what Stephen Vincent Benét in his foreword called "blues," or folk ballads, simply, crudely, and effectively written in Negro dialect, drawing on folklore or outlawry for subject matter. The final section is a series of sonnets, formal in manner and personal in content.

The book was widely reviewed in periodicals and magazines ranging from the *Atlantic Monthly* to the *Daily Worker*. Critical reactions were various, the more favorable coming from Left-wing publications and from *Time* Magazine. The *New Republic* found the verses striking and sincere, but uneven in merit; Louis Untermeyer in the *Yale Review* wrote that the book has "vigor and undeviating integrity," but that the blues verses "read like nothing so much as Langston Hughes turned soft or Paul Laurence Dunbar turned sour." According to the *Christian Science Monitor*: "The sonnets are the weakest feature of the book, the public poems are spotty but frequently deeply moving, and the folk ballads are far and away the best." *Time* found Miss Walker's lyrics "psalmlike," her ballads "stark," and her sonnets "biting." Said the reviewer: "There is perhaps more quiet medicament for negrophobes in Margaret Walker's *For My People* than in any other book of Negro verse yet published. Poetess Walker . . . avoids the callow literary posturing that is the curse of most Negro versifiers. In this, her first book, she writes with civilized simplicity and dignity about the humanity of her people. The moral guilelessness which may well rate as the most valuable gift of the Negro to American civilization is exemplified in almost every stanza of this slim twenty-four-poem book."

Quoted by more than one reviewer were the following lines on the problems of her people:

Our birth and death are easy hours, like sleep
and food and drink. The struggle staggers us
for bread, for pride, for simple dignity.
And this is more than fighting to exist;
more than revolt and war and human odds
This is a journey from the me to you.
This is a journey from the you to me.
A union of the two strange worlds must be

The 1942 Honor Roll of Race Relations (a nationwide poll conducted yearly by the Schomburg Collection of Negro Literature of the New York Public Library) contained the names of twelve Negroes and six white persons; among those named was Margaret Walker, "for winning the Yale University Younger Poets competition with her book, *For My People.*"

Miss Walker is currently at work on another book of poems and on a collection of stories for children. She is unmarried, a Protestant by religious affiliation, and has no political affiliation. She enjoys music, books, movies, and the theatre; for recreation, she likes parlor games.

"I know there can be no individual solving of this matter of prejudice," she writes, "that neither Negroes nor whites can solve it alone. It is a mass problem. Yet I believe each individual has a role to play and a weapon he can use. I believe I am less fearful now and less inarticulate because I have achieved some basic understanding of the problem. If, by using the only means of expression I have, I can help make people more concerned and less confused about our interracial fate, I will have played my role in helping reach a common ground of good will and cooperation."

References

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Scholastic 42:21 F 8 '43 por

WALLACE, THOMAS W. Jan. 24, 1900—July 17, 1943 Lieutenant Governor of New York State; former district attorney of Schenectady County; State war plans coordinator; his death left "an unprecedented vacancy" and a special election was held to fill the office.

Obituary

N Y Times p1+ Jl 18 '43 por (p3)

WANK, ROLAND (ANTHONY) (wăngk) Oct. 2, 1898- Architect

Address: b. c/o TVA, Knoxville, Tenn; h. 113 W. Norris Rd, Norris, Tenn.

ROLAND WANK

The day has long since passed when huge engineering projects were public eyesores, and when any remotely practical structure was automatically stripped by its designer of whatever artistic appeal it might have. Today art and practicality are so completely fused that in 1941 New York's Museum of Modern Art could have an exhibition composed of photographs of the Tennessee Valley Authority, one of the largest and most difficult engineering projects in the world. The man most responsible for the architecture of this mammoth undertaking is Roland Wank, an architect who believes that art has its place in everyday American life.

Born in Budapest, Hungary, October 2, 1898, Roland Anthony Wank was educated at the Royal Polytechnicum in Budapest (1917-19) and at the Technical University at Brünn, Czechoslovakia (1919-21). He also attended the College of Beaux Arts and the School of Applied Arts in Budapest. When he finished his training Wank was engaged as chief architect by several European engineering and construction organizations. In 1924 he came to America, where he was associated with the George Springsteen, Fellheimer, and Wagner firms until 1933.

It was not long before Wank was recognized as one of the outstanding talents in his field. In 1930 the American Institute of Architects awarded a gold medal to the Grand Street apartments in New York City on which he worked as chief designer. These apartments, "one of the stepping stones toward the low rent types later developed and popularized by PWA and USHA," constituted a cooperative housing project and marked the beginning of Wank's long career in public housing. Before entering Federal service, however, he was chief designer of the Union Terminal in Cincinnati and the T. H. and B. Station in Hamilton, Ontario, "Canada's first railroad building in modern style." For the past decade Wank has been connected with various Government agencies, including TVA, the Suburban Re-

WANK, ROLAND—*Continued*

settlement Administration, and the Rural Electrification Administration.

In 1933 the Tennessee Valley Authority was created by Congressional act. The responsibility for the architecture of this complex engineering and social project was assigned to Roland Wank. He immediately recognized his problem as not merely one of reworking the original plans of the engineers, but as "a new phase in architecture." His job was "to make sure that the dams look as efficient as the engineers have made them," and, in addition, to show "that a public architecture can be a great architecture."

Covering an area of some 40,000 square miles with a population of 2,000,000 people, the TVA was hailed by art critics as "unusually heartening and bracing," and one of the great feats of American architecture. To house the workers and future settlers around Norris Dam, the town of Norris, Tennessee, was built. Wank later wrote that he worked on the premise that "changing mores call for changes in architecture. Dependence upon environment calls for its control and planning for balance and dignity." He emphasized that Norris was not a "model town," because, he wrote, "we cannot make revolutionary improvements any more than we can pull rabbits out of a hat."

Wank's most important venture in community planning, outside of TVA, was the Greenhills (Ohio) Resettlement Project. Built by the Suburban Resettlement Administration, "the Greenhills center illustrates complete consolidation of facilities in a planned town." Wank has always felt that architecture should incite activity, and that planned communities should give the architect the opportunity "to create designs for joyous living implicit in the promise of democracy."

Although Roland Wank's fame rests chiefly on the buildings and projects he has designed, he is also known as the author of several magazine articles on the theoretical aspects of his work. In these articles he has stressed the need for cooperative action so that standards of housing may be raised. In 1943 he wrote, "Security can dwell henceforth only in dynamic, planned, unfettered expansion; we may also discover that in contemporary affairs the individual's lone quest for economic advantage is as sterile as it can be catastrophic to society, and our boundless power to create great and good works can be unleashed only by collectively planned action."

Wank, who became a naturalized citizen in 1930, has been married since 1922 to Piroska Szabo. They have two sons, Peter John and Andrew George. He and his family live in Norris, Tennessee, the town which he designed, and Wank likes to say that he made his bed and lies in it—and likes it too.

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WARD, CHRISTOPHER L(ONGSTRETH) Oct. 6, 1886—Feb. 20, 1943 Historian, author, and lawyer; wrote books on the history of Delaware; well known for his parodies in the *Saturday Review of Literature*; author of *The Triumph of the Nut* (1923), *Gentleman into Goose* (1924), *Twisted Tales* (1924), *Foolish Fiction* (1925); held public offices.

Obituary

N Y Times p21 F 23 '43

WARD, LEM Feb. 1, 1907—Nov. 24, 1942 A leading director of the Broadway stage, at the time of his death in charge of the hits, *The Eve of St. Mark* and *Uncle Harry*; noted for direction of *Processional* and *One Third of a Nation*; characterized as a "genius" by Maxwell Anderson '42

Obituary

N Y Times p23 N 25 '42 por

WARING, GEORGE J., MGR. Jan. 15, 1872—Feb. 23, 1943 Rector of St. Ann's Shrine in New York City; vicar general and chancellor of Roman Catholic chaplains in the United States Armed Forces from 1918 to 1938.

Obituary

N Y Times p21 F 25 '43 por

WARING, ROANE (wâr'ing) July 21, 1881- Lawyer; industrialist

Address: b. Waring, Walter & Cox, Sterick Bldg, Memphis, Tenn.

As a critic of wartime strikes and a staunch advocate of "nationalism" with less emphasis on international collaboration, Roane Waring had a stormy year in the office of national commander of the American Legion from September 1942 to September 1943. He was elected as the man who could "give the Legion and the country the kind of 'tough' leadership" needed in these critical times, and he fulfilled the prophecy by denouncing vociferously "bureaucratic squabbling," alleged violations of freedom of speech and of the press by the Roosevelt '42 Administration, and labor leaders who impede the war effort by strikes and slowdowns.

Roane Waring was born in Memphis, Tennessee, July 21, 1881. He studied law at the University of Virginia, was graduated in 1902, and is now senior member of the Memphis law firm of Waring, Walker, and Cox; he is likewise president of the Memphis Street Railway Company. In the First World War he served in France as a lieutenant colonel and assistant chief of staff G-3 of the 33rd Division, and took part in the Saint-Mihiel and Meuse-Argonne battles.

Though born and bred in the South, Waring apparently does not have the easy-going disposition usually attributed to Southerners. After his election by acclamation as commander of the Legion, he told the national convention in a fiery address that he would not fail to carry out the mandates of the convention faithfully; nor would the Legion fail the country in its demand for leadership, counsel, and guidance in the present emergency. Shortly after his election Waring, on behalf of the Legion, condemned the proposed $25,000-a-year limit on salaries as communistic in its inception, citing the fact that this provision was in the Communist Party platform in 1934. He added that this salary limitation would "stifle personal endeavor, private enterprise, free initiative, ambition—the right of man, no matter where he was born, whether immigrant or not, to come into this country and, by his own efforts, determination, skill, and brain, earn whatever he can earn." He made the same criticisms of the Government's suit to force the Associated Press to open its membership to any paper which could pay its share of the cost of gathering news, adding that the Government's move was an attack on freedom of the press and a violation of our constitutional liberties. These views, expressed at a luncheon before New York newspaper and press service executives, brought forth praise from some, but were violently attacked by others. One newspaper called his speech "so much hokum" and challenged his remarks regarding the Government's suit against the Associated Press, claiming that this suit was a stroke *for* a free press, since no one can put out a newspaper without free access to all the news. A few months later, when Waring spoke in opposition to war profiteering, the same newspaper contended that this was not consistent with his previous opposition to salary limitation.

In January 1943 Waring made the headlines again by advocating that those at home turn their attention to speeding up production and spend less time criticizing the Army's conduct of the War. He suggested that the manpower situation would be solved only "when thousands upon thousands of Government employees and bureau attachés, who only serve the purpose of harassing, delaying, and impeding American industry by unnecessary questionnaires and investigations, are released for labor and shown their places on the production line." He fought for the Austin-Wadsworth '43 bill which provided for conscripting civilians, both men and women, for farm and factory jobs. Later, when the Ruml '43 plan (to skip 1942 tax liabilities and put 1943 income taxes on a current basis) was being discussed, Waring spoke strongly in favor of it, contending that if the "back-taxing" system were continued, soldiers returning from the War would owe taxes on income received before they entered the services.

In the early spring of 1943 the energetic Legion Commander made a tour of Army installations in the United States, Panama, and the West Indies. Waring was described at that time by one newspaper as "touring the country delivering tirades against labor." Waring denied such charges, saying that his attacks were aimed only against "a small but dangerous minority of highjackers and racketeers that is seeking to crush organized labor," and adding, in special reference to the American Federation of Labor: "The majority of organized labor . . . is just as honest, just as patriotic and made up of just as fine citizens as any other group." Pro-labor groups within the Legion nevertheless continued to challenge his right to make such statements in the Legion's name.

ROANE WARING

After studying the military situation in the United States, Commander Waring went to the fighting front in North Africa at the personal request of General George C. Marshall '40, chief of staff of the United States Army. His report upon his return stressed strongly the misfortune of America's "false optimism," and urged that Americans realize the terrific strain under which their men were fighting, the handicap of being so far from their base of supplies, and the crying need for airplanes, tanks, guns, ammunition, and all other materials. In general, though, he had nothing but good to say of America's fighting forces. He felt that the Army was at least the equal of any other in the world today, and far superior in training and equipment to the one sent to France during the First World War. Waring created quite a flurry among War Department officials by claiming that the terrific number of casualties which American forces had suffered in Africa had not been correctly reported in the United States. Washington hastened to deny his charges and to explain their figures as announced to the American public.

The coal crisis brought forth Waring's most violent condemnation of the labor situation in general and John L. Lewis '42 in particular. Claiming that Lewis had defied the President, the War Labor Board, and all the rest of the Government of the United States, Waring again advocated that all who impeded the speedy production of war materials be treated as traitors. His attitude toward them was not appreciated by the mine workers in Pennsylvania, and the Legion post in Johnstown sent Lewis a resolution apologizing for its part in the election of "a man of the character and mentality of Roane Waring." The Legion Commander branded the perpetrators of the "apology" as un-American and immediately ordered an investigation, threatening to resign if the post were not expelled from the Legion in the event that it

WARING, ROANE—*Continued*

should refuse to repudiate its apology to Lewis. The investigating committee found that the resolution had not been submitted to the full membership of the post for adoption or rejection, though copies had been sent to the press and to the labor leader; so the Johnstown post repudiated its apology, and peace was outwardly restored to the Legion's ranks. Commander Waring, however, continued to castigate John L. Lewis whenever the opportunity arose, on one occasion complaining bitterly that, while Americans execute "a few German submarine men who came to this country following the order of their government to sabotage America," they then turn "and let John L. Lewis sabotage ten thousand times as much war production as those men could possibly have done, and we let him walk the streets of America a free man."

Whenever there was talk of post-War planning, Commander Waring urged that Americans give their entire attention to the winning of the War, feeling after his trip to North Africa that any Allied invasion of Europe would be bitterly contested every inch of the way and that the end of the War was still a long way off. He had little patience with talk of "international collaboration" and felt that, though America should be ready to assume her share of responsibility in world affairs, her citizens should not place the destiny of their country "in the hands of any international organization of any kind under any circumstances"; that any part Americans play in the rehabilitation of smaller and less fortunate countries after the War should be "executed through the laws of an American Congress."

Shortly before the national convention of the Legion in 1943, a group of union labor Legionnaires made charges, according to *PM*, that "certain powerful business interests are preparing to offer the 1943 National Convention $20,000,000 to underwrite an extensive and intensive Americanization program in accordance with their ideas." Most prominent of those "business interests" was said to be the National Association of Manufacturers. At the Convention, Waring had appointed a committee to study means of increasing the Legion's Americanization fund, but he denied that there was any connection between the Legion and the N. A. M. "Never at any place in the discussion," he said, "was any charge made by any responsible Legionnaires that the program had been approved by industrial leaders to subsidize the Legion." Warren H. Atherton '43 was elected Waring's successor and the body voted a resolution commending their former chief "for his great leadership in this extremely crucial year of our nation's history."

Roane Waring is "a big man, with a long, heavy, shrewd face, considerably lined." He comes from a long line of fighting ancestors who have played their parts in all the wars of the United States, and he is very proud of his son, Lieutenant Roane Waring, Jr., who is carrying on the family tradition with General MacArthur's '41 forces in the Pacific.

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WARREN, HARRY Dec. 24, 1893- Song writer

Address: b. c/o American Society of Composers, Authors, and Publishers, 30 Rockefeller Plaza, New York City

The musical half of Hollywood's "most prolific song-writing team" (Al Dubin writes the lyrics) is Harry Warren, who never had a music lesson, but who is the composer of a large number of popular hit songs from *So This Is Venice* to *September in the Rain.* It has been said of Warren and Dubin—with only slight exaggeration—that if all of their songs were laid end to end they would stretch across the United States. Certainly they have had a liberal hand in most of the successful motion-picture musical productions during the past decade. And they have not sacrificed quality for quantity: in 1935 they won the Academy Award for *Lullaby of Broadway*, and Warren's *Nagasaki*, a standard "blues" orchestra number for years, has been called "a jazz classic."

Like Eddie Cantor '41 and other self-taught song writers with no other equipment than natural talent and an instinctive feeling for universal, popular taste in musical entertainment, Harry Warren rose from an obscure, poverty-beset background. He was born in a crowded flat in a teeming section of Brooklyn, New York on Christmas Eve, 1893. The time may have been auspiciously romantic, but "he was no Christmas present to his mother, who already had ten other children to look after." His father was a poor Italian bootmaker who earned only enough for the bare necessities of his large family. Even though his youngest son at a very early age showed a decided desire for music, any such luxury as a piano was out of the question. Teachers, too, cost money; and so there was no music for the boy except the organ and choir of the Catholic Church around the corner. His father finally got him a place in the choir, and that satisfied him for a while.

But young Harry yearned to play a musical instrument. First he taught himself as well as he could to play his father's old dilapidated accordion that had been brought many years before from Italy. Then he discovered a friendly barbershop proprietor who sold instruments on the side, and who allowed the boy to try out the various instruments. Harry learned to play a dozen or so of these, but the drums appealed to him most. He finally became so proficient with the traps and snares that he found employment playing with bands at local weddings and dances.

He had gone to the public schools in Brooklyn, and for a while went to the Commercial High School there, but he had no liking for formal education and no desire for a business career. At the age of fifteen he left school and joined a carnival show. With the money he earned that season he bought a secondhand piano for $70 and began to teach himself to play it. He couldn't read music, and he played by ear, gradually learning to pick out every melody he knew. In time he was able to include the piano in his repertoire of instruments. His community and carnival jobs increased, but he wanted something better.

He wanted a theatre job, but more able musicians than young Warren were out of work. He finally became a stagehand at Loew's Liberty Theatre in Brownsville, at $9 a week. The stagehands at that time had no union, but in a few years they began to organize, and Warren was asked to go on strike. He didn't like the prospect of picketing, so he left and found an opening as an extra player at the old Vitagraph Studio in New York, playing the piano for scenes which required "inspiration" for the actors. Real ability and willingness to work hard netted him an assistant director's job at the studio—in which he did everything from playing the piano to carrying props. Vitagraph at that time boasted such stars as Adolphe Menjou, Maurice Costello, Earl Williams, and Corrine Griffith, and Warren saw the making of such old silent screen classics as *Over the Top* and *For France,* the latter directed by Wesley Ruggles.

He himself might have become a director except for the First World War. Warren enlisted in the Navy, and when in 1918 he returned from active service, he couldn't get his old studio job back. Accordingly in order to live he played in beer gardens, motion-picture theatres, and dance halls. He tried also to write songs, and got nowhere; but while making the rounds of the music publishing houses he found a job with the firm of Max Stark and Ruby Cowan as a song plugger. That was in 1922, and marked his start in the direction he wanted to go.

In 1923 Warren had his first collection of songs published. "Among them were *Back Home in Pasadena,* where he had never been; *So This Is Venice,* about which he had only heard tell; *I Love My Baby*, though he didn't have one; and *Way Down South in Heaven,* despite the fact that he had never been further South than the Macy basement line." In England, as in America, the Pasadena song became a big hit; Paul Whiteman introduced the one about Venice in a concert featuring the *Rhapsody in Blue*; and *Way Down South* became one of the first popular tunes done in concert arrangement. As a song writer Warren had arrived.

The much-played orchestra number, *Nagasaki*, was soon followed by such popular songs as *Old Man Sunshine* and *By the River Ste. Marie.* Then came three smash hits in a row: *Cheerful Little Earful, Would You Like to Take a Walk?*, and *I Met a Million Dollar Baby in a Five and Ten Cent Store.* The first two were introduced by Hannah Williams in Billy Rose's '40 first show, *Sweet and Low;* the third was in Rose's *Crazy Quilt.* Ed Wynn's *Laugh Parade* featured two of Warren's songs.

At the invitation of Warner Brothers, Harry Warren went to Hollywood around 1930 in company with two other song writers, Joe Young and Sammy Lewis. The picture for which they wrote the music was not very successful, but the songs were. Returning to New York the following year, Warren teamed up with Al Dubin, a 265-pound partner. Together they wrote the hit, *Too Many Tears*, which was featured in the film *Blessed Event.* By 1932 Hollywood was ready to launch a big musical production era, and Warren and Dubin arrived to work for Warner Brothers. The first production on which they worked was the film *42nd Street,* in which Dick Powell and Ruby Keeler made their screen debuts singing and dancing to *Shuffle Off to Buffalo, Young and Healthy,* and *You're Getting to Be a Habit with Me.* The song-writing team did the music for *Gold Diggers of 1933*, the Eddie Cantor film *Roman Scandals*, and *Moulin Rouge.* They then did the songs for a series of Warner's musical productions, including Al Jolson's '40 *Wonder Bar*, which featured *Goin' to Heaven on a Mule.* From *Gold Diggers of 1935* came the hits, *Go Into Your Dance* and *Sweet Music,* besides the Academy Award winner, *Lullaby of Broadway.*

HARRY WARREN

In 1936 the Warren-Dubin team collaborated on music and lyrics for *Colleen, Hearts Divided, Sing Me a Love Song, Cain and Mabel, Sons O' Guns*; in 1937 they worked on *Melody for Two* and *Mr. Dodd Takes the Air.* During the next two years they collaborated, for various studios, on songs for *Jezebel, Golddiggers in Paris, Hard to Get, Honolulu, Naughty but Nice*, etc. After 1940 they did the music for various popular films—*Young People, Down Argentine Way, Tin Pan Alley*, and *That Night in Rio.* Well remembered among Warren's popular songs are *Where Do You Work-a-John?*, *Rose of the Rio Grande,* and *September in the Rain,* the latter said to be "one of the most sensational songs that has come along in years."

Harry Warren modestly attributes his outstanding success as a song writer to "luck." He is "a reticent, almost shy person who is respected and admired by his fellow music writers." He is married to the former Josephine Wensler, and has two children. For

WARREN, HARRY—*Continued*

the past fifteen years he has been a prominent member of the American Society of Composers, Authors and Publishers (ASCAP), of whose board he was a director for five years.

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WARREN, WHITNEY 1865(?)—Jan. 24, 1943 Architect who designed the Grand Central Terminal in New York City and the reconstruction of the Louvain Library in Belgium, the latter destroyed for the second time by the Germans in 1940.

Obituary

N Y Times p13 Ja 25 '43 por

WASH, CARLYLE H(ILTON) Oct. 15, 1889—Jan. 26, 1943 Commanding general of the 2nd Air Support Command with headquarters at Colorado Springs, Colorado, when killed in an airplane accident; former commander of the 3rd Air Force in Tampa, Florida.

Obituary

N Y Times p14 Ja 27 '43 por

WASON, BETTY (wô'sən) Mar. 6, 1912- Foreign correspondent; author

Address: h. Peck Estate, West Haverstraw, N. Y.

As Lewis Gannett '41 says, "Betty Wason . . . is not the kind of glamour correspondent who goes up the Burma Road with Chanel No. 5, or the high-powered super-woman who never lunches with any one less than a duchess or a secretary of the interior." An anomaly among war correspondents, after appraising herself with an unbiased eye she determined that Greece was of interest to more people in America than Betty Wason and then proceeded to startle the reviewers by writing a book about the more popular subject. Further awe and admiration were provoked when it was discovered that this remarkably restrained young lady had apparently decided that what Betty had for breakfast across the face of Europe was of special moment to Betty alone, and even a week of dining at the Adlon in Berlin (the literary Waterloo of many an able reporter) leaves the reader of *Miracle in Hellas* (1943) unharrowed by Betty's gastronomic reactions thereto. Most eccentric of all, Miss Wason realized that the earth-shaking and tragic catastrophes which she witnessed (such as the occupation of Greece) did not occur for the sole and benevolent purpose of providing "scoops" for CBS and its duly accredited representatives. She even committed heresy by doubting the significance of her contribution: "In a lost world nothing seemed more futile than making radio broadcasts which might never be heard. . ."

Prophetically enough, Elizabeth Wason first saw the light of day on March 6, 1912 in Delphi, Indiana, a community which is conscious of its classical heritage and which calls its basketball team "The Oracles." No hint of her foreordained future disturbed the daughter of James Paddock and Susan Una (Edson) Wason as she grew up in Delphi and attended the local high school. After a year spent at Oberlin College young Betty transferred to Purdue University to take her B. S. in home economics in 1933. From 1933 to 1935, she devoted herself wholeheartedly to seeking a career, developing versatility and varied skills at some twenty-five assorted jobs including those of department store clerk, advertising copywriter, secretary, and publicity writer. Her training was not wasted, however, for she also worked as a food columnist, as a waitress, and as home economist for the Kentucky Utilities Company, in which capacity she became an itinerant cooking teacher in various Kentucky towns. She later directed the woman's hour for station WLAP in Lexington, Kentucky before coming to New York in 1935 to be assistant food editor on the staff of *McCall's* Magazine.

In 1936 she joined the publicity staff of Raymond C. Mayer, but by June 1938 boredom had caught up with her again and so at twenty-six she forsook security to set out for Europe as a free-lance correspondent for Transradio Press Service, backed by a one-way ticket, $300 in cash, and a complete ignorance of Europe, straight news reporting in general, and the technique of foreign journalism in particular. She nevertheless found it quite possible to learn by the trial and error method, sometimes missing a story because she didn't realize one existed and sometimes because she didn't know how to get it, but on the whole managing to get along. Her first real opportunity came when she found herself in Prague "before, during, and after the Munich crisis," thus gaining valuable experience in reporting international news. Adventure was just beginning for Betty Wason, for in November 1938 she covered such dramatic and stirring events as the formation of the new Czechoslovakian Government, the riots in Ruthenia, and the conference of foreign Ministers at the Belvedere Palace in Vienna, and she was "almost the only woman" to accompany the Hungarian troops when they marched into Czechoslovakia to "bite off a portion of it." (One of the captain's wives insisted on tagging along when she discovered that Betty was going.) In the next few months she demonstrated her uncanny luck or foresight by managing to be in Romania at the time of the assassination of Corneliu Codreanu, the Iron Guard leader, and by turning up in Rome during Neville Chamberlain's visit to Mussolini '42. In February 1939 she was in Paris reporting the fall of Madrid.

When she returned to the United States in 1939 Betty Wason joined the research staff of *PM* (which was then in organization) and planned that paper's food page. But writing copy was drudgery indeed after the thrills of life abroad, and in January 1940 she went to Europe again to work for Transradio. More worldly wise than before, she made arrangements to keep in touch with Paul W. White '40, public affairs chief of the Columbia Broadcasting System, in case a staff addition in Europe was needed. The position did not materialize for some months, but Betty managed to fill her time with jaunts to Italy, Berlin (during Sumner Welles' '40 visit to Hitler '42), and finally Finland, as the armistice was signed with Russia which ended the first phase of that war.

The invasion of Norway found her ensconced in Stockholm giving a vivid recital of the escape of the Norwegian royal family. "A Swede who had fled from the Swedish Legation in Oslo, along with the rest, was standing by his car outside the house where court and government were staying when he saw a German plane coming. He gave the one and only air alarm with his automobile horn. Down the road ran King Haakon '40, Crown Prince Olaf, the British and Polish Ministers, and all the other government officials. They had to stand waist-deep in snow beneath fir trees while bombs crashed. . . An hour later the second alarm came. This time the plane used machine-gun fire, and the court and visiting Ministers fell flat on their faces with bed sheets, which they had yanked off the beds hurriedly in their departure, spread over them for camouflage. . ." This broadcast so impressed CBS officials that they snapped her up immediately for full-time remunerative work as a radio reporter.

Not content with the conflicting rumors which drifted into Stockholm concerning the battles in the nearby countryside, Miss Wason made a daring sortie into war-torn Norway alone, managing to elude Swedish frontier guards and making her way by truck with a group of farmers, sleeping at night in a weather-beaten house high in the mountains where the temperature in her room was below zero. She managed to gather the news she was seeking (chiefly pieced together from the stories of wounded British soldiers she found hospitalized in a converted dance hall) only to find the difficulties of the return trip greatly intensified. "Deep snow drifts made the winding, mountainous roads almost impassable. Huge ruts gripped the truck's wheels in an unyielding vise. On her second overnight stop at the isolated inn she found her hosts unable to provide food. Happily she had stowed in her knapsack a can of baked beans. When the truck came upon an ambulance corps the next morning, stuck in the same place for two days and nights, she decided to cover by foot, through the snowy wilderness, the remaining ten miles to the Swedish border. Completely exhausted, she finally reached a Swedish frontier town where transportation to Stockholm was obtained." Her triumph in obtaining first-hand news in spite of the hardships involved was short-lived, however, for she soon discovered that unfavorable atmospheric conditions had prevented her hard-won broadcast from being heard!

According to Carmen M. Simpson of the *Christian Science Monitor*, Betty's thrills were hardly of her own seeking from that time on. "When the invasion of Norway was pushed off the newspapers' front pages by the Nazi onslaught of the Lowland countries, Miss Wason headed for the Balkans, rumored to be next in line for their attention. Going by way of Russia, she had several skirmishes with the Soviet police in Leningrad. Even in Turkey, where she subsequently arrived, after covering Balkan events, she was subjected to investigation. The British authorities were convinced that she was a Nazi spy; the Russians, thinking she was a British agent, offered her $300 a month and expenses to join their side. Meanwhile the Nazis set a man to trail her, and the Turks wanted her to investigate an Englishman they suspected. It was with relief that she left Turkey for Greece prior to that country's struggle to maintain its freedom."

Blackstone
BETTY WASON

Betty Wason's stay in Greece from August 1940 to July 1941 filled her with intense admiration for the spirit of the Greek patriots not only in the course of their successful war with the numerically superior and better-equipped Italian Army, but even more at the time of their defeat by the overwhelming force of the Nazi war machine, and during the first two bitter months of German occupation. She was inspired by this admiration to write *Miracle in Hellas; The Greeks Fight On* (1943). Criticized as pedestrian in style and embellished with fictional flourishes, the book is nevertheless written with "a flame in her eye and a fury in her heart," and brings home fully to the reader the miracle of the indomitable courage and fierce resistance of the Greeks in the face of every conceivable calamity. During the conflict with the Italians, Betty Wason visited the front lines, spending nights in hallways, sitting up in crowded trains or trucks, or occasionally bedding down in the crude front-line accomodations gallantly vacated by some Greek officer, and she once found herself in the midst of a battle with cannons booming in her ears and the ground quivering under her, "wishing violently at that moment that [she] had never entered the profession of journalism." When other foreign correspondents fled Athens fearful of the imminent Nazi invasion and the traitorous Greek Government, Betty Wason stayed on, spending the last day before the conquerors inundated the city putting through broadcasts to America.

(Continued next page)

WASON, BETTY—*Continued*

Her subsequent polite detention in Athens by the Nazis permittted her to see and record the pitiful tragedy of total warfare—the looting of the conquerors, the almost complete disappearance of edible food and all other necessities of life, the shame of the swastika flying over the Acropolis, the "spectacle of men who were once heroes piled three or four together in a single hospital bed, their wounds of battle undressed," the thin wail of the dying as they dropped of starvation on the streets of Athens. "Men appeared at my kitchen door bringing fish concealed in suitcases, or they pulled eggs furtively from a ragged pocket, or produced a piece of cheese wrapped inside a grimy handkerchief. These we purchased, whatever the price asked, guiltily dining on foods we knew the poor of the city no longer could obtain even with ration cards." She turned her schooling to account by teaching her own maid and the maids of her neighbors how best to prepare the meager food and nearly wept at the sight of a loaf of bread in an American movie. Through it all she could not lose sight of the nobility and pride and courage of the Greeks—who shared their dwindling rations with British soldiers whom they sheltered at great risk in their cellars, who refused to eat the tempting gifts of their shamefaced German boarders, who never lost hope and faith that Britain and America would one day come to their assistance. "Sometimes I think there is more heroism in taking staunchly the grim hardships of daily living than in standing without flinching before noisy and spectacular danger. . . It is not easy to recall splendor on an empty stomach, or in a ragged coat with wind whipping through the tatters. The greatest test of courage may be met on a desolate street corner, before a wintry wind."

Permission for American correspondents to leave was finally granted on June 20, 1941 (almost immediately after the Nazi Trans-ocean correspondents had been ordered to leave the United States), and a plane was provided to take Miss Wason as well as George Anthony Weller of the Chicago *Daily News* and Wes Gallagher of the Associated Press to Lisbon. The plane was requisitioned for service at the newly-opened Russian Front when it reached Belgrade, and the three correspondents were shuttled off in an Army plane to Vienna, where they were held incommunicado for thirty hours. Finally train transportation was provided to Berlin, and there the two men were released, but Betty Wason was held for an additional week because "the police wanted to know more about me. . . It was my third visit to Germany since the era of Nazi conquest began, and each time the food had been better as occupied countries fared worse." At last, chiefly through the intervention of the Berlin CBS correspondent, Harry W. Flannery '43, Miss Wason's passport was released and she was permitted to travel through Switzerland, France, Spain, and Portugal—and so home.

Described as a pert and diminutive brunette, five feet tall and weighing 105 pounds, Miss Wason is "a trifle on the plump side, with healthy coloring and a cheerful smile." Cooking and eating are still two of her favorite hobbies, and she has compiled a collection of succulent and economical recipes with a foreign flavor which was published in the fall of 1943 under the title *Cooking without Cans.* In addition to cooking, she is interested in music (the violin and piano) and fond of oil painting and sketching. Miss Wason has turned down all offers of lecture tours in order to devote all her time to writing. She has given many radio broadcasts. In late 1943 she was at work on a novel, which she hoped to have ready for publication in the spring of 1944. She spent part of the summer of 1943 at the Breadloaf Writers' Conference at Middlebury, Vermont to which she was granted one of the three annual fellowships.

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Wason, B. Miracle in Hellas 1943

WEBB, BEATRICE Jan. 22, 1858—Apr. 30, 1943 One of Britain's leading women Socialists; with husband, Sidney Webb (the 1st Baron Passfield), an early leader of the intellectual Fabian Society; collaborated with him in many books, including *History of Trade Unionism* (1894), *Industrial Democracy* (1897), *Soviet Communism: a New Civilization?* (1935) (in two volumes), and *The Truth about Soviet Russia* (1942); autobiography, *My Apprenticeship,* appeared in 1926.

Obituary

N Y Times p15 My 1 '43 por

WEBB, CLIFTON 1894- Actor; dancer
Address: b. c/o Booth Theatre, 222 W. 45th St, New York City; h. Greenwich, Conn; Park Lane, 299 Park Ave, New York City

Although the suave, sophisticated, cosmopolitan actor Clifton Webb is not provincial in appearance, outlook, or actions, he was born in a Middle Western city, Indianapolis, Indiana. When he was three years old, his family moved to New York City, and at the age of seven he was started on his career by a peculiar shift of circumstances and personages. It all came about when the little girl from the apartment beneath his own asked him to go to dancing school with her. Clifton, whose mother was in Washington on a visit, asked his grandmother if he might, and when she replied in the affirmative he eagerly accompanied his neighbor. Malcolm Douglas, then connected with the Children's Theatre in the city, was looking for a hero for one of his plays and chose that particular day to visit the dancing school in quest of talent. After having watched Clifton, Douglas asked the boy if he would like to act. The visit to the dancing school culminated in Clifton's grandmother's wiring her daughter to come home to discuss her son's pending theatrical career.

Mabel, as Clifton's mother is known to everyone, had been quite eager to be an actress, but had been thwarted by an unsympathetic family; she made no objections, therefore, to her son's pursuing the career to which she had aspired. Clifton's father, however, is reported to have said: "If you stick to this crazy business, young man, you'll be shining shoes when you're twenty-one, and on the road to the poorhouse a few years later." The boy made his stage debut in 1900 at the Carnegie Hall Theatre, as "Cholly" in *The Brownies*. His next appearance was in the title role of a dramatization of *Oliver Twist*. The actor who played Fagin objected to little Clifton for some reason or other and, with a maliciousness curiously reminiscent of his prototype, used to pinch him after every performance until he was black and blue. *The Master of Charlton Hall* followed. It was in that play that the boy was first "victimized" by upstaging. Clifton played the role of a little Southern boy whose father had gone off to fight the Yankees. The big scene in the drama came when Papa returned to have a heart-rending "duologue" with his son.

"During the first few performances the scene was played nose to nose, but as the run progressed the actor playing Papa began to stand farther and farther upstage, forcing Clifton to turn his back to the audience so that he would be facing him. Clifton did not know that this was one of the oldest theatrical tricks; what he did realize was that Papa was not standing where the director had told him to stand. At the next performance, when Papa began to wend his way upstage, Clifton turned to him and said fiercely, 'Will you come down here, please!' The startled actor returned downstage and was subdued for the balance of the run."

After a few more children's plays, Clifton retired to resume his education. He was graduated from grammar school at the age of thirteen and was sent to study painting with Robert Henri and singing with Victor Maurel. Deciding he wanted to be in opera, he learned some fifteen operatic roles in French and Italian. The Boston Opera Company gave him a contract and he made his debut as Laertes in *Mignon* before he was seventeen. Among the operas in which he subsequently appeared were *La Bohême*, *Madame Butterfly*, and *Hänsel und Gretel*.

Young Webb entered the light opera field with his appearance in *The Purple Road* (1913), a musical comedy. At this time the dance craze was sweeping the country. Webb teamed up with Bonnie Glass and later with Mae Murray, who danced her way into films. By the time he was in his early twenties he was the most popular ballroom dancer in New York City, with the possible exception of the Vernon Castles. In 1917 he appeared in the musical comedy *Love O'Mike*, with Peggy Wood '42, George Hassell, and Lawrence Grossmith. During its run the United States declared war on Germany, and Peggy Wood came out in the middle of a performance to inform the audience. The young man next appeared in *Listen, Lester* (1918) and in *As You Were* (1920), with Irene Bordoni and Sam Bernard.

CLIFTON WEBB

By 1921 Webb was well established as a dancer, and Charles B. Cochran, the noted English producer, asked him to come to London. Webb spent two seasons there and a season in Paris, achieving great success; he then returned to this country in a John Murray Anderson musical comedy, *Jack and Jill* (1923). He wanted to play straight roles, however, and when the trade paper *Variety*, meaning no disrespect, called him a "hoofer," Webb resolved to put his dancing shoes away forever. Pursuant to his resolution he played opposite Mary Boland in a straight comedy, *Meet the Wife* (1923) and received excellent reviews, even though he did no dancing. The actor still treasures the notice of George S. Kaufman '41, who wrote: "Mr. Webb will never have to put on his dancing shoes again."

Webb did, however, don his dancing shoes again for the fabulously successful *Sunny* (1925), which starred Marilyn Miller and had a phenomenal run of ninety-two weeks. He kept them out for *She's My Baby* (1928), with Beatrice Lillie, and for *Treasure Girl* (1928), although he played one or two straight roles in between. In the first *Little Show* (1929) he practically brought down the house with a snake-hips number he danced with the then unknown Libby Holman to *Moanin' Low*. *Three's a Crowd* (1930) followed, with Tamara Geva as his dancing partner. The two danced so well together that they were signed for *Flying Colors* (1932), his next vehicle. One of his most difficult as well as one of his best executed roles was in *As Thousands Cheer* (1933), in which he won wide acclaim for his adept impersonations of various celebrities. Said John Mason Brown '42 of his work in this show: "Mr. Webb continues to grow in versatility from one season to another. In addition to his dancing and his sure instinct for comedy, he has now become a master of make-up; his Mahatma Gandhi '42, his Douglas Fairbanks, Jr., '41, his elder Rockefeller, and his waiter who has modeled himself on Noel Coward '41 are astonishing achievements in grease paint and mimicry." The role also was a feat in temporal acrobatics, with Webb occasionally having only six or eight minutes in which to change his entire make-up as well as costume.

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WEBB, CLIFTON—*Continued*

An interlude in Hollywood followed, socially a very satisfactory one, but professionally a failure. For eighteen months he swam at Malibu, attended all the soirees, met all the "right" people, and drew $3,000 a week; but not once in those eighteen months did a camera even turn in his direction. Webb remarks of his experiences there: "The only thing I can really chide the movie industry for is its negligent attitude toward the artist's chief assets, time and talent." He was supposed to have appeared in a film entitled *Elegance,* the story of which was based on the life of the famous dancer Maurice, but it was too hard to find a dancing partner who was good enough to perform with Webb. The part had originally been destined for Joan Crawford, but, because it "was completely the man's picture," Miss Crawford declined to star in it. Webb would not mind going back some day to Hollywood to take his ease in what he discovered was "a land of endowed vacations."

When the Sardi restaurant crowd began to murmur, "Clifton Webb, you remember him, don't you?" the actor asked to terminate his five-year contract and he returned to New York to appear in the Theatre Guild's production *And Stars Remain* (1936), with Helen Gahagan. Although the show was a failure, Webb, according to one critic, "showed wonderfully . . . how an actor-dancer with a full technical equipment for comedy can build a believable character out of a handful of vacuous lines." Webb took "full advantage of the ironic and humorous opportunities offered to him alone by the script." He did not dance; indeed, the play called for him to spend most of his time reclining upon a couch.

Webb also played in a revival of Oscar Wilde's *The Importance of Being Earnest* (1939), and during the summer of 1939 he played in a stock revival of *Burlesque.* For a year and one-half he then toured the country as Sheridan Whiteside, the protagonist of *The Man Who Came to Dinner.* Reviews of his performances were mixed. Cecil Smith in the Chicago *Tribune* wrote: "The whole play is Mr. Webb's and he takes remarkable possession." Some critics, however, could not reconcile Webb's slender figure with the corpulent figure of the late Alexander Woollcott '41, after whom the character was reputedly patterned. Webb remarks of his touring in the role which required him practically to live in a wheel chair; "I'm glad I made the role, but I'm also glad it's over. I was in that wheel chair for a year and a half, and not the least of the compensations of playing in *Blithe Spirit* is that I'm able to walk around a stage again."

In *Blithe Spirit* (1942), Noel Coward's '41 comedy about an English novelist whose first wife comes back to haunt and to make life uncomfortable for his second, Webb played one of the straightest roles he ever had. He seemed to have doffed his dancing shoes for good. As the haunted author, Clifton Webb, Wolcott Gibbs wrote in the *New Yorker,* "has just the correct wispy elegance and achieves, I should say, one of the best performances of his career." Another critic remarked that Webb could turn a line with as much neat dexterity as Coward could write it.

Speaking of the differences between musical comedy and dramatic comedy roles, Webb comments that "in revue sketches the comedian must be funny right from the start. He has no chance to tell the audience what sort of person he is playing. Sketches are so short he must establish himself immediately and be funny from the moment the curtains part. In a play, however, he has a chance to establish his character . . . to let those out front know what to expect from him . . . by the time he reaches the third act, if he has done a good job, everything he says is funny. He doesn't have to come out fresh every appearance and warm the audience up."

"The beau ideal of London and New York," Webb is an impeccable dresser and has always bought his clothes in England, for he feels that in England men really know how to dress. Webb is five feet eleven and one-half inches tall, but looks taller, which he says is something of an accomplishment, for anyone can be six feet tall, but it is a distinction to be less and appear more. Spare and dapper, Webb has assiduously avoided developing a "middle-age bread basket." Food, moreover, holds no charms for him, and he hopes that some day people will be able to eat by capsule.

Webb numbers among his friends Elsa Maxwell '43, Libby and Ralph Holmes, Katharine Cornell '41, Guthrie McClintic '43, Lynn Fontanne '41, Alfred Lunt '41, Grace Moore, Lily Pons, Louis Bromfield, Moss Hart '40, Geraldine Farrar, the Dwight Deere Wimans, Niki di Guinzburg, and Captain Edward Molyneux '42. From time to time Webb has been reported about to marry various fashionable ladies, but to date he is still a bachelor. His mother Mabel is his inseparable companion, and the two live at their Greenwich, Connecticut estate and at the Park Lane in New York City. A woolly black French poodle, Ernest, and Goo-Goo, a parrot who insults everyone, the Webbs included, complete their ménage.

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Who's Who in the Theatre 1939

WEDGWOOD, JOSIAH C(LEMENT), 1ST BARON WEDGWOOD OF BARLASTON Mar. 16, 1872—July 26, 1943 "Father of the British Labor Party"; member of Parliament since 1906; descendant of the famous potter Josiah Wedgwood; an advocate of Jewish independence in Palestine and of union between Great Britain and the United States; see sketch 1942 Yearbook.

Obituary

N Y Times p17 Jl 27 '43

WEDGWOOD OF BARLASTON, JOSIAH CLEMENT WEDGWOOD, 1ST BARON *See* Wedgwood, J. C., 1st Baron Wedgwood of Barlaston

WEITZENKORN, LOUIS (wit'sen-korn) May 28, 1893—Feb. 7, 1943 Author of *Five Star Final* (1931) and other plays; former newspaperman.

Obituary

N Y Times p21 F 8 '43

WELLS, H(ARRY) GIDEON July 21 1875—Apr. 26, 1943 Authority on cancer and tuberculosis; professor emeritus of pathology at the University of Chicago; wrote considerably on biological chemistry; developed and advanced many theories concerned with the arrest and treatment of cancer.

Obituary

N Y Times p24 Ap 27 '43

WERNER, MAX Aug. 11, 1901- Military analyst; author

Address: b. c/o Sanford J. Greenburger, 11 W 42nd St, New York City

In October 1941 the German Army, continuing its then successful march into Russia, captured and occupied the city of Kharkov, capital of the Ukraine. At the same time Max Werner (whose real name is Aleksandr Mikhailovich Shifrin), journalist and military analyst, who was himself born in Kharkov, was vigorously and persuasively proclaiming to the world that the German military machine could and would be broken, that Russia possessed both the will and means to oppose Germany, and that a concerted and cooperative movement of anti-Hitler '42 forces could accomplish the task of destroying Nazi Germany and its satellite armies. These opinions, as is true of all of Werner's statements and predictions, have been the result of painstaking and scholarly research followed by careful reasoning and analysis.

Max Werner was born August 11, 1901, one of two sons of Mikhail and Eva (Kazmann) Shifrin, and in accordance with Russian custom was given his father's first name as his middle name. He attended the University of Kharkov, was graduated with a doctorate in social science, and at the age of twenty-one became an instructor of economics at the University. At that time his chief interest lay in the study of the inter-relationship of industry and agriculture in world economy.

In 1923 he left Russia and, after a brief stay in Italy, went to Heidelberg for further study and research in the field of industrial monopolies. Although he wrote chiefly on the business cycle in Europe and on the European labor market, at the same time foreign politics and sociology claimed a considerable share of his enthusiasm and attention. By 1927, convinced that the world was being catapulted toward another globe-encircling conflict, he began his studies of military affairs. Meanwhile he became a regular contributor to many Continental publications: at one time he was political editor of *Volksstimmen*, a Mannheim newspaper; *Die Gesellschaft*, a Berlin political and sociological monthly; and *Der Kampf*, a Viennese monthly.

When Hitler came to power in Germany, Werner's anti-Nazi opinions made him *persona non grata* with the new regime, and he fled to France, where he remained from 1933 to 1940. Here he concentrated on military science and history and spent several hours each day at the world's foremost library of military science—the Bibliothèque et Musée de la Guerre de Vincennes. In the medieval atmosphere of this moat-surrounded castle he delved not only into the military history of the nations which, he predicted, would be allied in opposite camps, but also into all factors affecting their national psychology, background, and reactions to war.

[illegible]

MAX WERNER

In 1937 his first book was published in Paris and was subsequently translated into German as *Kommender Krieg und Europa*. This was followed in 1938 by *Der Aufmarsch zum zweiten Weltkrieg*, whose appropriate title (Towards the Second World War) was changed by his English and American publishers to *The Military Strength of the Powers* (1939). This book concerned itself primarily with the revolutionary changes that had taken place in military techniques between 1918 and 1939 and with the importance of both German and Russian rearmament. According to Werner, Germany and the Soviet Union were by far the strongest and best-prepared military powers in Europe. France and Great Britain had a fairly strong economic potential, but were as yet poorly prepared for war; Italy and Japan, on the other hand, had a weak economic potential but a highly developed war potential. As for the character of future warfare, it would be determined "by elements of speed and surprise, mobility and maneuver."

This book was in general very well received and was the April 1939 choice of the Left Book Club in England. Excerpts were read before the House of Commons and, Werner believes, were influential in finally swaying Great Britain from her course of appeasement to one of vigorous opposition to Germany. But more than one critic remained skeptical of Werner's conclusions. The *Saturday Review of Literature*, for example, announced

WERNER, MAX—*Continued*

that his enthusiasm for the Red Army rendered the volume "absolutely worthless as a yardstick." Hanson W. Baldwin '42 of the New York *Times* found his conclusions "invalidated, or at least strongly qualified," by this same enthusiasm.

The Military Strength of the Powers was followed early in 1941 by *Battle for the World,* which, in spite of the existing German-Soviet pact, predicted the inevitable conflict of the two great Continental powers. A military coalition between the British Empire, the United States, and Soviet Russia would have to come about if the Nazis were not to win the War, Werner concluded. Russia would still like to join the Anglo-Saxon powers in finishing Hitler off, he said, if given assurance that she would not be left holding the bag. According to *Time* Magazine, this volume was "notable for [Werner's] total grasp of World War II and the social, political, military, and diplomatic forces involved in it."

By 1942 Max Werner's reputation as a military analyst was well established, and the critics almost unanimously heralded his next publication, *The Great Offensive*—a summary of the Second World War from June 1941 to the middle of 1942—as an important contribution in its field. Adverse criticisms were directed principally at what was considered the author's tendency to underrate the place of air and sea power in modern military strategy, and at Werner's insistence that the most favorable time for an Allied invasion of Europe was in 1942.

In the spring of 1943 Max Werner completed *Attack Can Win in '43,* whose thesis can best be stated in the book's own words: "This is the military dilemma facing the Allies: a Seven-Years' War or victory in 1943." Werner's solution to the dilemma was again coordinated action by the United States, Great Britain, and Russia, and an Allied invasion of Europe. In this slim volume Werner presented the doctrine of military time, the technique of weighing figures on military forces to ascertain the relative strength of armies, and other new concepts, and attacked several currently cherished beliefs, such as the theory that air supremacy without land action could lead to victory. Said the author: "If the doctrine of air power had been followed, North Africa would still be in Vichy-German hands, and the *Wehrmacht* would be on the banks of the Volga."

With the care and precision of a statistician, the background of a historian and psychologist, the author bolstered his arguments by frequent comparisons between the Second World War and the First World War, between battles on the Eastern Front and those fought in the West at the beginning of this War, between strategy used by military leaders of one nation and that used by another.

Werner pointed out repeatedly that a full-scale Anglo-American invasion army need not be stronger than the German forces. According to the author, if the Russian Army and the German Army were balanced at a ratio of one hundred to one hundred, then a military strength of only twenty-five would be sufficient to upset the balance (in favor of the Allies) and would force Hitler to choose between weakening the Eastern Front to fight the invasion or maintaining his best forces in Russia, leaving the occupation reserves to fight the invaders. The author had little doubt that German anti-invasion forces and installations had been highly overrated, and his faith in the satellite armies of Nazi Germany was small.

Called a "modern Nostradamus" by his friends, in 1938 Max Werner wrote that Japan was "the destined opponent of the United States of America." In November 1941 he wrote in the *Free World*: "The Mediterranean, however, is the Achilles heel of the Axis and thus of the Third Reich"; and, even earlier, in the *New Republic* (August 25, 1941): "North Africa and the Mediterranean are the logical bases for the Anglo-Saxon powers from which southern and western Europe can be wrested from Nazi occupation and rule."

This military expert attributes none of his powers of prophecy to extraordinary insight or perception but states that his conclusions are the inevitable result of thorough and widespread investigations. He emphasizes, however, the need for placing events and trends in their proper places in the scheme of things and warns of the danger of permitting a single battle or an isolated victory or defeat (such as Singapore) to distort one's picture of the military scene.

The legend of German invincibility, so widely circulated during the early years of the War, has been carefully examined by the author and has been found to be based on German propaganda, on the lack of such investigation as would have permitted the Allies a true picture of the military situation, and also on the fact that Russia was the first trained and equipped opponent, fully familiar with Blitz tactics, which Germany had to face. Yet even in 1943, as in the First World War, there was truth in the statement made in *Attack Can Win in '43*: "Before the German war machine can be overrun, the exaggerated belief in its power must first be overcome in the mind of the Allies."

The year 1943 would go down in history, claimed Max Werner, even before the sensational Russian victories and before the Allied invasion of Italy, as the year when more German generals knew they were on the road to defeat than did their opponents. Paralleling this situation with an analogy from the First World War, he pointed out that then, as now, German leaders knew their country was defeated before the Allies did.

Today Werner does most of his writing in English, although in the past he has written in Russian, German, and French. His books have had widespread publication and have appeared in India, Argentina, Mexico, and China.

In 1943 Werner is military analyst for the *New Republic* and for *Reynolds News* (London), writes a syndicated column for twenty to twenty-five newspapers in the United States, England, and Australia, and contributes to such magazines as *Liberty* and *Red Book* and to Russian periodicals published in the United States, among them *Novyĭ Put'*. Most of his time is spent in research and study, and, in addition to his article-writing, his present plans include two books for 1944—one, *Revolution in Foreign Politics*, a study of international affairs, the other, as yet untitled, a survey of the last phase of the second part of the War.

Werner is unmarried and lives with his mother and aunt in a comfortable but austerely furnished New York apartment. Since his arrival in America in 1940 he has had little time for his hobby—mountain-climbing—and only occasionally goes to the motion pictures or theatre. The simplicity of his surroundings suggest the scholar and objective thinker, although the personality of the writer is as vigorous as his clear, staccato speech. Sturdy in build, of medium height, with clear brown eyes, he presents a picture of a man who not only has the courage of his convictions, but of one who is so certain of them that he feels their presentation requires but little courage.

The cry for a full-scale anti-Hitler (later Anglo-American) force to invade Europe has permeated his work since the start of Russo-German hostilities. Although the surprise tactics of German warfare upset the calculations of even so careful a student as Max Werner as to the strength of the Maginot Line and the probable path of the German Army at the outbreak of the War, subsequently his profound grasp of world affairs has revealed almost uncanny insight. Today, believing that with careful planning another world war may be averted, he is active in post-War planning activities.

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WERTH, ALEXANDER Feb. 4, 1901- Journalist

Address: b. c/o Ogilvy Webb, Goldsmith Bldg, Temple, London, E. C. 4, England; c/o Sunday Times, London, W. C. 1, England; h. 3 Middle Temple Lane, London, E. C. 4, England

Russian-born English journalist Alexander Werth has written a number of "stimulating and thought-provoking" books on present-day war conditions and conditions leading up to the War. A newspaper correspondent in Paris for a number of years, Werth transferred himself to Moscow when Russia entered the War. With qualifications which few "journalistic visitors" to Russia possessed, Werth had the advantage of most other correspondents linguistically and "sympathetically." His experiences in Russia resulted in his book *Moscow War Diary*, "a lively, credible picture of how the Russian people, soldiers and civilians alike, faced up to an even greater ordeal than Napoleon's invasion of 1812."

Alexander Werth was born in St. Petersburg (now Leningrad), Russia on February 4, 1901, the son of A. A. and C. C. (Smith) Werth. His father was Russian; his mother was English. "My boyhood," wrote Werth, "was that of any child of the small but increasingly important liberal, industrial bourgeoisie of Russia. My father was a *kadet,* a member of the Liberal Party, which had emerged from the 1905 Revolution, and so also was his brother, the St. Petersburg barrister. My father's people, who had moved from the Baltic provinces to St. Petersburg in the early years of the last century and had become completely Russified, though they still nominally belonged to the Lutheran Church, did not, however, rise to economic prosperity until the Russian industrial revolution of the '80's and '90's."

ALEXANDER WERTH

The elder Werth was a mining engineer who worked on the building of the Chinese Eastern Railway. When he returned to Russia he helped to develop the Donbass coal industry in the Donetz Basin. He also worked on the development of the almost untapped industrial resources of the Urals. "Looking back," commented Werth, "it has often given me some satisfaction to think that, although my father was a *burzhui*, he was at least a constructive *burzhui* and one who could rank as one of the pioneers of Russia's great industrial development."

The boy grew up in his beloved St. Petersburg. While still quite young he acquired a thorough acquaintance with Russian literature, as well as a love for the Russian theatre and ballet. He also was a devotee of music, and he played the piano himself—he still does. From 1909 to 1917 he studied at the Reformatskoie (Reformation) School, one of the three "German" schools in St. Petersburg, and he was graduated with first class honors. Other graduates of that school included Alfred Rosenberg '41, the Nazi "philosopher," and Ilyich, the leader of the Leningrad State Opera. Before the War his father had taken young Werth abroad on several occasions, as traveling in Europe was considered by well-to-do Russians an essential part of a boy's education. In 1917, soon after the Revolution had started, Werth's father decided to go to England and took the boy with him. "I thought I was going away for only a few months," Werth writes. "I stayed away for twenty-four years. Sometimes, in later years, I wondered if I would have gone had the decision rested with me."

(Continued next page)

WERTH, ALEXANDER—*Continued*

In Britain the boy attended Glasgow University, specializing in French literature, and he was graduated in 1922 with first class honors in Moderns. At the University he wrote "bad poetry" for the school magazine, took Carl Sandburg '40, D. H. Lawrence, James Joyce, and the Sitwells seriously, and read *The Dial.* Since his youth he had visited France frequently, and for his M. A. thesis (he received his degree in 1924) he did research in Paris. In 1923 he began free-lancing as a writer, and the following year he joined the staff of the Glasgow *Bulletin* as a sub-editor. After he had been working there for six months, however, he was discharged for writing a savage review of a music hall show. He then returned to college to study economics.

Meanwhile he had not forgotten Russia. "With my Liberal upbringing I was anti-Bolshevik at first," he declares, "but in the early '20's I became increasingly interested in what was happening in Russia. I began to subscribe to Soviet magazines and newspapers. . . I translated into English some of the new works of Soviet fiction. I was revolted by the cruelties of the regime but tried to understand the whys and wherefores. I felt that the end of Trotskyism in Russia was a healthy sign, and the complete changes made by Stalin '42 in the teaching of Russian history in school struck me as something profoundly significant. I disliked ignorant pro-Bolsheviks as much as I disliked uncritical anti-Bolsheviks."

In 1925 Werth earned money prizes in economics at the University and "a big brass medal [the Bradley Medal] in English literature." In that year he spent a few weeks in the United States. He had just enough money to go half way across the country, and he turned back after reaching Omaha, Nebraska. He thought Chicago's Michigan Avenue "much finer than the Acropolis." In later statements of his, however, he was much less complimentary to the United States. For a short time the young man studied for a Ph. D. at London University, but he soon dropped his studies. He could not decide whether he was most interested in politics, economics, or literature. In that same year he published a study on Chekhov. At the end of 1935 he was appointed research assistant in Paris to Professor Robert M. Haig of Columbia University—a member of the Rockefeller-subsidized Columbia University Council for Research in the Social Sciences which was about to start an exhaustive inquiry into French political and economic problems. Werth was co-author of Professor Haig's *Public Finances of France*, which was published in New York in 1929. In 1928 he assisted Professor M. M. Knight of the University of California in his research on French colonial problems. The year 1929 found Werth "rather at a loose end," and he returned to London where, becoming an English citizen, he worked as a translator and free-lance journalist for a time.

Late in 1929 the young journalist joined the staff of the Glasgow *Herald* and became the Paris correspondent of that newspaper. While on the continent he took occasional trips to Germany and other countries for journalistic purposes. He has visited nearly every country in Europe. In 1931 he was married to Miss F. Lendrum, and that same year he severed his connection with the *Herald* to become the Paris correspondent of the *Manchester Guardian,* succeeding Robert Dell. Although Paris was his headquarters he also did some work in Berlin and in Geneva. While working for the *Guardian* he wrote *France in Ferment* (1934), "an account of the grave French political crisis of 1933 to 1934 culminating, but not ending, in the great riots of February 6." His next book, *The Destiny of France* (published in the United States in 1937 as *Which Way France?*), was considered by critics as "a model of its kind." *France and Munich: Before and After the Surrender,* "a balanced and informed account of one of the great crises in French history," appeared in 1939 and it was followed in 1940 by *The Last Days of Paris* (*Les Derniers Jours de Paris* [1941]). These earlier writings inspired a rather amusing essay by James Thurber '40, for whom they failed miserably to illuminate the complications of French politics. In 1937 Werth had become Paris correspondent of the London Sunday *Times* as well as of the *Guardian* (1931), and in 1940 he left the *Guardian* in order to work solely as diplomatic correspondent of the *Times.*

In Paris Werth was recognized as "one of the keenest and most thoughtful observers of French and European politics." "One always knew where to find Alexander Werth in the good old days in Paris," wrote John Elliot. "Any afternoon when the Chamber of Deputies was in session the Paris correspondent of the *Manchester Guardian* was to be seen occupying his customary place on the front bench of the foreign press gallery. The French Parliament had the same fascination for Werth that the cafe life of the French capital held for other foreign correspondents. Most American and British reporters went to the Palais Bourbon only when some major debate, usually on foreign affairs, was on tap; but no discussion was too dull or trivial for Werth. He not only followed with rapt attention all the cuts and thrusts of the Parliamentary gladiators, but he knew most of the Deputies by their first names." He also knew Palgunov, the Tass Paris correspondent who was later to become head of the Press Department of the Russian Foreign Office—a great advantage for Werth when he went to Moscow. Werth lived in an artist's studio near the Sante Prison, beyond Montparnasse, although he does not paint. On the eve of the French capitulation he was evacuated with the rest of the British correspondents, leaving behind him his "comfortable flat with a splendid library in four languages, English, French, Russian, and German." He returned to London where he, his wife, and their daughter, Nancy Alexandra, lived through the worst times of the Blitz and were, on one occasion, bombed out.

In June 1941 the Germans invaded Russia. "I felt," writes Werth, "that I had to go to

Russia. I had spent my childhood and boyhood years in St. Petersburg; the Russian half of me was clamoring to 'go home.' . . I had always kept up my Russian, especially during my years in Paris; I had continued to read Russian books and papers, and had followed as closely as possible the political events of the Soviet Union and whatever was new in Russian thought and literature, not always with approval, but always with interest. To see Russia again—and in her hour of supreme national trial; how could such a chance be missed?"

Werth's Russian background and fluent Russian would seem to make him an eminently desirable correspondent. In the past, however, journalists of Russian origin had found it difficult to gain admittance to the Soviet Union because they had been suspected of "White" sympathies. Moreover, an ability to speak and read Russian had been a far from desirable qualification from the viewpoint of the Russian Government. Now that Russia had allied herself with the Western democracies, this attitude was somewhat relaxed. Although not a Communist, Werth was no "White" Russian. "Since the Nazi menace had appeared over Europe," he asserts, "I had always advocated the closest military collaboration with the Soviet Union. I had never made the mistake of saying there was 'nothing to choose between Hitler '42 and Stalin.' I was convinced that if the Litvinov '41 policy failed, it was not the fault of Litvinov, but the fault of Chamberlain and Bonnet. I was not at all convinced that the Molotov '40 policy that superseded it was a pro-German policy. It was merely the *faute de mieux* of the Litvinov policy. I believe to this day that, of all the great powers, the U. S. S. R. was, during those years, the only wholehearted supporter of the League of Nations, and that if Litvinov had not been let down by Britain and France this war would probably have been averted." According to Alice-Leone Moats '43, one of his colleagues, Werth was, indeed, so pro-Russian that he "resented anything slightly resembling a criticism of the Russians."

Werth was not sure, however, in what capacity he could go to Russia. He tried the War Office and the Foreign Office, but with no success at first. Then the Foreign Office News Department asked whether he would go to Russia as Reuter's special correspondent. Werth would have preferred working for a newspaper, in which journalists are honored with a by-line, but he was impatient to go to Russia, and he accepted the position. Reuter's agreed, however, to his continuing to send dispatches from Moscow to the London Sunday *Times*.

Werth spent three months in Moscow. He had apparently left England under the misapprehension that he was to be press attaché at the British Embassy, Alice-Leone Moats writes, and he "didn't seem to be too happy in Moscow. He disliked working for a news agency instead of a newspaper and was very snooty about agency men." A sobriquet that never failed to annoy Werth was "Alexander, the Agency Man." "With us," she says, "he stuck to one refrain: 'What am I doing in Moscow?' Standing in his favorite position—on one foot, an elbow crooked above his head, and rubbing his knuckles into his eye—he would repeat, 'What am I doing in Moscow? I should go back to London. I'm getting no real work done here and no cooperation at all from Reuter's.' At those moments he looked like a big bird trying to hide its head underneath a wing; at others, when he sat brooding in a corner, he looked, as one of his colleagues put it, just like a sick mule. It did seem, however, that Werth's annoyance with his home office was justified, for he spent days trying in vain to get permission from them to visit his native city of Leningrad." Finally, when railroad communication had been cut Reuter's London headquarters "suddenly had a brain wave," and wired him that Leningrad would make "a first-class story."

At one of Miss Moats' parties in the Soviet capital Werth met a Russian, "one of the leading lights of the Leningrad film studios." He informed Werth that Russia was no longer interested in Communist Parties outside of Russia. "The way I look at it," Werth reports the Russian as having said, "is that the world is going to change a lot in the course of this War; that we [the Russians] are going to become increasingly democratic—though there will inevitably be a few years' reconstruction, after all the damage the Germans have caused; and that you [the English], too, will develop a new kind of democracy, which may be quite a departure from the present capitalist democracy. But I don't think the Communist Party or the Comintern need worry you. . . Our people are not interested in the world revolution in the old sense of the word."

Werth returned to England just before the evacuation of the foreign embassies and journalists to Kuibyshev in October 1941. (In 1943 he was again in the Soviet Union, however, many of his dispatches appearing in the New York *Times*.) During his 1941 stay in Russia he had kept a diary, which, rewritten and condensed, he presented to the public in the spring of 1942 as the book *Moscow War Diary*. In the book he stated that he had not lost faith in Russia's ultimate victory. Russia, he said, had made more sacrifices, in her fight against Hitler, than any other nation. He felt that "there is really no human temperamental obstacle in the way of Anglo-Russian cooperation after the War. This is very important, for, all being well, Britain and Russia will inevitably be the two powers which will have a decisive role to play in the future reconstruction of Europe. . . With a rapprochement between Russia and Britain, Russia will, I am convinced, become increasingly democratic and European—the Russian people want to be both; *nekulturnyi* (uncivilized) is already the worst term of abuse in Russia—and they will want the full application of the Stalin Constitution as soon as peace conditions permit. In England we are steadily moving, in almost all directions, toward socialism in the wider sense of the word—toward a state of affairs in which the human spirit will be free, and the human body no longer exposed to the dangers of want and war."

"As for America," Werth continued, "it is too early yet to assess her part in this

WERTH, ALEXANDER—*Continued*

War. . . If, after the War, America cooperates with Europe in every way, then the next hundred years may become the golden age of civilization, of the human race. If she sinks back into isolationism and selfish capitalism, then Europe . . . will have to carry on alone. It will be more difficult. But with Britain and Russia as the pillars of this New Europe, it can be done. Only, all this would not mean much if in 1942 Russia were allowed to run short of equipment." Miss Moats calls Werth "insistently anti-American," and alleges that he made a speech in which he said that he believed the United States was not doing its share in the War and that "the American people must realize that they have to lend every effort and make every sacrifice for the sake of England and the Soviet Union." Maurice Hindus felt that Werth's "snap judgments about America and uncharitable comments on certain Americans" were a result of his "acquired British snobbism of the pre-War days."

Critics received the book favorably. Hindus called it "by far the best eyewitness account that has yet been printed about Russia at war." (Other critics agreed.) "From beginning to end," Hindus wrote, "the narrative is vivid and lusty, with sharp thrusts at things and people the author dislikes, with abundant sympathy and appreciation of the things and people that he admires. Primarily it is a book not about the Army or the battlefields but about the people in the rear—the way they look, talk, work, argue, play, and, above all, fight. . . Overwhelmed with British patriotism and enamored of Russian nationalism, he [the author] is in a mood to observe and appreciate the drama and the power of Soviet Russia not only in terms of the heroic fight against Hitler's Germany, but for the meaning it holds to his adopted country and to the freedom-loving world at large. "Excellent as the book is," William Henry Chamberlin felt, however, "it suffers inevitably from the limitations under which the foreign correspondent in Moscow was obliged to work. There was no access to Stalin or to any high Soviet official. As is the rule with all armies, correspondents were taken to the Front only in relatively quiet sectors where the Red forces were advancing. The author learned of the really titanic battles of the War just as people learn of them in America or England, through official communiqués. Information about losses, about military reserves, about the productivity of war industries was of the most fragmentary character. Werth displays good judgment in not indulging in overmuch speculation about the things which he could not know and making his book a record of what he saw and experienced, interspersed with reports of his talks with diplomats and other foreigners, and with Russian acquaintances, both Communist and non-Communist."

In the fall of 1942 *The Twilight of France 1939-1940*, made up of extracts from *France in Ferment, The Destiny of France*, and *France and Munich*, and edited by D. W. Brogan, was published. Critics considered that the book gave "a vivid picture . . . of the most critical and depressing period in modern French history. Those who want to understand how Vichy came about cannot do better than turn to Mr. Werth's study of the decline of the Third Republic." To Kingsley Martin, writing in the *New Statesman & Nation*, Werth's summary of the reasons for the fall of France seemed all "on a somewhat superficial plane," however.

In addition to his books Werth has written numerous magazine articles and has translated many books from the French and Russian, among which was *The Diaries of Tolstoy's Wife*. His favorite authors are Voltaire, Smollett, and Dostoevski. Not an athlete, he plays the piano and prefers Chopin and Schumann to Bach and Beethoven, although he "feels a little guilty about it." He is "no good at jazz."

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WERTHEIMER, MAX (vert'hī-mėr) Apr. 15, 1880—Oct. 12, 1943 German psychologist and philosopher; founder of the Gestalt school of thought in 1912; author and editor, his last work was *Productive Thinking*, to be published in 1944; since 1933 had been a member of the graduate faculty of the New School for Social Research.

Obituary

N Y Times p23 O 13 '43

WEST, CLAUDINE 1884(?)—Apr. 12, 1943 British-born screen play writer; co-author of film plays *The Good Earth, Goodbye, Mr. Chips, Random Harvest*, and *Mrs. Miniver;* received the Academy Award for the last; code expert with British Admiralty during the First World War; full name Ivy Claudine West.

Obituary

N Y Times p25 Ap 13 '43

WESTLEY, HELEN 1879(?)—Dec. 12, 1942 Actress for more than forty years; one of the founders of the Theatre Guild; played in motion pictures since 1934; appeared in at least one Guild play a year from 1919 to 1934; returned to the stage in 1939 to play the role of the grandmother in *The Primrose Path.*

Obituary

N Y Times p74 D 13 '42 por

WESTMINSTER, ARCHBISHOP OF *See* Hinsley, A., Cardinal

WHEAT, ALFRED ADAMS June 13, 1867—Mar. 11, 1943 Retired Chief Justice of the Supreme Court of the District of Columbia; former assistant to the United States Attorney General (1922) and assigned to represent the United States before the Supreme Court in more than one hundred cases.

Obituary

N Y Times p13 Mr 13 '43 por

WHITE, WILLIAM L(INDSAY) June 17, 1900- Journalist; author

Address: b. c/o Reader's Digest, Pleasantville, N. Y. h. 56 W. 12th St, New York City

The famous son of a famous father, William L. White, known as "Young Bill" to distinguish him from his celebrated father, William Allen White '40, has made a name for himself in the world of journalism and literature. White has gone through almost every stage possible for a newspaperman: he rose successively from reporter to circulation manager, managing editor, editorial writer, associate editor, and finally publisher. He has also served as war correspondent for both the press and the radio.

William Lindsay White was born in Emporia, Kansas on June 17, 1900, the son of William Allen and Sallie (Lindsay) White. When he was fourteen he became a reporter on his father's celebrated newspaper, the Emporia *Gazette*, at the same time going to school in his home town. Upon the outbreak of the First World War he joined the Student Army Training Corps, in which he spent three months. His first impression of international affairs was gained at the age of eighteen, when he accompanied his father, who wanted young Bill to get a real taste of journalism, to the Versailles Peace Conference.

On his return the younger White spent a year at the University of Kansas and subsequently entered Harvard, from which he received his B. A. in 1924, after, he says, "a brisk tussle on both sides." While in Harvard he was a member of the editorial board of the Lampoon. After his graduation he went back to work on his father's newspaper and in the next few years he made two trips to Europe, served one term in the Kansas State-Legislature (1931-32), and acted as the Republican county chairman in 1933. He married Kathrine Klinkenberg, former Kansan, of *Time* Magazine in 1931. The couple moved to Emporia. In 1935 White became a member of the staff of the Washington *Post*, and he and his wife took up residence in Washington the following year. He stayed there only three months; at the end of that time he "was fired for what they called demonstrated incompetence in every department of the paper." Two years later (1937) he joined the staff of *Fortune* Magazine and moved to New York. During much of those two years he worked on a novel, *What People Said*.

In 1938 White's novel, *What People Said*, appeared. It is an analysis of social conditions in a mythical small town somewhere between the Rockies and the Alleghenies, and treats of the story of the town's bond scandal and how it affected the lives of state officials.

Pinchot

WILLIAM L. WHITE

The material of the book is based on the Finney scandal in Kansas. The New York *Herald Tribune* predicted a wide, enthusiastic audience for this book, with only a smaller public appreciating "the ironic implications and the deadly satire of the story." The New York *Times* called it "cold and dry and underwritten, the suspense of its underlying narrative, which could have been made really exciting . . . weakened by the indirection of its method. But as social analysis it has rarely been surpassed in American literature."

From 1939 to 1940 White was the European correspondent for the New York *Post* and forty other American daily newspapers. He was in the comparative security of Berlin when the Columbia Broadcasting System asked him to cover the war then raging on the Finnish front. He proceeded to Stockholm, boarded a passenger plane which had a narrow escape from a fleet of Russian bombers over Abo, and finally made his way to Helsinki. From there he moved his microphone right up to the battle lines. His 1939 Christmas broadcast from the Mannerheim Line in Finland was awarded first prize by the National Headliner's Club as the year's best European broadcast. This broadcast so impressed the playwright, Robert Sherwood '40, that it inspired his play *There Shall Be No Night*. After the close of the Finnish campaign White returned to the United States, where he continued his writing and radio work, as well as his numerous lectures. Since 1940 White has been working full time for the *Reader's Digest*. In early 1943 he was made Roving Editor of the magazine.

During the winter of 1940 to 1941 White went to England on one of fifty former American destroyers, traded to Britain for naval bases, to represent the North American Newspaper Alliance and the *Reader's Digest* in London. He returned with a three-year-old English orphan whom he had adopted. The story of his adoption of the little girl, as

WHITE, WILLIAM L.—*Continued*

well as his experiences as a correspondent in England, during which time he went through some of the worst bombings of the War, is told in his *Journey for Margaret* (1941). The *New Yorker* called this "well written though familiar material." The Springfield *Republican*'s critic called it "a simple, moving, expert account of a reporter who felt as well as saw, who understood as well as heard." Lewis Gannett '41, writing in the New York *Herald Tribune,* was enchanted with the book, calling it "one of the most utterly heart winning books that any of the war correspondents have brought back," and Christopher Morley said: "This book says more to me than anything yet published about this War."

MGM's picturization of the book in 1942 won a place on the New York *Times*' list of the ten best pictures of the year. Adapted by David Hertz and William Ludwig and directed by W. S. Van Dyke 2d, the film was praised for its sincerity and lack of pretentiousness despite "occasional lapses into postured sentimentality." "Not in recent experience has Broadway seen a film so fervent, so tender, or so perceptive and true," wrote the *Times.*

White's next book, *They Were Expendable,* was published in 1942. It is the story of the part played by MTB Squadron 3 in the Philippine campaign, as told to the author by four of its young officers. Their many exploits, from the time when the first Japanese planes came over Manila Bay until the end of their brave little flotilla, have as their background "the whole tragic panorama of the Philippine campaign—America's little Dunkerque." White, according to the *New Republic,* "has produced a really thrilling story of heroic achievement by Americans in this War. . . His story is true. It is an unusual literary form, a book-length interview." The *New Yorker* called it "a short, grim, glorious book."

The title of the book came from a remark which Lieutenant Bulkeley, one of the heroes, made to White. "You see," said Lieutenant Bulkeley, "we were expendable." White said he didn't understand. "Well, Mr. White, it's like this: In a war, anything can be expendable—money, gasoline, equipment, or men. Suppose you're ordered to hold a position until you're killed or captured; the precious minutes you can hold up the enemy's advance is worth a gun and a man. You're expendable. You know the situation and you don't mind." White's publishers did not especially like the title and all that saved it was, according to White, the fact that "after they'd read the book, they could not think of a better title. There was a good reason for that. The title was built in."

White received the story from the Navy publicity department which had been offering the story around, but with no takers. The suggestion came to White that he might look into it on the chance that there was a good magazine story in interviews with the officers back from Bataan. He did look into it, wrote an article for the *Reader's Digest,* then decided to expand it into a book. The book was an immediate success. It became a best seller, was chosen as the Book-of-the-Month, and, late in 1942, received the signal honor of being chosen by the Council of Books in Wartime as an "Imperative," receiving an "I," which is equivalent to the "E" awarded to a manufacturing plant by the Navy Department. The "I" is given to new books "that are adjudged important contributions to the war effort and thought of the nation." MGM also purchased this book for filming.

White is the author of the chapter "I Saw It Happen" in *Zero Hour,* a book of essays on foreign affairs by six authors, published in 1940. He has also written numerous articles for various periodicals, including the *Atlantic Monthly, Life,* the *New Republic,* the *Saturday Evening Post* and others.

Queens Die Proudly, published in June 1943, used the same narrative interview plan as *They Were Expendable* to tell the story of the United States Army Air Force in the Pacific from December 1941 to the late summer of 1942. Raymond Holden said of it: "Mr. White's story not only takes you above and inside these great events, but opens up the fine hearts and souls of the men who made the events—something far more than mere history. As a record of the performance of our men and our planes this is not only a stirring story, it is also a valuable, a priceless document."

Achieving an independent reputation was difficult for the son of the famous William Allen White. "You can't imagine what it is like," said the younger White, "to be the son of a man like that unless you have lived through it. What I mean is, newspaper publishers who weren't quite sure of themselves and were wishing that they had some one like William Allen White to make decisions for them would think to themselves, 'Why, he has a son,' and they'd hire me. They'd feel fine then, thinking they had William Allen White around the place. The trouble was that I am just the son. I am another guy. I'm not for people such as Landon when they want to be President. So after a little while these publishers would hear that I was saying things that weren't solid Republican and they'd feel betrayed. They'd feel that I had gotten them to hire me under false pretenses. So I'd have to move on."

In 1943 White was living in New York City with his wife and his adopted daughter Barbara. He also has a 100-acre farm at Frenchtown, New Jersey, where he hopes to satisfy a long-standing ambition to own a cow. White is tall, round-faced, almost bald, mild-mannered, and resembles his father in physical appearance.

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WHITEHOUSE, SIR HAROLD BECKWITH Oct. 26, 1882—July 28, 1943 Surgeon; president of the British Medical Association; on the faculty of Birmingham University; internationally famous gynecologist; honorary fellow of the American College of Surgeons.

Obituary

N Y Times p15 Jl 30 '43

WICKER, IREENE Nov. 24, 1905- Radio script writer; singer; actress

Address: b. c/o National Broadcasting Co, 30 Rockefeller Plaza, New York City; h. 5 E. 54th St, New York City

"I consider children to be the most important people and our only future," says Ireene Wicker, the "Singing Story Lady" of radio. She feels, therefore, a tremendous concern about their entertainment, and believes that "radio can do a marvelous job educationally for youngsters. I feel that serial stories should be based on a constructive, hopeful note and be possible—also that there should be more participation programs for the younger children." Miss Wicker's programs have for five consecutive years won first place as the most popular juvenile entertainment in a national poll of radio editors, and have been recommended by many parents' and teachers' organizations. In her ten years on the air Miss Wicker, it is estimated by her agents, has entertained more than twenty-five million children. Her fan mail has "gone well over the million mark."

Ireene Wicker was born Ireene Seaton in Quincy, Illinois, on November 24, 1905, the daughter of Kenner and Margaret (Hunsaker) Seaton. Ireene's decision to become an actress arose from her successful first public debut at the age of four on Children's Day in the Presbyterian Church in Quincy. At the age of twelve she began as an actress with a stock company, and she continued spending her summer vacations in stock, despite parental objections. Miss Wicker was educated in the grade and high schools of Quincy and she spent one year at the University of Illinois, where she took a major part in college dramatics and music activities. She then studied at the Goodman School of the Theatre in Chicago, Illinois from 1927 to 1930, appearing at the Goodman Theatre in 1929 and 1930.

Meanwhile she had married Walter Charles Wicker, a radio writer, producer, and actor, by whom she had two children, Walter Charles, Jr. (who enlisted in the Canadian Royal Air Force as a fighter pilot during the Second World War and who was killed in action in April 1942) and Nancy. She became a member of the Chicago dramatic staff of the Columbia Broadcasting System in 1930, when she also began acting in various radio plays for NBC. In 1931 she also started to write for the radio and to acquire her reference library by "prowling about secondhand book stores." Her debut as a children's entertainer in radio came about as a direct result of the hobby with which she used to entertain her own children, the many music and children's books which she had collected serving as a basis for the stories and songs which they preferred to any radio program. Her acting ability, combined with her knowledge of what was required for a real children's program, made her audition for a Chicago radio station highly successful. She was immediately given time on the air and she began to write her own scripts, preparing the commentaries and telling the stories herself.

IREENE WICKER

The "Singing Story Lady" received such an enthusiastic response that in less than a year her program was placed on a nationwide hookup. At the same time she had a Sunday dramatic program, *Ireene Wicker's Music Plays*, for the Mutual Broadcasting Company. After a few years "The Singing Story Lady" was transferred to New York, where Miss Wicker's programs were broadcasted exclusively by the NBC Blue Network. On January 11, 1941, after a divorce, she was married for the second time—to Victor J. Hammer of the Hammer Galleries, New York, who manages the Hearst art department at Gimbel Brothers' Department Store. There are no children by this marriage.

During 1941 and 1942 Miss Wicker appeared in *Deadline Dramas* with Bob White, which was on the air for twenty-six weeks. She also starred in *Great Plays* and in *Baby*, a play which Arch Oboler '40 wrote especially for her. In the winter of 1942 she conducted a children's quiz program on NBC Television.

Miss Wicker's program has been selected as an outstanding children's program by the New York *World-Telegram*, Hearst Newspapers, *Radio Daily*, and *Motion Picture Daily* Radio Editors' Polls. It has been chosen the best program for children by the Women's National Radio Committee and by the National Federation of Press Women. *Radio Guide's* readers' poll found it the most popular children's program. *Parents' Magazine*, the National Parent-Teacher Association (and many of its branches), and the Michigan Child Study League all recommend it. *Radio Stars* Magazine selected Miss Wicker as one of the nine outstanding women in any field of radio work and gave her an award for "distinguished service to radio."

(Continued next page)

WICKER, IREENE—*Continued*

Miss Wicker was appointed Coordinator of Radio for Children of the Civilian Defense Volunteers Office in late 1942. "Children need to be patted on the back," Miss Wicker said. "Our new CDVO program will be mainly children's participation in war work. The children themselves will talk about what they're doing. And we'll have dramatizations of what other United Nations children are doing. . . What the children are doing in this country," she continued, "is really remarkable. They have so much enthusiasm, so much energy. Their thinking is so straight and uninhibited. . . I don't think they get half enough praise. I feel terribly strongly about the importance of everyone—particularly parents—praising children, making them feel that they are playing an active, vital part in war work. When they're bad, they get plenty of attention—and I think that's often the reason they are bad. If the good things they do got as much recognition as the bad, I believe it would be a long step toward curing delinquency."

Miss Wicker has recently been teaching a group of teen-age girls at the Stuyvesant Neighborhood House in New York how to tell stories to children during emergencies. She has done a great deal of research in the different kinds of stories to be told to various age groups, and, in addition to telling stories, she recommends playing singing and rhyming games. She believes that there is no better way of preventing children from having fright psychoses during the war of nerves than by telling them stories. In this connection Miss Wicker has been playing an active part on the National Association for Nursery Education Committee, composed of outstanding women in various professional fields.

Miss Wicker stresses the importance of recognizing the difference between reading a story and telling one. She also emphasizes the importance of knowing the story thoroughly and of being able to make it interesting enough to hold the child's attention. Cautioning the storyteller against assuming a superior tone, Miss Wicker also demands that he give the story his complete concentration. "Don't be afraid to let yourself go," she says. "Be sad, or gay, or grotesque, or humorous, or spellbound—whatever the story's mood, read it in that mood. And don't be afraid to laugh!" "Be natural," she says. "Be sincere. Be interested. Enjoy it yourself."

Dark-haired, hazel-eyed Miss Wicker is five feet two inches tall and weighs 104 pounds. Handsome and youthful in appearance, she has "a quick, broad smile and a completely unaffected personality." Her favorite recreations are music and the theatre; her favorite sport, horseback riding. *American Women* for 1939 and 1940 lists her as a Republican, but she now allies herself with the Democratic Party. Miss Wicker has written many children's songs and books, the latest of which is *The Little Hunchback Horse* (*Konyok Gorboonyok*), her version of an old Russian fairy tale, published in 1942. She has also edited a number of children's books, has adapted operas for juvenile audiences, and has made a number of recordings for Decca and for Victor. Miss Wicker likes to write out her scripts in longhand; then she has her secretary make a rough typewritten copy from which the "Singing Lady" revises. "I usually work best," says Miss Wicker, "when there is a definite deadline and it's close!"

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WILBUR, BERNICE M(ARION) Jan. 29, 1911- United States Army nurse

Address: b. c/o War Department, Washington, D. C.

When Lieutenant General Lesley J. McNair '42 was wounded by German shell fragments on the Tunisian Front in April 1943 he was fortunate in having as his nurse Lieutenant Colonel (then 1st lieutenant) Bernice M. Wilbur, in charge of nursing service in the North African theatre of operations. "The thirty-two-year-old nurse told reporters . . . that it was more or less coincidence that she was chosen to nurse the injured general, who is in command of the United States Army's ground forces. 'I was up at the Front on an inspection trip when he got hit,' she said. 'Since I was up there watching a new evacuation unit, I was asked to stay and take care of General McNair.' "

Colonel Wilbur is well equipped both by training and experience for the responsible position of supervising 1,500 nurses under unpredictable conditions requiring resourcefulness and courage. Bernice Marion Wilbur was born in Brockton, Massachusetts on January 29, 1911. Her ancestry and breeding have taught her the New England virtue of "Yankee ingenuity," the ability to make things do, for which the region is justly famous. After her graduation from the Brockton High School in 1929 she enrolled for training at the New England Deaconess Hospital in Boston, being graduated in 1933. Miss Wilbur's first service was with the Pondville Hospital at Norfolk, Massachusetts, a state cancer hospital of 147 beds which had been established only six years previously. In May 1934 she resigned to take a position as a head nurse in her Alma Mater, the New England Deaconess Hospital, but remained in this post only until October of that same year. From January to July 1935 she was assistant operating room supervisor in the Palmer Memorial Hospital (a subdivision of the New England Deaconess Hospital). Following that she spent two years on private duty and then joined the Army Nurse Corps, with which she spent several years before resigning to go overseas as a dietitian with the Harvard Red Cross Unit in August 1941.

Three bombings and an epidemic fell to her lot while she was on duty in Salisbury, England, but her enthusiasm for nursing never flagged, and in July 1942 she rejoined the Army Nurse Corps. It was in December 1942 that she arrived in the North African theatre by boat from England, and in February 1943 she became chief nurse and 1st lieutenant.

Nursing in North Africa is far from glamorous, but Colonel Wilbur feels that "not one of the nurses would want to come home if [she] could." "She said nurses' work was hard, their hours long. In emergencies many gave their blood for transfusions. Working conditions were unpredictable. In the tile-floored French hospitals in which they served, there were no supplies. Nazi troops 'had even removed the tops from the salt shakers.'" The nurses had to use ripped clothing for bandages and when at last they fell exhausted from continuous nursing they were forced to stretch out on the dirt floors of the hospitals.

Some conception of the personal life of an Army nurse may be deduced from the instructions given her by the *American Journal of Nursing*. "Clothing and personal equipment should include essentials only. Nice little articles to dress up one's room should be left at home," the magazine states firmly. And a further warning: "As there are many souvenir hunters among the native populations of many countries, [the nurse] may to advantage re-enforce her issuance of insignia, bars, and buttons. . . Rayon, silk, and nylon [including toothbrushes] are not satisfactory; crickets and ants have an affinity for them."

According to *Science News Letter,* "Army nurses are toughened up just as soldiers are before leaving for duty in the combat zone. Nurses, the only women privileged to go wherever the American soldier goes, before embarkation receive special training to equip them for the strenuous life and work to follow in the combat zone. They are even taught to detect booby traps. . . Some nurses are given special instruction while in training. . . They are taught how to wear gas masks and drilled in putting them on. They undergo a course in chemical warfare where they learn how to detect the chemicals and the treatment of gas casualties. At the 'School of the Soldier,' however, the nurses learn individual defense against air and mechanical attack. They practice ambulance loading, and litter drill is given. Demonstrations in insect control are made. . . The Army nurse learns regular drill formation and how to move quickly and obey orders. She goes on long marches and gradually acquires the ability to carry her own heavy equipment."

In spite of the hardships, Colonel Wilbur has emphasized that life is not entirely a grim business for North African nurses. "Working in advanced areas, nurses were most interested in 'what's going on up ahead.' All studied French twice a week. Between 'pushes' or battles they had their dates [dressed in their new olive drab dress uniforms much like those of the WAC]. Nearby cities afford them recreational clubs and dances. Five of the nurses have married officers after obtaining permission from the office of General Dwight D. Eisenhower '42, which usually takes two months." The Arabs often invited the nurses to feasts, one of which, Colonel Wilbur recalls, "was seven-course, with every course chicken."

Colonel Wilbur accompanied General McNair on his plane trip to the United States, following treatment of his wounds in Africa. The General could not give enough praise for the efficient care he had received. In an interview granted to *Life* Magazine he said: "The medical service was superb. I know at firsthand the speed and efficiency with which they worked. I was wounded at 2:30 in the afternoon. Within ten minutes they had me at a Battalion Aid Station. There two medical officers put a tourniquet on my shoulder to stop the bleeding, bandaged me, fixed me up so I could be taken to the rear. I went from there in a jeep to the Division Clearing Station, where they gave me blood plasma and checked my dressing. They put me on a litter in an ambulance and started me farther to the rear. At 5:30, only three hours later, I was in a field hospital [where the General was put in the care of Colonel Wilbur, then wearing men's cover-alls and G. I. boots], had been treated twice, had had X-rays taken, and was ready to be operated on. That evening I came to in a warm bed, with no after-effects from the operation. I felt fine, ready to get up again. From the field hospital I was flown to a general hospital. In two days and a night I was ready to go home. I didn't get this sort of treatment because I was a general officer. Buck privates were getting the same care." Colonel Wilbur reported that the General was a good patient with remarkable recuperative powers—walking around the second day—and noted his interest in the hospitals, patients, and their bill of fare.

U. S. Army

LT. COL. BERNICE M. WILBUR

On May 1, 1943 while Bernice Wilbur was on her brief furlough in Boston she was awarded the silver oak leaves of a lieutenant colonel and the title of director, nursing service, North African theatre of operations. "In her role as chief nurse in North Africa the rank of 1st lieutenant was considered too low in view of the fact that the chief nurses in the European and southwestern theatres hold the rank of major or lieutenant colonel. Also, the British chief nurse in North Africa holds a

WILBUR, BERNICE M.—*Continued*

rank higher than 1st lieutenant." Though this furlough was her first since she went overseas in August 1941, Colonel Wilbur, who is a competent looking person with light brown hair, five feet seven and one-half inches tall and weighing 135 pounds, was very eager to get back quickly and is now again on duty in North Africa.

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WILDER, THORNTON (NIVEN) Apr. 17, 1897- Author; educator; Army officer

Address: h. 50 Deepwood Dr, Hamden, Conn.

Three times Pulitzer Prize winner, Major Thornton Wilder occupies a prominent place in contemporary letters. Although he has achieved distinction both as novelist and as playwright, Wilder, says his sister, likes to consider himself as first and foremost a teacher—"that is his profession."

Thornton Niven Wilder was born in Madison, Wisconsin, on April 17, 1897, the son of Amos Parker Wilder, editor of the Wisconsin *State Journal*, and the former Isabella Thornton Niven, both of New England background. In 1906 the elder Wilder was appointed United States consul general at Hong Kong, China, and that year the Wilders moved to the Orient, where Amos Wilder remained for three years. The rest of the family remained at Hong Kong for less than a year, Thornton attending a German school in that city. They then returned to California and in 1911 sailed for Shanghai, where Amos Wilder had been transferred. Thornton attended a boarding school for missionaries' sons at Chefoo. In early 1913 he returned to the United States and attended the Thacher School, at Ojai, California, then the Berkeley High School in Berkley, California, from which he was graduated in 1915. In 1914 Wilder's father had been appointed secretary of the Yale-in-China Movement in New Haven, and the family later joined him there. The two Wilder sons (there were three daughters also) spent their summers during college preparatory and college years working on a farm, for their father felt that they needed farm work, "partly," Thornton Wilder says, "to toughen us up physically and partly to make sure we had sympathy with the physical laborer as well as the intellectual laborer. I think, too, that knowing the hazards of the business in writing, he slightly dreaded that his children might grow up to be writers." They all did.

MAJOR THORNTON WILDER

Amos Wilder, wrote Alexandra Krastin, "decided his own university, Yale, was too worldly to plunge his sons into after the austerities of the missionary background of China. So he packed the boys unwillingly off to Oberlin College in Ohio." Amos Wilder wanted the boys to have two years at a smaller and co-educational college before entering Yale University. The boys found Oberlin, however, pleasant enough, and Thornton studied there from 1915 until 1917, after which he entered Yale as a junior. Then, his education interrupted by the United States' entrance into the First World War, he served for one year as a corporal in the Coast Artillery Corps at Narragansett Bay.

After the Armistice, Wilder returned to Yale University. As an undergraduate at Yale he spent his time writing one-act plays, most of which were subsequently published in his collections of short plays. He showed great literary promise and attracted the attention of the late Professor William Lyon Phelps '43. After receiving his B. A. from Yale in 1920 Wilder went to Italy to study archeology at the American Academy in Rome during the fall of 1920 and the winter of 1921. Then he returned to the United States to become house master and teacher at the Lawrenceville School in Lawrenceville, New Jersey. He remained there seven years, teaching French, because it "left him free to wander where he wished in the paths of English literature." In 1925 he received an M. A. in French literature from Princeton.

Determined to write "for pleasure rather than for profit," Wilder devoted his spare time to creative literature, and his first novel, *The Cabala*, appeared in 1926, while the young man was still a member of the faculty of the Lawrenceville School. The following year his play, *The Trumpet Shall Sound*, was produced by the American Laboratory Theatre. Although *The Cabala* was well received in general, it was not until 1927 and the appearance of *The Bridge of San Luis Rey* that Wilder achieved real fame, not only in the United States but abroad. Given impetus by the commendation of such popular literary guides as his old acquaintance Professor William Lyon Phelps ("It is my firm conviction that Thornton Wilder is a star of the first magnitude"), *The Bridge of San Luis Rey* rapidly became a best seller and was awarded the Pulitzer Prize in 1928. A film version was made of it the following year.

In 1928 a collection of some of Wilder's short plays, *The Angel That Troubled the*

Waters, appeared. Giving up teaching temporarily in 1928, Wilder traveled through England and the Continent, where he spent most of the year 1929 working upon his novel, *The Woman of Andros,* based upon Terence's *Andria,* which was published in 1930. The novel was considered "a work of art, conscious, skillful, exacting, lucid, and graceful," showing "the same harmonious limpidity of style, the same brilliant insight and sympathetic irony" as were thought to have been evinced in *The Bridge.* Some critics, however, objected to the excessive smoothness of style, and believed that the situations were too patently arranged and the plot shopworn.

In 1930 Wilder returned to pedagogy, becoming a member of the English Department of the University of Chicago, where his duties occupied only six months of every year, leaving him time to write. There he gave courses in composition and comparative literature, the latter comprising the works of the Greek dramatists, Cervantes, and Dante. At the same time he lectured throughout the United States on various phases of literature and the drama. About the year 1930 he was given a Litt. D. degree by New York University. Countless publishers all over the country were trying at this time to lure Wilder away from his classroom duties to work with their magazines, but he refused to be parted from teaching. In 1931 *The Long Christmas Dinner and Other Plays in One Act* appeared.

Wilder's novel *Heaven's My Destination* was published in 1935, when he was still on the faculty of the University of Chicago. Chosen a Book-of-the-Month, the novel provoked much discussion and caused Wilder to forswear fiction for the theatre, which, he said, was freer from "editorial presence." (He emphasized, however, that the critical reception of his novel had nothing to do with his decision.) Critics were uncertain as to whether *Heaven's My Destination* was intended seriously or as a satire, whether the author wrote in praise of religious idealism or against it. Most found it "curious", "unexpected", "disturbing," and unlike Wilder's usual novels. In 1936 Wilder left the University of Chicago, returning in 1941 to teach summer school, so that he would not neglect his teaching entirely under the pressure of his other duties. After spending a year in Europe, in 1937 he settled down in New Haven, Connecticut.

Although Wilder's chief ambition was to become a playwright with a Broadway reputation, his recognition as one of the leading American dramatists did not come until 1938, when he was awarded the Pulitzer Prize for his extremely successful play, *Our Town,* an experimental drama produced without scenery and with much of the action given in monologue by the "stage manager" (chorus and commentator combined). That role, Wilder says, was a "hang-over from a novelist technique." A film version of *Our Town* (1940), in which Wilder had helped prepare the script, was released and met with much success. Wilder has worked on the West Coast several times and, wrote Miss Kratkin, "so greatly does he admire the things the movies can do best that he dreams some day of writing a film script which would be a motion picture from the first moment it occurred to him and which throughout its course would use the characteristic elements of the camera. His last film before entering the Army was the Hitchcock '41 thriller *Shadow of a Doubt* (1943)."

"I do not," Wilder has said, "regard the theatre now as being in a particularly valuable era. I often think that no one of today has had the privilege of seeing even a small part of what the theatre can do as magnificence, as eloquence, as setting, as religious power, as social commentary. . ."

Wilder's play, *The Merchant of Yonkers,* a comedy based upon a German play which stemmed from the English original by John Oxenford, was published in 1939 after having run on Broadway for thirty-nine performances. In 1942 Wilder's controversial play, *The Skin of Our Teeth,* was produced and won the Pulitzer Prize for 1943. The play is, wrote Lewis Nichols in the New York *Times,* "the story of man's constant struggle for survival and his wonderment over why he so struggles," and is presented "with pathos and broad comedy, with gentle irony, and sometimes a sly self-rallying." During the course of the play "the scenery bounces up and down, the players carry on rehearsals, at one point there is a call to the audience to send along its chairs to keep the fire going against the advancing ice age." Occasionally the actors step out of character in order to comment upon the play.

Critical opinion of the play ranged from "daffy", "wacky", "cock-eyed," to "impudent", "provocative", "unusual," and some even termed it "memorable" and "brilliant." "Viewed merely as a prank," wrote Howard Barnes in the New York *Herald Tribune,* "it is frequently amusing, but often wearisome. Contemplated as a sometimes striking but splendidly sincere attempt to make some sense out of this poor old world, it is a challenging and unforgettable communication between a group of artists and spectators." It was expected in the spring of 1943 that the Critics' Circle which was supposed to be more sympathetic to experimental forms would give its award to *The Skin of Our Teeth,* while the Pulitzer Committee would give its prize to *The Patriots,* a play conventional in form. Instead, the reverse was true—*The Patriots* won the Critics' Award, and *The Skin of Our Teeth* the Pulitzer Prize.

It was said, however, that one of the reasons for *The Skin of Our Teeth's* failure to receive the Critics' Award was the controversy which had started to rage over the play shortly before the critics convened. Two writers, in an article in the *Saturday Review of Literature,* alleged that Wilder's opus was a plagiarism of the late James Joyce's novel *Finnegans Wake* (1939). The two sent a telegram of protest to the Pulitzer Committee, but it was apparently disregarded. Wilder was invited to contribute a rebuttal of the charges to the *Saturday Review,* but he declined, he said, to help give free publicity to that magazine. Anyone interested in the subject, Wilder remarked, could read *Finnegans Wake* and judge for himself. Wilder, an ardent admirer of Joyce's, is said to be one of the few people who can understand *Finnegans Wake.* Wilder's friends say it is no secret that *The Skin of Our Teeth* was inspired by *Finnegans Wake* and followed its pattern to

WILDER, THORNTON—*Continued*

some extent, but contend that "there is a technical difference between an author's deriving his inspiration from another writer's work and appropriating it." The truth of the matter is, according to the producer of *The Skin of Our Teeth,* that Wilder got the idea when a chicken landed in his lap during the performance of another popular theatrical presentation, *Hellzapoppin* (1938).

In the spring of 1941 the United States State Department sent Wilder to spend a month each in three South American countries, Colombia, Ecuador, and Peru. There he gave formal and informal lectures in Spanish and met a good many of the literary and pedagogical lights of South America. In the fall of the same year he was appointed delegate to the international P. E. N. Club Congress, and with another delegate, John Dos Passos '40, flew to England, where Wilder lectured about the United States to the British. In London he was elected one of the five international heads of P. E. N. He has traveled extensively and speaks French, German, Spanish, and Italian.

Wilder still prefers "to write what he wishes and when he wishes," and "remains aloof from those who would take advantage of his quick success." His best ideas come to him, it is said, "in a shower bath." He was writing another play when, in the summer of 1942, he stopped work in order to enter the United States Army, where he is at present a major in the Air Intelligence Combat Force.

Major Wilder is of medium height and slim. He wears round steel-rimmed glasses over his eyes, which are blue and have been described as "hawk-like." His hair is dark and receding, iron gray at the sides; his eyebrows, "the most striking feature of his face," writes Ross Parmenter, "are large, bushy, beetling, and black," while his mustache is light brown. He has a "resolute" chin, and a "high, nervous" voice with which he "talks a blue streak." A German writer remarked that Wilder "looks like a highly organized, tense, spiritually mature member of the middle class, a reserved individual." An American magazine describes him as a "pleasant, jolly" man who "enjoys life thoroughly."

His hobbies are walking and reading, but, writes Isabel Wilder, "stronger than the word 'hobby' is his understanding and appreciation of music. He has a vast knowledge of music as composition and as performed, although he is not a trained musician himself." In the years prior to the War, Wilder became interested in the little theatre movement and acted in summer stock himself. Two summers he played the stage manager in his *Our Town* at two summer theatres, and cheerfully forgot his own lines from time to time. A bachelor, a Congregationalist, and a Democrat, Wilder lives in Connecticut with his family.

Somewhat shy and reluctant to grant interviews, "the most traditional and cloistered of novelists," according to *Time* Magazine, "he suddenly turned a somersault, became the most adventurous of playwrights." His early works were all of an artistic and scholarly nature, praised for a distinguished prose style, "precise, sensitive, and sophisticated," condemned for artificiality and mannerism. Wilder is, wrote Henry Seidel Canby '42 in 1935, the year of the change, "a minor . . . figure, narrow in scope . . . yet with the consecration to perfection, the conscientiousness, and the absolute excellence of . . . a Collins or an Addison." With his development as a dramatist, however, he has, some critics feel, "ceased to be . . . precious, ornate, speciously classical, and philosophical. . . He has, in other words, matured, and instead of pouring warm baths of soulfulness he now shows he is capable of depicting spiritual fundamentals."

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WILE, IRA S(OLOMON) Nov. 29, 1877—Oct. 9, 1943 Educator and psychiatrist; child specialist; former member of the New York City Board of Education; advocate of birth control; author and lecturer.

Obituary

N Y Times p49 O 10 '43

WILLET, ANNE LEE 1867(?)—Jan. 18, 1943 Artist and designer of some of the most widely known memorial stained glass windows in America; lecturer; teacher; widow of William Willet, leader of renaissance in stained glass art in the United States.

Obituary

N Y Times p19 Ja 19 '43

WILLIAMS, WYTHE Sept. 18, 1881- Journalist; radio commentator

Address: h. Danistead, R. D. 4, Easton, Pa.

Two lucky accidents—being on the spot of an event of world-wide importance, and correctly predicting a date of world-wide interest—were the main turning points of Wythe Williams' long and varied journalistic career. Vacationing from his job on the old New York *World*, he arrived in London on the day of Edward VII's death, May 6, 1910, and he was immediately rushed into foreign service to cover the story of nine kings riding in the cortege of the dead ruler. Successful at this first try, he covered Europe for the next twenty-six years, becoming the first American correspondent to be expelled from Nazi Germany.

Accident number two was on August 30, 1939, when Williams was an invited guest on the radio program, *Hobby Lobby*. Then editor of the Greenwich (Connecticut) *Time*, in which he had been making sensational revelations on world affairs, Williams was asked to "stick your neck out and predict the date" of the outbreak of war. He replied: "It will be on us by September 6"—

missing by only three days. This program was heard by an official of the Philco Radio and Television Corporation, and Williams became a news commentator for Philco on March 4, 1940.

This enterprising gentleman who cashed in on his experiences with Lady Luck was born in Meadville, Pennsylvania, on September 18, 1881, the son of Wilbur Garretson and Caroline Kitchell (Wythe) Williams. He attended high school in St. Louis, Missouri, and then studied at Ohio Wesleyan University from 1898 to 1901. He began his newspaper career as a reporter on the Minneapolis *Tribune* in 1905. Following this, he worked on the Milwaukee *Sentinel* in 1906, the Chicago *Examiner* and *Daily News* from 1907 to 1908, and then joined the New York *World* in 1909. It was in 1910 that he happened on his first "accident" and became London correspondent for the *World* until 1912. He then held the same position for the New York *Times* for one year. He was transferred to Paris in 1913, and was war correspondent of the *Times* from 1914 to 1917. He was with the American Ambulance Unit in Paris in 1914, and was a correspondent with the Allied Armies from the first day of the War until its close, scooping the world on the terms of the Versailles Treaty.

In 1918 Williams was a special correspondent in Europe for *Collier's Weekly*, and he worked for the London *Daily Mail* in Berlin the next year. He returned to the United States as director of propaganda of the American Committee for Devastated France, but in 1925 went back to Europe as Paris correspondent on European politics for the *Saturday Evening Post* until 1926. He served as a special correspondent for the *Times* at the League of Nations in the year 1927 to 1928, and as chief correspondent of the Berlin Bureau of the *Times* in 1929. Williams was chief correspondent for the Hearst newspapers and Universal Service in London in 1931. While a correspondent in Europe, he wrote communiqués home on such topics as "Eyewitness in devastated France"; "Picture of devastated France as the Germans left it"; "Storming of the Aisne quarries"; and, in August 1917, "What our troops will face." From 1925 to 1927 he reported on and discussed such current problems as "Does France intend to pay?"; "Disarmament periscope"; "Geneva conference on international economic problems"; and "Germany's new bid for power."

Williams took over the country editorship of the Greenwich *Time* in Connecticut in November 1937, announcing at the time that he would let Europe have its next war "without assistance from me." But he kept his pipe lines to Europe and ran across many inside stories from abroad. One that caught the public fancy, *Time* Magazine writes, and hit the front pages all over the country, was "the racy tale in December 1938 of the supposed horsewhipping of amorous little Nazi Paul Joseph Goebbels '41 for love-poaching." This captivating news coup came through Prague, a German officer being the original source. The Prague writer mentioned the incident in a letter to Williams, as a generally known event in Germany. It was not stressed, Williams recalled, but "I stressed it," he said.

WYTHE WILLIAMS

Within three months after Williams joined the ranks of radio commentators for Philco, Mutual Broadcasting System took the program, aired it on two stations, and after about thirty news scoops had been revealed there was a one hundred per cent increase in listeners avid for Williams' brand of "red-hot news." On September 10, 1940 Mutual enlarged the audience for his newscast, which could now be heard on ninety-three stations every Tuesday and Thursday, from 8 to 8:15 p. m. (EDT), sponsored by the American Safety Razor Company. In addition to this, a Sunday program, sponsored by Mounds candy bar, was taken by eight stations. By then he was broadcasting over the largest radio hookup ever given any news commentator regularly on the air.

Williams, according to *Newsweek*, "feeds into the microphone a stream of inside dope that is not always accepted in a reverent spirit by specialists in foreign affairs. Most of the stuff, according to him, arrives by cable or mail, sometimes making use of 'an undetectable cipher,' from secret sources." This inside information, plus "an ability to add two and two and make four," accounted for Williams' many successes. He predicted the Russo-German non-aggression pact; he predicted that the Poles would last about twenty-one days; he knew about the Nazi invasion of Scandinavia and the Low Countries six weeks in advance; he was aware of the vulnerability of the Maginot Line and of treachery in French business, political, and military circles long before many of the French were; he even knew the plans for Hitler's '42 campaign in France. He also prophesied Italy's invasion of Greece, Field Marshal Rommel's '42 dispatch to Africa, Matsuoka's '41 trip to Berlin, and the hatching of the Nazi-Japanese alliance. It is, however, true that he failed to foresee the

WILLIAMS, WYTHE—*Continued*

stupefying success of the German offensive in the West in 1940; he predicted that the German armistice with France would be signed at Versailles rather than at Compiègne; he missed the story of the British evacuation at Dunkerque; and just before Germany attacked Russia he announced that Hitler and Stalin '42 were about to reach a new and definitive agreement.

One of his hottest hunches of 1940, and one which he couldn't even announce himself, was that the French were ready to sign an armistice. Not scheduled to broadcast that day, he passed the word along to Lowell Thomas '40, due to go on the air in a half hour. The report was promptly denied in all quarters, according to *PM*, from the State Department down to Williams' own station, WOR. Then, forty-eight hours later, it happened.

PM comments on Williams' general view of world affairs as not complicated "with much personal addiction to ideologies. He is just out for a story, first and last. He despises Hitler with an outspoken hatred, but he has never let this stand in the way of a wallop at the British where justified. His free hitting on the air has him tagged by some listeners as a pro-German. He is not."

On June 17, 1940 Williams announced his resignation as editor of the Greenwich *Time*, effective June 22, because, he said, "of the pressure of other work." At the time he was conducting a thrice-weekly radio broadcast and writing a newspaper column, "As the Clock Strikes," syndicated by John Elfreth Watkins. At the same time, Hendrik Willem Van Loon, who had contributed articles to the newspaper, resigned as director of the Greenwich Publishing Company.

Williams was in charge of *The Radio Round Table,* the first program of this nature to be categorized as "official" by the Government, which began at the end of September 1940. The program, on which various other commentators interpreted national defense progress, was rotated on the NBC, CBS, and MBS each week. The commentators, all of whom were tops in their field, worked without pay, taking reports of the various government agencies contributing to national defense and interpreting them to the public.

Williams' books include *Passed by the Censor,* recounting his experiences in France (1916), and *When Chenal Sings the Marseillaise* (1917). *This Flesh,* written in 1931, caused a law suit against Williams by Louise Hardie, a niece of Thomas Hardy, who charged that he had written a recognizable and derogatory portrayal of her as Shirley, a character "given to drinking, getting drunk, and telling questionable and risqué stories," all of which was untrue of herself, she claimed. *Dusk of Empire* was published in 1937. In it, Williams shows how America is "today actually . . . the great motive force making the wheels of the age spin around." His intention, he wrote, was "not to seek to reveal underlying causes for Europe's decline from her proud position, but rather to expose the decay that started the landslide, the extent to which it has spread, the imminence of the avalanche."

Although *Who's Who in America* (1942-43) lists Williams as a Republican, he claims his political affiliation is Independent and, in *Dusk of Empire*, written after the Presidential election of 1936, he remarks that because of his long residence in Europe, keeping him apart from American political alliances, he writes "neither as a Democrat nor Republican, but as an American who, after many years abroad, is more satisfied than ever to be a citizen of a nation where free thought and speech still rule."

Major R. Ernest Dupuy, commenting in the *Saturday Review of Literature* in 1938 on literature in connection with the development of American public opinion on neutrality, classed *Dusk of Empire* as one of the most significant books of 1937. He wrote: "To Wythe Williams, veteran correspondent, goes the palm for a sane discussion of the past and shrewd forecast of the future." Williams' argument in this book, strengthened by numerous startling revelations, was that only by vigorous use of American influence, of an American President, backed by the American people, could peace be maintained. He felt that no European statesman could lead the nations to peace. A *Newsweek* reviewer commented, "Williams compels unswerving attention. Seeing history made, he has seen through the men who made it. In the prose of a craftsman, he has written one of the most illuminating and exciting books ever turned out by a professional observer of Europe." On the other hand, Walter Millis "found it difficult to put much faith in this book as an analysis of contemporary history," and the *Christian Science Monitor* critic accused Williams of "inditing memoirs" under the illusion that he was writing history.

In 1939 Williams made an adaptation of Fritz Max Cahen's *Men against Hitler,* and in 1940 he contributed a chapter, "African Interlude," to *The Inside Story*, a book written collectively by members of the Overseas Press Club of America. In 1941 he wrote *Riddle of the Reich*, in collaboration with Dr. Albert Parry, formerly research director of the American Council against Nazi Propaganda. In this book Williams and Parry attempt the unraveling of the riddle of the Third Reich and the charting of Hitler's future course. The book offers a well-balanced and, in part, vastly illuminating account of conditions prevailing in wartime Germany and in the occupied territories, according to a New York *Times* reviewer. In the book the writers maintain that "inevitably, inexorably, the mantle of world leadership is descending upon the shoulders of Uncle Sam." Regardless of the outcome of the War, "the British Empire of yore and today is gone. . . France may never be more than a second-rate power." The "new imperialism" of the United States, one "imposing our admired commodities and our envied mode of life," must fill the vacant place, they conclude. Criticized for its "lurid journalese," its lack of unity, and its questionable generalizations concerning the world at large, the book was praised even more strongly for its readability and its "solid information" about Nazi Germany.

The publishers of *Riddle of the Reich,* Prentice-Hall, had most of the communications industry cooperating in all-out publicity tie-ups in April 1941. Thirty-five hundred Western Union offices throughout the country featured displays on Williams and his book. Motion-picture promotion was arranged with Columbia Pictures, which released a series of shorts entitled *The International Forum*, the first film of which featured Williams as discussion leader of a group of famous foreign correspondents.

Another book by Williams, *Secret Sources*, the story behind some of his famous scoops, was published in June 1943. In this he recounts how he was able to reconstruct details of European strategy and political intrigue from reports smuggled out of the censor-locked continent by William van Narvig, his European collaborator and observer, who was on the European end of this secret news pipeline—an organization planned by these two men. "As exciting and as filled with intrigue as any book Phillips Oppenheim ever wrote," was the verdict of the *Saturday Review of Literature*, and most reviewers agreed, although some wondered how much of it or how little they might take at face value.

Williams was married to Viola Irwin on March 22, 1913. They have three sons, Wilbur Mott, David Irwin, and Ian Wythe. Williams is a member of Sigma Chi and the National Institute of Social Sciences. He was president of the Anglo-American Press Association in Paris in 1922, of the International Association of Journalists accredited to the League of Nations in 1928, and of the Overseas Press Club of America from 1939 to 1940. He was decorated Chevalier of the Légion d'Honneur.

Williams is five feet nine and one-half inches tall, weighs 190 pounds, and has been characterized as a "heavy-set but vigorous sixty-one, with an easy going, pipe-smoking affability," and as the "ample, illustrious old war correspondent ... [who] has enjoyed many an I-told-you-so on international developments." At present Williams is working under contract on a book on wartime Washington.

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WILLOUGHBY, CHARLES C(LARK) July 5, 1857—Apr. 21, 1943 One of the world's leading anthropologists; director emeritus since 1928 of the Peabody Museum of Harvard University.

Obituary

N Y Times p23 Ap 22 '43

WILSON, CHARLES E(DWARD) Nov. 18, 1886- United States Government official; industrialist

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CHARLES E. WILSON

In February 1943 the months-long battle for control over arms production between the United States armed services and the War Production Board came to a head when Donald M. Nelson '41 dismissed Ferdinand Eberstadt '42 and appointed Charles E. Wilson to the newly-created post of executive vice-chairman of the WPB, conferring on him greater powers than any previously given to an assistant. Since that time Nelson himself has faded into the background, and Wilson has become virtual boss of the United States arsenal.

Charles Edward Wilson, who left the presidency of the General Electric Company in September 1942 to go to Washington, has long been known as one of the nation's top production men. His is an American success story of the kind more common a few decades ago than today, but extraordinary at any time. He was born on Hudson Street in Manhattan's Lower West Side on November 18, 1886. His Irish father, George H. Wilson, was hurt in the first Sunday crush at the opening of Brooklyn Bridge, and he died some time later of internal injuries. Charles was only three at the time of his father's death, and his mother, Hannah Rebecca (Stiles) Wilson, had to go to work as a housekeeper and nurse in order to support herself and her young son. She wanted to keep him in school, but he was not yet thirteen when he quit to work as an office boy in the shipping department of the Sprague Electric Works on East 34th Street—his wages $3 a week, his hours from 7 a. m. to 7 p. m.

The tall, stringy youngster was not too young, though, for his energy and ambition to go unnoticed. His boss, Big Bill Ruete, told him: "What you must do, my boy, is to look forward and equip yourself for the next job. You have a good head for figures. So I'll put you in to help the shipping clerk. Get your facts and figures straight, learn everything you can about everything we ship out, and be able to tell me a month from now what was in

WILSON, CHARLES E.—*Continued*

every box and where it went." Charles took Ruete's advice. After his apprenticeship as an office boy he was given a job as a factory hand, and he became an expert mechanic. He also began to study evenings. He finished evening school courses in cost accounting and in general accounting, and then he took engineering courses with the International Correspondence School, earning his tuition by tutoring backward students in those subjects which he had already mastered. Somehow he also found time to swim, run, and box at the neighborhood YMCA and to sing (tenor) in the Oratorio Society. In the meanwhile he served successively in the accounting, production, engineering, manufacturing, and marketing departments. He was promoted from machinist to straw boss, from straw boss to foreman, from foreman to shop superintendent; and in 1906, at the age of twenty, he was made production manager of the Sprague Works, which by this time had become a part of General Electric. The next year he was made assistant superintendent, and on his $20-a-week salary he married Elizabeth Maisch on November 18, 1907.

Wilson acquired valuable experience in all phases of the rapidly growing business. In 1914 the Sprague Works branched into switchboards and panels, and he was made sales manager of the new lines, besides handling engineering and production. When General Electric added plants at New Kensington, Pennsylvania and at Maspeth, Long Island he was put in charge of them; and when in 1923 the Maspeth plant was shut down and its operations transferred to Bridgeport, Connecticut he was transferred, too, with the title of managing engineer. His duties expanded rapidly, as the Bridgeport plant swung into the production of appliances. In 1928 he became assistant to the vice-president in charge of the Merchandise Department, supervising manufacturing, engineering, and sales. In 1930 he was made vice-president and placed in charge of all appliances, which included sun lamps, electric clocks, washing machines, irons, heaters, and air conditioning. In 1937 he was elected to the board of directors and made executive vice-president, and he moved to New York. He soon began to function as general manager for all General Electric, although the actual portfolio belonged to Gerard Swope '41, and with Swope's retirement he became president of the company on January 1, 1940.

As president of General Electric during this war period, Wilson had the job of directing and supervising the scheduling and production of the largest volume of output General Electric had ever produced. New factories were rapidly built, and the number of workers increased tremendously, for the company had armament and allied contracts amounting to hundreds of millions of dollars. In May 1941 Wilson announced that General Electric was a full month ahead of schedule in its "biggest and most important" job, the building of propulsion units for Navy ships.

At the same time General Electric's new president was becoming known as a progressive and enlightened employer. "For many years our company has watched over the health and comfort of its employees," he once told an interviewer. "A concern that places the cash register above human rights and human values deserves to go out of business!" Particularly interested in post-War prospects, he had worked out America's probable national output two years after victory, broken down into new investments, consumption, and national defense, and with this before him he was planning the future of his own company, working out ways by which General Electric could provide jobs after the War for all those employed there at the time. He was "not exactly with the New Deal any more" (in 1933 he had served as deputy recovery administrator under the New Deal), but his fervent belief in private enterprise was combined with a recognition of "the obligation of the controllers of private enterprise to show that this system could provide 'total security.' "

"What will happen to our country, unless we plan, while we have time, for a new, better post-War system?" he once asked an interviewer, as reported in *American Magazine*. "The Free Enterprise System will have to provide full protection, full employment, full distribution of goods and services, or step aside for government agencies. . . Now is the time for private enterprise to show initiative, foresight, cooperation, social responsibility, self-discipline, long-range planning, on a scale undreamed of before. We must lay out a blueprint of how we will meet the post-War crisis, and map out not merely our own obligations but the government action we are prepared to support. I am not thinking of rivalry or conflict with government but of a new arm-in-arm concord free from the old confused suspicion."

It was natural enough that Wilson's name should have been frequently mentioned for a top position in the defense setup. In the spring of 1941 he had accepted the chairmanship of the Regional Advisory Committee for Industrial Morale, and he had only a brief moment of indecision when in September 1942 he was asked by Nelson and by President Roosevelt '42 himself to come to Washington as vice-chairman of the War Production Board in charge of production scheduling. "It took me forty years to climb to the presidency and forty seconds to step out," he said later. "[But] I keep reminding myself that there's a war on. Hell's broke loose and I've got to do something about it."

At the same time Ferdinand Eberstadt had been made vice-chairman on program determination and chairman of the WPB Requirements Committee, so that Wilson had no power to make decisions about the division of available materials. Eberstadt, who was known as favoring Army control over the WPB, grew in power as time went on, and it was not long before there was conflict between him and Wilson. Eberstadt and the armed services favored a plan based on the assumption that production would be forthcoming once the proper amounts of materials had been allocated; Wilson believed that the WPB must go into the plants, work out definite production schedules, then tell each plant where every bit of the product was to go and when. He also insisted that Eberstadt's plan kept war contracts out of the hands of small business.

In December 1942 a "compromise" was arranged whereby Wilson was given the power to survey Army and Navy production schedules, to balance them against industrial capacity and materials supplies, and to make sure that they could and did get completed. But, like many compromises, this settled little. According to Arthur Krock '43, Wilson next announced "that the dimensions of raw aluminum supplied by Mr. Eberstadt could not mechanically be turned into the airplane extrusions he urgently required." On February 4, after he had straightened out the aircraft situation by a closer scheduling of parts production, he was given control of several industry divisions which had been reporting to Eberstadt.

This, too, proved to be a makeshift arrangement. Later that same month Nelson finally decided that one vice-chairman must be supreme in the raw materials as well as in the fabrications field. He dismissed Eberstadt and promoted Wilson to be executive vice-chairman of the War Production Board in complete charge of all programs, including the war production scheduling program. "It is my conviction," said Nelson "that this change will bring harmony to the War Production Board and end the jurisdictional questions which, if permitted to continue, could only hamper the war effort." A day or two later a directive prescribing Wilson's functions and authority made him subject only to the policies and directions of Nelson himself. Wilson received authority "to direct and supervise" all staff services of the WPB, including that of the Rubber Director and the Smaller War Plants Division; and also authority "to appoint the personnel, to established the internal organization, and to define the functions and responsibilities of the units of the WPB under his control."

This move, hailed by labor and by New Dealers and, in general, by all those in favor of civilian control of the WPB, was, according to most commentators, fiercely fought by the military chiefs who command production and procurement policies of the services. One military official reportedly declared that it appeared either that Nelson ultimately would have to quit or that the Navy and War Department Under-Secretaries, James V. Forrestal '42 and Robert P. Patterson '41, respectively, would resign. Nelson, however, stood his ground, although I. F. Stone reported that he won his fight to remain chairman only after pressure on the White House from a group of New Deal Senators, from the C. I. O. and the A. F. of L., and from whatever big business influences he and Wilson could bring to bear. On February 25 he told reporters that he had never had any intention of resigning, and that, moreover, "the WPB was never preparing, is not preparing, and will not prepare for a showdown with the services. The services are the ones we are working for and working with to win this war."

On March 1 Rubber Director Jeffers '42 wrested control of his office from Wilson and returned it to Nelson's supervision. Otherwise Wilson remained in full control, and on March 3 Nelson picked three new vice chairmen to strengthen his executive vice-chairman's position. Other changes seemed imminent. Among other things, Wilson promised that billions of dollars in war contracts would be placed through the WPB's Smaller War Plants Corporation before the end of the year, and he halted WPB hiring in order to cut the budget. Later in March the WPB was reorganized by Nelson. Many organizational units were put under Wilson and made his particular responsibilities. In a later reorganization, in May, the Steel Division was placed under Wilson's supervision. In September Wilson was made chairman of a special production executive committee set up to administer emergency manpower controls established on the Pacific Coast; in November he took over the industry divisions and assumed the post of operations vice-chairman.

It is generally conceded that Wilson has done an excellent job in breaking the industrial bottlenecks that were holding up the war effort. He was responsible for getting production going in the destroyer-escort and airplane programs when they were the biggest problems on the entire war-production front, making personal trips to aircraft plants to speed production and straighten out the manpower tangle. He made a working organism of the Production Executive Committee. "There is no use trying to sugar-coat the pill," he said in November 1943. "This War is a grim thing. It was not designed to spread prosperity or make employment. It was designed to win a war, and for no other purpose." At the same time he announced that the time was rapidly approaching when industry could begin planning its post-War operations, including planning for post-War markets. By this time the manpower problem had begun to seem less forbidding: Wilson had done much to break up hoarding of manpower by forcing contractors off a cost-plus-fee basis and making them sell to the Government at a stated price per unit article. Later that same month the WPB was streamlined, with the dual aim of increasing the industry divisions' efficiency in meeting current wartime production problems and of preparing for the difficulties of reconversion. It was then that Wilson took command of the industry divisions and assumed the post of operations vice-chairman.

In a talk on 1944 production requirements late in December, Wilson emphasized that while the output of civilian goods must be increased, such increases must play a secondary role to munitions—for the amount of war materials sent to North Africa for the invasion of Sicily and Italy was "a mere trickle" compared to what would be necessary for coming European operations. Earlier that month, at the annual convention of the National Association of Manufacturers, he had warned that cliques and special interests were "trying to position themselves for the post-War period long before the country is out of danger and long before our fighting men have any chance to position themselves." "I am deeply alarmed today over the possibility that a Right-wing reaction may draw some

WILSON, CHARLES E.—*Continued*

sections of capital so far away from our tradition as to imperil the entire structure of American life as we know it," he said, speaking of "an American breed of maggot which has been all too numerous of late, and which is trying to break through the skin of democracy and suck the life blood out of it."

In mid-November, Wilson tried to resign from the WPB, feeling that his job in Washington had been accomplished. He was urged by government officials and industrialists to reconsider, however, and was finally induced by James F. Byrnes '41, head of the Office of War Mobilization, to withdraw his resignation until the President could talk to him about it. The end of December thus found him still in his post.

The man who has been the center of so much controversy is, according to *Fortune* Magazine, "over six feet tall, erect as a major of infantry, ruddy of countenance, and fairly bursting through well-tailored clothes with the abrupt, muscular movements of a massive frame." His light brown hair is graying. "His eyes are blue, quizzical, and a little out of focus, behind rimless spectacles. . . His jaw is firm but full and thickening a trifle around the jowls." He is a meticulous dresser, particularly fond of tweeds and herringbone stripes, and he doesn't leave the selection of so much as a shirt or a tie to his wife.

According to Arthur Krock, the hard-working Wilson "has forgotten every consideration of health on the job in Washington." "I seem to have been born with plenty of energy and five or six hours of sleep a night keeps me in trim," Wilson himself says, however. "I am lucky still to be in pretty swell shape, though I've slowed down a little." Friends wonder in what way he has slowed down, for when he is not at his desk he does lots of walking, plays good "businessman's golf" (in the lower 80's), rides, bowls, plays tennis and basketball, and he used to go deep-sea fishing off the Florida Keys in the winter. Among his less strenuous pleasures are associating with people, "especially young people" (for fifteen years in Bridgeport he ran a young people's forum at the Baptist Church and "got a wonderful kick out of it"), parties (particularly those which end up in "harmonizing"), good food, cigars, and reading. He spends his week ends in his Scarsdale home with his wife, who is almost as active as he is—but in a different line, social work.

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WILSON, SIR HENRY MAITLAND

1881- British Army officer

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Huge, genial, imperturbable, General Sir Henry Maitland ("Jumbo") Wilson, since February 1943 commander in chief of the British forces in the Middle East, succeeded General Eisenhower '42 in December of that year as supreme Allied commander in the Mediterranean theatre. Paradoxically, this "mild-eyed man of great bulk" has an agile, flexible mind: he "can think as quickly as he can advance." He is Britain's Blitzkrieg expert and was the first man in the British Army to command a completely mechanized unit. He is also an excellent administrator, and he has been called by Winston Churchill '42 "one of our finest tacticians," although he was the target of some criticism in November 1943 after the German capture of Kos and Leros.

The Mediterranean commander belongs to a distinguished Suffolk family, his ancestors including Lord Raglan, who commanded the British in the Crimean War; Lord Cardigan, hero of the charge of the Light Brigade at Balaclava; Sir George Cooke, who fought at Waterloo; and Admiral Richard Howe. His uncle, General Sir Henry Fuller Maitland Wilson, commanded a corps at Salonika.

Born in 1881, General Henry Maitland Wilson, the son of the late Arthur Maitland Wilson, was, of course, educated at Eton, where his extraordinary size and good nature early earned him the nickname of "Jumbo." He was only eighteen when the Boer War (1899-1902) broke out, and he joined the Rifle Brigade in 1900. His "calmness and outstanding courage under fire" soon won for him two medals and a lieutenantship. Before his twenty-first birthday he was serving as a railway staff officer.

On his return to England the young officer settled down to the routine of Army life. He served as adjutant of the Oxford University O. T. C. for some time and was a brigade major at the outbreak of the First World War. From 1914 to 1917 he saw service in France and Belgium, was mentioned three times in dispatches, received his brevet of lieutenant colonel, and won the D. S. O. When the War ended he was a grade one staff officer serving with the Australian Army.

During the years immediately following the War General Wilson did office work: he held appointments at the Sandhurst Military College and at the Staff College in Camberley (1930-33). He commanded the 1st Battalion Rifle Brigade from 1927 to 1930, and was also second in command of a battalion in his regiment. He played a large part in the training of this battalion, and had the satisfaction of seeing his men win the Queen Victoria trophy for the Weapon Aggregate. Since he comes of squire stock, Sir Henry grew up as a sportsman: he was "a keen man to hounds." In the time between the Wars the officers often held fox hunts; Wilson hunted with a famous pack, the Garth, on a bobtailed horse called Badger. "Though Jumbo Wilson was not a lightweight and Badger was not a steeplechaser, somehow the two were always in attendance whenever the Garth hounds killed a fox." Men who had sweated blood across country would find Jumbo calmly riding up. "Do you know," he would say, "I had an idea the fox would come this way." On one of these hunts a fellow officer cocked an eye at Wilson and his mount, saying, "Here comes Jumbo. He looks like something out of a bygone age."

But with the outbreak of the Second World War it was soon discovered that General Sir Henry Wilson was not "something out of a bygone age." Although a "sound traditionalist" in background and training, he was farsighted enough to recognize the merits of "open game" mechanized warfare; youthful too, as generals go, he had survived Hore-Belisha's '41 shakeup, in 1937, of British Army organization. A lieutenant general in 1939, he was sent to command Britain's Army of the Nile. Following the collapse of France, Wilson found himself in an unenviable position. The key provinces of Syria and French North Africa, after giving indications that they would carry on the fight, decided to capitulate to Vichy. The British forces in Egypt were numerically weak and lacked equipment, while the Italians, their western front freed by the French capitulation, had massed a mighty and threatening force against them.

Sir Henry decided to attack when things looked blackest. His first task was to cut gaps in a 400-mile-long fence of barbed wire, twelve feet deep and about six feet high, running along the Egyptian-Libyan frontier from the sea. In three weeks he had the line honeycombed with openings through which armored patrols could pass. "Throughout July those patrols operated with an amazing success, instilling the fear of God into the Italians, cutting communications and snatching the initiative from the enemy. Many prisoners were taken, including a general." Sir Henry himself said: "In spite of the heat, the lack of water, and the sandstorms, our operation had been so successful that our patrols were operating deep into enemy territory." He described how fast moving British mobile units drove ahead seventy miles in two moonlit nights into enemy territory and gave the Italians little chance to detect them. Because his troops deployed over wide areas, Italian planes were never able to report large concentrations advancing anywhere in particular, and enemy bombers were never able to wipe out significant numbers of British troops.

Finally the British Army of the Nile all but annihilated Graziani's '41 army and swept on to Bengasi. While the general credit went to Wavell '41, it was his collaborator, Sir Henry Maitland Wilson, who directed the operations of the great advance. The story is told that, on the outset of the Libyan offensive, Wilson delivered an eloquent address to his men in which he told them the classic story of the "Golden Fleece." He urged them, figuratively, to go and get it. They responded so enthusiastically that even their officers had a hard time slowing them down. He learned afterward that, as the men had understood it, he meant a pub called the "Golden Fleece," about 300 miles down the road, famed for the foam on its golden beer and the beauty of its dancing girls.

British Official Photo

GEN. SIR HENRY MAITLAND WILSON

Following the Egyptian campaign General Wilson was made military governor of conquered Cyrenaica. It was then his hard luck to be sent to Greece to command a defense already hopeless. His small army, under orders of the Greek commander, Field Marshal Alexander Papagos, covered a front of sixty to seventy miles in Eastern Greece, while the bulk of the Greek Army faced the Italians in the West. When the Monastir Gap in the mountains to the North was pierced, and the Greek forces were attacked by the Germans in vastly superior numbers, it soon became clear that the Greeks could fight no longer. Hence the Government requested the withdrawal of the United Kingdom and Imperial contingent. General Wilson is said to have carried out the withdrawal in a masterly fashion.

By all professional accounts, the General's next campaign—in Syria—was a decided success. There German agents, airmen, and staff officers had flocked in huge numbers to pave the way for a Nazi *coup d'état.* Wilson's campaign, undertaken in collaboration with the Free French under General Catroux '43, "lasted only five weeks and . . . resulted in the retention of Syria in the Allied cause." Furnishing a brilliant example of war by maneuver, Wilson saved numerous lives by skirting the rear of the enemy rather than making frontal assaults. In July 1941 Sir Henry addressed an ultimatum to Vichy's high commissioner in Syria that Beirut be declared an open city. When the ultimatum had expired British forces closed in on the town.

Under General Sir Claude Auchinleck '42 (succeeding Wavell) Sir Henry Maitland Wilson had become commander in chief in Syria. In the new Persian-Iraq command (1942) in which his task included guarding the Suez Canal, General Wilson's army became inde-

WILSON, SIR HENRY MAITLAND— *Continued*

pendent of others in the Middle Eastern theatre. His forces were separated from those in Egypt by hundreds of miles of desert, "with no lateral communications except motor tracks and a railway that cuts through Turkey." But he faced the possibility, as an alternative to a German drive on the Caucasus, of a Nazi attack upon Turkey and Iraq to acquire petroleum.

Turkey, Syria, Iraq, and Iran had long occupied spotlight positions of strategic importance in the European phase of the War. Because of the increasing importance of this area, after the Casablanca Conference the Middle East command was reorganized with General Wilson placed in command of operations in February 1943. Serving under him were Major General Douglas Fitzgerald McConnel in Palestine, and Lieutenant General Sir Henry R. Pownall in special command of Iraq and Iran. The strength of the 9th and 10th British Armies in these areas was reported greatly increased.

General Sir Harold R. L. G. Alexander '42 had been given command under General Eisenhower '42 of all British, American, and French ground forces in North Africa when Wilson was made commander in chief of all British forces in the Middle East. The situation in the Middle East—because of the North African campaign and because of the great Russian successes during the winter of 1942—had, however, entirely changed. General Wilson pointed out that Iraq and Iran had become primarily transportation areas, through which more and more equipment for the Russian armies would be passing. "Difficulties had been encountered which have now been successfully bridged," he said, and added that another year of perfecting communications would soon pay large dividends. By April 1943 it was "no secret" that General Wilson's 9th and 10th Armies had not been neglected from the supply viewpoint, and the Axis was considerably worried over the possibility of an Allied invasion through the Balkans. On the final defeat of the Axis in North Africa, a "full dress conference of the Allied Middle East counsel, dealing with the Middle East as a forthcoming theatre of active war, was announced." That these activities were a major part of the "war of nerves" being played by the Allies was seen with the invasion of Sicily and the Italian mainland.

Sir Henry Maitland Wilson, however, had not been idle in his Middle Eastern post, but had been busy building up both defenses and good will in the territories under his command. In June 1943 he reviewed a huge parade in Cairo, "in which the colors of thirty-four nations arrayed against the Axis were massed together." The parade was significantly considered "a demonstration of the still greater military might yet to make itself felt against Europe when the time comes." Early in August 1943 General Wilson told newsmen that the critical situation in Italy following Mussolini's '42 fall might soon terminate in a collapse that would bear significantly on the Middle East situation. This proved to be the case; and by September 8 Wilson was in a position to order the surrendered Italian Army to take by force all points in the Dodecanese Islands, between Turkey and Greece, which were in German hands, and to cease all acts of hostility toward the peoples in whose countries they were. "Italian troops in the Balkans must not obey German orders—they must obey my orders," he announced.

General Wilson maintained military missions to General Mikhailovitch's '42 guerrilla forces in Yugoslavia and, after May 1943, to Tito's '43 Partisans—and his special message of November 1943 was the first official British corroboration of the charge that the Chetniks of General Mikhailovitch (whom the Allies had formerly supported) were helping the Germans. This "old Tory" praised the successes of Tito's Army of Liberation and warned that "certain men dishonoring the name of Chetnik" would be regarded as traitors and enemies of the United Nations if they continued to fight the Partisans.

At this time an Allied invasion of the Balkans was still thought to be imminent by some commentators. It did not take place, and when later in November the British lost the Dodecanese island of Leros to the Germans (the island of Kos had been lost the month before), speculation turned to criticism. This changed back into speculation again, however when in late December 1943 General Eisenhower was selected as supreme Allied commander in western Europe and Wilson succeeded him as supreme Allied commander in the Mediterranean, with his assistant the American Lieutenant General Jacob L. Devers '42. Wilson's "front" was now the entire stretch from the Pyrenees on France's Spanish border to the Maritsa River (part of the boundary between Turkey and Greece), and his appointment was taken as an indication that Allied strategy in the spring of 1944 might encompass a major move from the southeast through the Balkans simultaneously with the opening of a new front in Western Europe.

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Who's Who 1943

WILSON, MARGARET STEVENS 1865(?)—Mar. 22, 1943 Librarian of the Norwalk, Connecticut, Public Library for thirty years; served as president of the Connecticut Library Association; died from shock and injuries suffered in a fall on a street.

Obituary

N Y Times p19 Mr 23 '43

WINCHELL, WALTER Apr. 7, 1897- Journalist; radio commentator
Address: b. New York Daily Mirror, 235 E. 45th St, New York City

Walter Winchell has been described as "the greatest town gossip in the greatest town in the world." His syndicated columns are reported to have more than seven million readers and his Sunday broadcasts reach an estimated 20,000,000. (Since July 1943 he has been broadcasting over the complete Blue Network of 141 stations.) He has been hailed and decried as a journalist, as a "creative philologist," and as a patriot. His specialty has been diagnosed as the result of an acute case of "sublimated voyeurism," and Winchell has been known to refer to himself as an "informaniac." He has been the subject of frequent analysis, comment, and controversy, but the force of his influence upon American journalism, for good or for evil, is universally admitted. Not only does he have his imitators in almost every newspaper that does not subscribe to his syndicated column, but he is credited with having restored to metropolitan journalism a high regard for the newsworthiness of personalities. Winchell is credited with being one of the few Americans who have labored to "keep the American jargon" alive, a jargon, incidentally, which, for the most part, he has created as well as recorded.

In 1932 Winchell wrote, in his own style, the "fabulous story" of his progress "from scandal to national institution": "I was blessed-evented in New York City on April 7, 1897. . . Practically expelled from school for being a dunce. . . Was in Grade 6B at age of thirteen. Was tickled silly because then I had more time to sing songs (with slides) with Eddie Cantor '41 and George Jessel '43 at a 'nickelodeon.' . . Did a song and dance act a few years. . . Enlisted in the United States Naval Reserve as a gob. . . Served Admirals Marbury Johnston and Burrage as errand boy. . . Carried confidential naval secrets! . . Schooled by Glen Condon on *The Vaudeville News* from 1922 to 1924—when I connected with a newspaper. . . Been colyuming since then. . . *Daily Mirror* hired me in 1929. . . Can't golf, fish, swim, fly in plane, play piano, cook, or even ice skate! . . But I have a beautiful wife and daughter, age seven—so there!!!"

Winchell's real name has been variously reported as Lipschitz, Hirshfield, Weinshield, and Bakst. He insists that he was born Winchel, and that the second "L" was added by a careless electrician to a marquee sign. Winchell was born in New York City on April 7, 1897, according to *Who's Who in America*, the son of Jewish parents, Jacob and Janette (Bakst) Winchel. While he was still in elementary school he worked at the Imperial Theatre (now the Regun Theatre) at 116th Street east of Lenox Avenue in New York City. With George Jessel and Eddie Cantor he formed the "Imperial Trio," which "collected tickets, ushered a bit, and sang ballads during intermissions."

In September 1910 Gus Edwards signed up the three youngsters as part of a Newsboys' Sextette, and Winchell left school to embark on his vaudeville career. He worked two years for Edwards, earning, Harry Salpeter reports, about $15 a week as a performer plus $10 as assistant manager of the show. Then he left Edwards to go out on his own. He teamed up with a girl, and the pair were billed as Winchell and Greene.

In 1917 Winchell enlisted in the Navy, where, according to *Time* Magazine, "he fought the War in the New York City Customs House as receptionist to the late Rear Admiral Marbury Johnston, and it was prophetic that he seared his nose in a candle flame when, instead of giving his full attention to applying sealing wax to envelopes, he tried to hear what the Admiral was telling some other officers about the impending Armistice." Upon his release from the service Winchell returned to vaudeville. He was more successful in the West than in the East with his "song, dance, and patter" team, which was booked for two years on the Pantages Circuit, covering the Northwest and the California coast.

WALTER WINCHELL

In the spring of 1919 there appeared on the bulletin boards of theatres where the Pantages Road Show Number 151 was playing a "neatly typed page divided into three columns," conveying "such information as the fact that so and so's mother was getting over the grippe," and brightened by such quips as: "You tell 'em, Ouija. I'm bored." This paper, which appeared frequently, Winchell called *The Newsense*. It found its way into the editorial office of the New York *Vaudeville News*, edited by Glenn Condon, and "soon Winchell, as the author of 'West Coast Echoes,' became the *News*' most enthusiastic contributor." While his journalistic career was still in the amateur stage, Winchell was having his ups and downs in vaudeville. He had been married to and divorced from his partner, Rita Greene. According to St. Clair McKelway, Winchell's success as a vaudevillian had been "moderate." In 1922, however, when Condon offered Winchell a regular job on the *Vaudeville News*, Winchell left the theatre with few regrets.

The Vaudeville News, Time Magazine reports, was a house organ of the Keith-Albee circuit. "It had been founded to combat unionizing activity by the 'White Rats.'" The paper carried no advertising and was distributed free. Beginning at a salary of $25 a week, Winchell wrote jokes and trade gossip under the headings of "Merciless Truths" and

"Broadway Hearsay." The columnist is credited with having persuaded Condon that the paper ought to charge 5¢ an issue and solicit advertising. "The gossip he wrote," McKelway says, "was intimate but seldom malicious, and the vaudeville folk found it to their taste." The young man became acquainted with many important people, among them Fulton Oursler['42], a Macfadden editor. When Oursler started Macfadden's New York *Evening Graphic* in 1924 he hired Winchell as dramatic critic and gave him a Broadway column of his own.

Winchell started with the *Graphic* at an honorarium of $100 a week. In subsequent contracts his salary was raised to $165 and later to $300. At first his gossip column, "On Broadway," appeared only on Monday, but he was represented every day in the week in the dramatic and other columns. The newspaper credited him with drawing 75,000 of its daily average circulation of 350,000, and it was not long after Winchell left the *Graphic* for the New York *Daily Mirror* in 1929 that the *Graphic* expired. Winchell's initial contract with the King Syndicate, a Hearst affiliate which serves more than 170 newspapers besides the New York *Daily Mirror,* gave him $25,000 a year. It is said that some 200,000 of the *Daily Mirror's* circulation of 600,000 is drawn by Winchell, a personal following few journalists can claim.

Dorothy Kilgallen has referred to Winchell the columnist as a "streamlined Aesop spinning the chromium fables of night-time Manhattan, a gray young recording angel writing the fickle legends of Broadway." Besides his "On Broadway," Winchell developed a Monday column subheaded "This Town of Ours." Later he started "Man about Town," which "made a specialty of entertaining and impudent eavesdropping." As Winchell's contacts widened and his sources improved, his columns also improved. Much of his material has been called "unimportant and even untrue," but, on the other hand, he has printed many items which "would pass for a scoop in any newspaper office."

Winchell claims that he has never paid any money for information and that he never accepts an item unless the source is reliable. "Sometimes," he remarks sadly, "people give me a wrong steer. When I find out that a contributor has done that, I never use his stuff again. I don't know why. It's like finding that a girl has been unfaithful." There has been a great deal of conjecture as to just why people give Winchell information about the private lives and loves of themselves and others, which they undoubtedly do. It has been said that it is sometimes retaliatory information, and at other times the result of an undiscriminating hunger for publicity.

At first Winchell used to spend his evenings visiting all the outstanding night clubs. In time, however, news came to him at his nocturnal headquarters, a table at the entrance of the New York Stork Club. He occasionally visits other bars, and a great deal of his information comes by wire, telephone, and mail. He also has a car, equipped by police permission with a short-wave radio receiver, red lights, and a siren. Before the War he was accustomed to drive around the city going to fires, accidents, and robberies. He frequently beat the police and firemen to the scene, and once both Winchell and a pair of bandits were very much embarrassed when the columnist reached the scene of the crime before the police.

According to Harry Salpeter, Winchell wants to be taken seriously as an innovator in the American language. Numerous observers have commented upon his talent for slang, and H. L. Mencken, in his scholarly *The American Language,* has devoted considerable space to Winchell's contributions to current American speech. Mencken notes that Winchell has fathered such expressions as "Chicagorilla", "Joosh" (for Jewish), "pash" (for passion), and "shafts" (for legs), and "has devised a great many . . . words and phrases, some of them euphemistic and others far from it." For "married," Mencken reports, Winchell has used "welded", "sealed", "lohengrined", "merged," and "middle-aisled"; for "divorced", "reno-vated"; for "contemplating divorce", "telling it to a judge", "soured", "curdled", "in husband trouble", "this-and-that way," and "on the verge"; for "in love", "on the merge", "on fire", "uh-huh", "that way", "cupiding", "Adam-and-Eveing," and "man-and-womaning it"; for "expecting young," "infanticipating", "baby-bound", "storked." He is the author of "go-ghetto", "debutramp", "phffft", "foofff" (a pest), "Wildeman" (a homosexual), "Hard-Times-Square", "the Hardened Artery" (Broadway), "moom pitcher" (moving picture), "intelligentlemen," and countless others. It has been frequently remarked that the "bright young men of *Time,* the news magazine, undoubtedly owe an unpaid debt to Winchell. They are very fond of such Winchellisms as 'cinemaddict' and 'radiorator.'" Although many people feel that, since so many Winchellisms are coming into the language, "he will have to be reckoned with in the compilation of the next supplement to the *Oxford Dictionary,*" there are those who feel that his contributions have been valueless. McKelway refers to Winchell's "patter" as "arresting, ungrammatical, slangy, and vulgar." He maintains that the slang terms Winchell uses have only a momentary vogue and are along the lines of those that Sime Silverman of *Variety* has been using for years. "Whether *Time* took from Winchell or Winchell took from *Time,*" McKelway wrote, "the exasperating trick of coupling legitimate words together and making one word grow where there should be two is a matter for literary controversy. In any case no word first introduced by Winchell appears to have survived either in the language or in the vernacular. Nobody says 'making whoopee' any more, nobody says 'reno-vated,' and nobody can say 'cinemaddict' or 'WPAdministrator' without bruising his tongue."

Various people have tried to explain why Winchell has used the slangy style that has become his trade-mark. St. Clair McKelway, who feels that Winchell writes as "any mediocre vaudevillian talks on the vaudeville stage," holds the minority opinion. Some explain the phenomenon on the grounds that

Winchell's use of language is the result of his desire to escape libel. "It would clearly be dangerous," Henry Pringle wrote, "to print that a certain couple is about to be divorced. Winchell is confident, though, that the courts will recognize no slur if he merely says that they are 'on the verge.'" Harry Salpeter declares that Winchell told him that his style of writing "constitutes a protective device against his sense of inferiority as an illiterate," and there are others who agree that Winchell's contributions to "Americanese" are a result of his being the least educated of the professional writers: his paucity of vocabulary has led him to word coinage.

Besides his newspaper work Winchell has conducted a radio gossip column on Sunday nights for the Jergens Lotion Company for more than ten years. His radio remarks are similar to his column items, but are somewhat more innocuous and milder. He broadcasts bouncing up and down in an old armchair. Pringle reports that he "reaches a high pitch of excitement during his Sunday night broadcasts. He loosens his collar and tie and pushes his soft felt hat to the back of his head. He himself manipulates the keys which simulate the sounds of telegraph radio. 'Flash!' he shouts into the microphone while he jiggles the key, and then relates some item about Glorious Gorgeous of Hollywood, or Mrs. Blue Blood of Park Avenue. Telegraph and radio operators frequently write in to protest that his dots and dashes mean nothing —as, of course, they don't—and that he ought to hire a real operator." "We tried them and it didn't work," he says. "They were too slow. Besides, it stimulates me to do it myself."

Although Winchell is a mild individual with a fear of physical violence, he has frequently found himself in tight spots, and he has a permit to carry a gun. During prohibition he knew a number of the more prominent gangsters, and on occasion aroused the suspicions of the FBI when he prognosticated too accurately acts of violence between rival factions. He was the intermediary who delivered Lepke to J. Edgar Hoover '40, and he is a good friend of the FBI chief. Winchell attained some personal notoriety, too, at the time of Earl Carroll's trial after his famous bathtub party, a party which Winchell attended.

In the 1930's Winchell began to evince an increasing interest in politics and in international affairs. In March 1938, *Time* reported, Hearst sent a teletype message to editors of all Hearst newspapers using Winchell. The message read: "Please edit Winchell very carefully, and leave out any dangerous or disagreeable paragraphs. Indeed, leave out the whole column without hesitation, as I think he has gotten so careless that he is no longer of any particular value." The news magazine points out that the paragraphs that were subsequently deleted most frequently expressed "Winchell's hatred of the German Nazis," whom he called "Ratzis." Winchell first attacked Hitler '42 in his column in 1932, and started his fight on the German-American Bund shortly afterward. Native Fascists such as William Dudley Pelley were not spared either; and this fact, coupled with his heated support of President Roosevelt '42 and his foreign policies, had made him a great number of enemies by the time of Pearl Harbor.

In 1934 Winchell had enlisted in the United States Naval Reserve. When the United States entered the Second World War, Winchell donned his uniform as lieutenant commander. Although he was not on the Navy payroll, a number of Congressmen, notably Carl Vinson '42 of Georgia, recommended that Winchell either be called to active service or disenrolled from the Naval Reserve. Winchell subsequently revealed that he had applied for active duty, but that the Navy had told him that he was serving best in his current activities. He accused his detractors of trying to suppress his opinions. He was given several brief tours of active duty, the nature of which are a Naval secret.

When Winchell's contract with the King Features Syndicate came up for renewal in 1942, the columnist refused to renew it unless the Washington *Times-Herald* were dropped from the list of subscribers. Winchell and Eleanor Patterson '40 had been feuding for some time. The columnist sued the publisher for "deleting his attacks on pro-Axis Americans," and the publisher sued the columnist for "defamation." In November 1942 a new contract, dropping the *Times-Herald,* was signed, and the suits were abandoned in May 1943.

Several months earlier Secretary Knox '40 disclosed that Winchell had been placed on the inactive list. Winchell promptly declared that now he would be able to "continue his fight against the underground menace." The action ended the Congressional investigation which had been examining Winchell's "contemptuous and disrespectful" comment on pre-Pearl Harbor non-interventionists. Winchell told the United Press that he had offered his resignation to the Navy, but that "a high government official would not accept it." According to Representative Hoffman of Michigan, "the Secretary's assurance that Winchell will not be recalled to active duty will prove a boon to Naval morale. No longer will Navy Men wince at the spectacle of a Broadway gossiper sporting a lieutenant commander's stripes, while he snoops about night clubs in search of sexy tidbits."

After his broadcast of January 31, 1943 describing as "damn fools" those who returned pre-War isolationists to Congress, Winchell began to have a great deal of trouble with his radio sponsors about his scripts. He alleged that the advertising agency and the Blue Network were censoring his scripts, deleting, in particular, favorable remarks about Roosevelt and unfavorable remarks about certain Congressmen. He announced that he was not compensated for his distress by the quarter of a million dollars a year he was getting for the program, and he told Jergens Company to look around for another commentator. The agency contended that it was not anti-Roosevelt, but that it could not afford to offend the twenty-two million voters who had voted Republican in the last election. The matter was later satisfactorily adjusted, and the Jergens firm offered him another five-year contract, starting in 1946. In the fall of 1943 Winchell joined the fight against CBS's "unopinionated" news policy, which had resulted in censorship of other news commentators as well as himself.

(Continued next page)

WINCHELL, WALTER—*Continued*

According to some sources, The Radio Corporation of America, which owns both the Blue Network and NBC, was behind this censorship, which was based on the fear that Congress would not be friendly to new radio legislation which the industry was clamoring for if radio commentators were allowed to attack Congressmen. Winchell refused to become suddenly apolitical, however: he has continued to attack those whom he feels aid and abet the enemies of democracy, naming names (among them Hamilton Fish '41 and Martin Dies '40) and giving facts. In more than one instance he has also leaped into a legislative fray—when he spoke out for subsidies to combat inflation, for instance.

Winchell has not been sued for libel as often as his profession might lead one to suspect. His contracts with both his newspaper and his radio sponsors, however, relieve him of all responsibility for liability; and both employers, therefore, have Winchell's output subjected to careful legal scrutiny before use. Many people are supposed to have sworn vengeance on him for something he has printed, and he has been called many harsh names ("vulture", "outlaw," and "blab-boy" are among the milder ones), but he has actually suffered physical violence only twice: Al Jolson '40 once punched him without effecting serious damage, and he was once painfully bruised by some men whom he thinks were Nazi agents.

Winchell's working day begins late in the evening and ends in the morning, so that he comes home from work about the time his family is having breakfast. He was married for the second time in 1923 to June Magee, the Aster of the vaudeville team of Aster and Hill. According to Parker Morell, Mrs. Winchell exerts a tremendous influence upon her husband's work. Because he has "neither the time nor the inclination to read all the books and magazine articles, see all the movies, or listen to half the music and radio shows which he so shrewdly appraises in his columns," they are, for the most part, criticized on the basis of his wife's recommendations. "She hasn't been wrong yet," Winchell proudly tells his friends.

The Winchells have two children, Walda and Walter. Winchell, in the past, had been frequently criticized for lack of good taste because he talked so much about his family in his column. (In recent years he has dropped this practice.) The line he is proudest of having written, Morell reports, appeared after his son was born: "He tastes like honey—and smells like gardenias." As a matter of fact, Winchell's interest in the personal lives of others is matched only by his desire to keep his own life private. Morell comments that Winchell's apartment in town is "harder to get into than the United States mint. Only his secretary and a few close friends know its location. His sixteen-acre estate in the country is even more inaccessible. It is surrounded by a high fence with an iron gate, which practically takes a court order to get opened. The house itself is protected by iron bars on the children's windows and a system of invisible light rays connected to huge electric sirens. If an intruder ever tried to enter or leave the place while those rays were on, the noise of the sirens would be heard clear into the next township."

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WINDUST, BRETAIGNE (win'dust brətān') Jan. 20, 1906- Stage director; actor

Address: b. c/o Lindsay and Crouse, 1430 Broadway, New York City; h. 36 Central Park S., New York City

Bretaigne Windust, one of the most successful directors on Broadway, has, in the course of his career, directed everything from Ibsen and Chekov to Sherwood '40, Lindsay '42, and Crouse '41. Windust's name, according to Lucius Beebe '40, is quite his own and not one dreamed up to overcome the commonplace connotations of Fish or Doakes. Windust he was born and Bretaigne he was christened by parents "not unaware of the poetic overtones of the combination," since it was hoped that he would prove one of the lights of the musical world. That hope, however, was blasted when their offspring embarked upon a theatrical career while yet at college. His name, according to his agents, sounds feminine to most people and, consequently, he receives a lot of mail addressed to "Miss Bretaigne Windust." Bretaigne was one of the less celebrated robber barons of the pre-Norman conquest; Windust's mother found him in an English history book and bestowed his name upon her son.

Ernest Bretaigne Windust was born in Paris, France on January 20, 1906. His parents were Ernest Joseph Windust, an English violinist with some reputation on the concert stage, and the former Elizabeth Amory Day, a New York singer. Her father was Dr. Walter de Forest Day, surgeon in charge of the department of Materia Medica at Columbia University, and first head of the Health Board in New York City. Dr. Day was a distant relative of Clarence Day, the original "Father" about whom *Life with Father*, which his grandson later directed so successfully, was written.

The first language young Windust spoke was German, because he had a German governess. When he finally learned to speak French, it was with a German accent. His English, the next language he acquired, had a French accent, and now, since coming to the United States, he has been trying to lose the British accent that still comes to the fore when he is not careful.

Just before the battle of the Somme, the Windust family (with the exception of the elder Windust) escaped to England on the last train to reach Boulogne, and it was in London that the boy's interest in the theatre was first kindled. During air raids he and his brother used to sit under a mattress-covered table, playing with a miniature theatre cut from shoe boxes. Their productions were all pantomimes since the antiaircraft barrage made speaking a little difficult. In England young Windust was "shooed around to no fewer than seven schools." He flunked practically every examination he took, he says, because the bombing at night used to keep him awake and make him tired the next day. In the five years that the Windust family lived in England they moved fifty-two times. Mrs. Windust always took flats by the week or by the month in the hope that peace was imminent and that they could return to their Paris apartment. In 1919 they finally were able to return to Paris, where the elder Windust had remained, visiting his family in England only occasionally. He had given up teaching the violin and had become the Paris representative of a British firm that did international importing and exporting.

The following year Mrs. Windust decided to leave her husband permanently and took her three children to the United States. They arrived in Hoboken in 1920. The family stayed first in New Haven, where the boy attended a private school. After a year in New Haven they moved to New York City, and young Windust attended the Episcopalian Trinity School there. In New York he and his younger brother became two of the highest paid boy sopranos in the city. They used to get $5 apiece for singing at funerals. After completing his high-school course Bretaigne had a severe attack of pneumonia and took a trip to Europe to recuperate. When he returned he entered Columbia University and he finally wound up at Princeton in 1926. There he joined the "Theatre Intime" players, serving as their president during his junior and senior years, and he organized and headed the fencing team in his spare moments. To his college classmates he was known as "Windy." His family still was not reconciled to the notion of his becoming an actor, and there was some talk of a career in the consular or diplomatic service, but it came to nothing when Windust, inspired by the famous Russian director Stanislavsky, joined with Charles Leatherbee of Harvard in founding the now almost legendary University Players of New Falmouth, Massachusetts, during a vacation from Princeton in 1928

"The company," Windust said, "was made up of young people from various colleges around the East—all of whom wanted a chance to act during the summer months. That was long before the back-to-the-cows movement was fashionable. We started out in a dilapidated movie house, and after a few seasons we had enough money to build our own theatre and to equip it as we wanted. It burned down . . . but that was after we'd sold it. . ." Windust selected most of the plays that the University Players produced, cast them, and directed them; but only in emergencies did he act in them. He would like to think "that the University Players have left a definite imprint on the professional theatre."

BRETAIGNE WINDUST

Some of the then unknowns in the troupe were Margaret Sullavan, James Stewart '41, Henry Fonda, Kent Smith, Jose Ferrer, Myron McCormick, Mildred Natwick, and Joshua Logan, all of whom have risen to prominence in various branches of the theatre. Their property man, John H. Morris, although he made no name for himself in the theatrical world, became a police commissioner and is now also chief of New York City's air raid wardens.

Windust continued spending his summers at Falmouth, directing and acting, even after he was graduated from Princeton in 1929. The rest of the year he worked with the Theatre Guild, beginning as an obscure assistant stage manager for several of their productions. In 1932 he directed the London production of Eugene O'Neill's *Strange Interlude.* After that he staged some short-lived productions for Arthur Beckhardt, and then went to the Cape Playhouse to direct *Goodbye Again.*

Since there seemed to be no field for his directorial talents during 1933, the young man turned his attention to acting, which he had hitherto not taken very seriously, and appeared in *I Was Waiting for You,* in *Oliver, Oliver,* and in *The Distaff Side.* The first two plays lasted only one week each. He had better luck with *The Distaff Side*: the reviews he got were generally good—when he was given any critical notice at all. The Lunts '41, however, noticed his work and immediately signed him for *The Taming of the Shrew.* He directed it and also appeared in the role of Tranio. In *The Taming of the Shrew* Windust created what was perhaps the first of the dramatic curtain calls and post-curtain tableaux that were later firmly established as the hallmark of his direction of a play.

While *The Taming of the Shrew* was still running, the Lunts began to rehearse Robert Sherwood's *Idiot's Delight* with almost entirely the same cast. It opened in 1937 with Windust playing the part of the young English husband.

(Continued next page)

WINDUST, BRETAIGNE—*Continued*

That was his last role, for since then he has confined himself exclusively to direction—except, of course, in cases of emergency. He put the Lunts through their paces in *Amphitryon 38* (1937), which he himself translated from the French and re-wrote; then he staged William Brady's revival of *The Circle* (1938), with Tallulah Bankhead '41 and Grace George, and Dwight Deere Wiman's *Great Lady* (1938). In that same year he also directed the revival of Barrie's *What Every Woman Knows.*

Windust's next assignment was *Life with Father,* written by Russel Crouse '41 and Howard Lindsay '42, the latter a friend of the director's. The critics were enthusiastic about the play, which opened in the fall of 1939, and characterized Windust's work as "an adroit directorial job," done "with a nice sense of tearful, no less than comic, values." Almost immediately after, Windust was called upon to stage *Arsenic and Old Lace,* which received even better reviews. He had, the critics agreed, directed the play "like a man inspired." When *Strip for Action,* for which the director prepared by going to burlesque shows constantly for two seasons, "soaking up atmosphere," appeared, Windust had three plays running on Broadway at the same time, all hits, and all comedies. *Strip for Action* closed late in 1942, but the other two plays were still running in 1943. At that time his connection with them had not ended, for he was still training road companies for both, rehearsing child actors to replace those who had outgrown their parts in *Life with Father*, and going to Hollywood to "sit in" on the filming of *Arsenic and Old Lace.* He has no objections to Hollywood, but could be lured to the Coast "only under conditions that were to his liking," since he makes an excellent living in New York and has "just about as much work as he can possibly handle." He directed Victor Wolfson's *The Family* (1943), of which he says, "I hope the public has forgotten all about that 'noble experiment.'" On August 18, 1943, Windust stepped at the last minute into the second lead of *Murder Without Crime*, replacing Michael Dyne, who was ill. This places him in the select company of "triple-threat" men who have produced, directed, and acted in the same play at the same time. *Murder Without Crime* closed after thirty-seven performances on Broadway.

In 1938 Windust was appointed chairman of the Chorus Equity Organizing Commission and assistant to Burgess Meredith '40, acting president of Actors Equity. He was being considered as a successor to Meredith, but Windust resigned because his professional duties had become too pressing.

Although Windust has directed many types of plays, comedy is his forte. He insists that comedy in general, and farce in particular, is far more difficult to act than any Shakespearean tragedy. He has made a study of slapstick comedy throughout the ages, and is "ready to swear that a lot of it hasn't changed since a pair of old Romans named Plautus and Terence were rolling the Senators in the aisles of the Coliseum—if they ever *had* plays at the Coliseum."

Recognized as one of the half-dozen top directors of the stage today, Windust has definite ideas on directing. Strategy is forty per cent, he explains, and also: "You have to know everything about the theatre to be a decent director." "There is, of course," he says, "no rule of thumb for the directing of a play. My personal approach is to take the script of a new show and live with it for a week or so, visualize the characters and scenes, and record what I'd like to see done with them more or less photographically in my memory. Then I chuck the script away and start working with the actual, ponderable factors, the sets, lighting, actors, and all the integral parts which will eventually condition my original concept of how the job should be done." He thinks that the two most important things in successful stage productions are "the creation of an atmosphere of make-believe, of innocent fascination on the part of the director, and producer, and the maintenance on the part of the players of a continuous illusion of first night." As a director, Windust is reputed to be a man of few words, but he does not spare them. His favorite phrase is: "Do it again, please."

Windust is five feet ten and one-half inches tall, weighs 150 pounds, and is blond. One of his favorite pastimes is eating—"a fact which is surprising in view of his slim figure." Lean, clean-cut, and well tailored, he, according to one interviewer, talks "theatre and Windust with the clarity and precision of an expert in both fields." His hobby is music; he plays the piano, dislikes opera, but likes symphony and chamber music, and is "a great balletomane." On September 18, 1937 he married Lora Baxter, a Broadway actress. The couple have no children. The Windusts have acquired a summer home in Provincetown, where the actor hopes to raise his own vegetables and flowers. His other chief desire is to present *Peter Pan,* "with a motion-picture girl as Peter. Her name is Katharine Hepburn '42. Ever hear of her?"

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N Y Herald Tribune VI p1+ N 29 '42

WOLFERT, IRA (wu̇l′fėrt ī′rə) Nov. 1, 1908- Author

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Newspapermen who cover the fighting fronts in the Second World War often find themselves sharing the dangers of combat along with the men in the service. It is not an easy life, but it means that the correspondent can write about war "as the fighter experiences and endures it." Ira Wolfert, a North American Newspaper Alliance writer who in September 1942 was sent to cover the action on Guadalcanal, did just that, and won a Pulitzer Prize in the process. He hid in foxholes, he flew in Fortresses, he got two bullet wounds. A veteran reporter, Wolfert has been used to getting scoops and exclusive stories; but the story he found at Guadalcanal was so definitely in the super-exclusive category that it needed to be told in a book, *Battle for the Solomons* (January 1943), which was followed in July by another, *Torpedo 8.*

Ira Wolfert has been a newspaperman since he was fifteen. He was born in New York City on November 1, 1908, the son of Jewish parents, Moses and Sophie (Seidl) Wolfert. After attending New York public schools he began his career as a copy boy in 1923, and he got to know a good bit about newspaper jobs three years before he entered Columbia University in 1926. He worked his way through the Columbia School of Journalism by serving as a taxicab driver and as a motorman. His trolley route was on the old Greene line between South Ferry and 59th Street. It was then that he established what he believes to be the record for a single run. Discovering at Battery Park that he was eighteen minutes behind schedule, he rocketed the trolley up Broadway, non-stop, and passed the 53rd Street Station carbarns on the dot—a thirty-two minute run in fourteen minutes. Unfortunately a spotter had clocked him going out—and he no longer had a job. He stuck to taxi driving until he got his LL. B. degree in 1930.

On February 18, 1928 Wolfert had married Helen X. Herschdorfer. (They now live on West End Avenue in New York City and have two children, Ruth and Michael.) After college Wolfert got a job as copyreader with the North American Newspaper Alliance. In his spare time he wrote and sold magazine articles, while his wife wrote and sold poetry. She is the author of an "as yet unpublished volume of poems" called *Nothing Is a Wonderful Thing.*

In February 1931 the Wolferts went to Europe and traveled extensively until their funds ran out. Then Wolfert found a position in Berlin representing the New York *Post.* "My wife just couldn't stand it in Germany," he says. "I couldn't either. We saw the War coming, and we saw that the rise of Hitler '42 was inevitable. . . My wife wanted to come back to America to live a peaceful life and to have children."

On his return to New York a year later Wolfert switched to general assignments for the N. A. N. A., and he has been with that news organization ever since. For a time he served as drama critic, and he became well known in theatre circles and well liked by stage and screen stars. His general "beats" included Broadway and Hollywood, and he also specialized in sports, interviews, and features such as the tour of the King '42 and Queen of England here in 1939. He also wrote ten articles on John L. Lewis '42 and the background of the C. I. O. "Lewis didn't like the series," says Wolfert, "but I enjoyed meeting him."

The big scoop of his career came when he was the only newspaperman to cover the Fighting French expedition to the islands of St. Pierre and Miquelon. He had been sent by the N. A. N. A. to Halifax, Nova Scotia on a tip. He annoyed the Free French leaders by trying to find out what was up, so finally Vice-Admiral Muselier told him to come along and see for himself. He did. On Christmas Eve the wires of the N. A. N. A. began ticking out his story from St. Pierre. While all America was reading his account his eight-year-old daughter demanded: "Why does Daddy have to write about the War on Christmas?"

IRA WOLFERT

In 1942 Wolfert was writing sports for the N. A. N. A., filling in for John Lardner, who was on a war correspondent job in New Guinea and Australia. Then, in September, came his assignment to the Solomons. It was at the time when the Russians had their backs to the wall at Stalingrad that Wolfert sailed on a freighter with a convoy to his post. One day, on the bridge, he noticed a signalman exchanging furious wigwags with the lead ship in the convoy. Anxious to hear if the Nazis had taken Stalingrad, Wolfert asked the signalman, "Is it possible to get any news from that fellow?" After another frenzy of wigwags, the signalman turned to Wolfert with a big grin and said, "It's the eighth inning. The Yanks are winning and Ruffing '41 has got a no-hitter so far." Then Wolfert asked if there was any news about Stalingrad. Once more the flags wigwagged and Wolfert's man announced: "The Russians are doin' O. K. too!" Wolfert recalls thinking that "it was rather a tribute to the United States Navy that at the height of a global crisis I was able to get more detailed information on the World Series than on the World War."

He found that having been a sports writer made him a big shot with the Marines when he arrived at Guadalcanal. "They used to flock around me, asking me all kinds of questions, mostly about personalities in sports. . . In addition to bringing in supplies, ammunition, and reinforcements, the Navy also used to bring in football scores. The scores then would form the basis for fresh arguments. I don't mean we sat around and chewed the fat about sports all the time. When I reached Guadalcanal there was a battle going on and it didn't stop for about two and one-half weeks. Conversation then was restricted to, 'That's our plane' or 'That's their plane.' Sometimes we said, 'Those are our guns' or 'Those are their guns.'"

Ira Wolfert reached Guadalcanal just as a Japanese task force had battered its way through, and the Americans were slugging it out with them. That action, together with the great Naval victory of mid-November, Wolfert describes in *Battle for the Solomons.* With the skill of a trained reporter and excellent storyteller, he gives intimate, close-up incidents of the fighting as the individual soldier knows it. He tells, from personal experience, what it felt like to wait before fighting: "Loneliness and boredom and anticipating Japs are much more terrible enemies for a man than bullets," and what it felt like to be in the thick of it when bullets were flying, when the conscious mind has a job to do, and the subconscious mind keeps trying to run away from the screaming uproar. "But our fellows, filled inside with this demented uproar and hemmed in all around outside by the uproar of battle, just stay there and do the work they have to do. They don't look like actors being brave. They look mostly like fellows working." The Americans and their officers are tough, he writes, but so are the Japanese. The Jap usually didn't surrender, but was willing "to go on fighting until his breath stopped." Wolfert's book concludes: "In the thousands of miles of war front that I have traveled these last months, I have seen nothing to make me think this is going to be a short or easy war, to make me think we are going to lose it, or to make me feel anything but very proud of American guys and their girls."

On his return to the United States, Wolfert completed his book on the Solomons action and a second book, *Torpedo 8,* and did some feature articles for magazines. What he said in an article in *The Nation* (January 23) started considerable controversy. A colonel on Guadalcanal, he wrote, wondered whether defense workers would insist on a forty-hour week if they had been with soldiers in the foxholes. Wolfert's answer was that "the fellows back home, the ones they were sore at, the ones who were unwilling to give up the rights they had won, were joining in both battles at once. They were helping to win the peace by trying to make a world into which the soldier would want to fit when he went home and took off his uniform." In an editorial (January 25, 1943) the New York *Times* took issue with Wolfert. It censured him for having stirred up a "vague restlessness" in the minds of the soldiers. It charged Wolfert with putting "politics" before the business of patriotic unity and war-winning. "Like the Popular Front in France, Mr. Wolfert and those for whom he speaks have not learned to put first things first. Because the Popular Front could not learn this, it unwittingly contributed not only to the loss of the workers' rights, but of France itself." Actually what Wolfert had said was that the Republican colonel's remarks about a U. S. O. on Guadalcanal, with its "emphasis on the unattainable," had created a "vague restlessness" in the men. The *Times'* misquotations were corrected, both in a letter from Wolfert published in the newspaper and in a *Nation* editorial.

In addition to his work as a reporter and feature writer for the N. A. N. A., Ira Wolfert has been trying his hand at fiction for a number of years. He has written several short stories which have appeared in *Harper's, Esquire,* the *American Mercury,* and other magazines. Two were considered good enough to be printed in the annual "best" collections (1938 and 1939) of Edward O'Brien. During his spare time in the past four years he has been at work on the novel published in the spring of 1943. Called *Tucker's People,* it is a long book about the "numbers" lottery in New York City (he got the material while he was covering the Hines policy racket trials) and the social consequences of this modern business enterprise. Wolfert calls it "the story of American business from Rockefeller to Hitler," and says that it "tells everything I know." Most critics found it an important book, whatever its defects. According to the New York *Times'* reviewer, "Wolfert's blowtorch intensity, his subtle shadings of character and meaning, his distinctive and even poetic style and his terrifying clarity of vision lift his first novel bodily above the run of the mill." Wrote George Mayberry in the *New Republic*: "The characters have a depth and many-sidedness that are rare in recent naturalistic fiction. . . The social framework and the relationship of the characters to it are well handled. . . The cross-references to legitimate business and totalitarianism are cogent and rarely dragged in by the heels. *Tucker's People* is slow getting under way, needs pruning in general, and there are overripe passages that badly misfire. But the faults, like the virtues of the book, are the result of generosity and eagerness."

Torpedo 8, which was published shortly afterward, was the story of the American bomber squadron which, after the disaster of Midway, took for its motto "Attack—and Vengeance." The Springfield *Republican*'s comment was: "The Wolfert approach lends itself to the hair-trigger life and excitement of the flier. A sort of ballpark English, one may tire of it when given in doses larger than *Torpedo 8.* But it is as fast and vivid as the yellow warhead of the torpedo ripping through the blue water." The New York *Times'* comment was that "one of the epics of the War has been recorded with stirring simplicity and beauty."

It was not for either of these books, however, but for *Battle of the Solomons* that Wolfert received one of the $500 Pulitzer Prize awards from Columbia University in 1943. At the time the award was announced, according to Leonard Lyons, he was in the Solomons. "His wife notified him, by wireless, and then went to Columbia, to collect the prize. There she was reminded by the University officials that her husband, who had studied there, still owed the university a student-debt of $650. Mrs. Wolfert returned to her home, got the $650, paid it to Columbia University, and then received the $500 Pulitzer Prize."

By November 1943 Wolfert had returned from the Solomons, where he had cut up old touches with the Air Force on Guadalcanal and had gone in with the Army on the campaign for Munda airport. "The fighting was more leisurely this trip," he reported, "and I had time to establish friendly relations with the natives among whom I lived in palaces and jungle hammocks, but hardly like a sultan. I tracked down the existence of a war aim among our troops on Guadalcanal . . . they say they are fighting the War to make sure Japan gets Guadalcanal and is made to live on it. Malaria got me down ultimately, and I returned home to nurse it. Europe will be my next stop. In the meantime, I have written a whole spate of magazine articles, have begun lecturing for Lee Keedick, and will start soon collaborating on a dramatic version for Jed Harris of my novel *Tucker's People.*" By December Wolfert had another novel already sketched out, and he had every intention of taking it to Europe with him. "There's a lot of time on your hands on these assignments," he said, "lulls in activity. And nothing much to do but just sit and wait for something to happen. If you have a typewriter and an idea, you're all set." At the time he failed to say during what "lull in activity" he had written the novelette which was to appear in *Cross Section,* a collection of new American writing scheduled for publication in the spring of 1944.

In conversation, Ira Wolfert is said to be as good a storyteller as he is when he writes. "He is widely read, deeply respected, and generally hailed as a jolly good fellow." He enjoys good food, and "you can find him at odd hours in all sorts of restaurants." For recreation he likes best that favorite indoor sport of newspapermen: poker.

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WOLL, MATTHEW (wōl) Jan. 25, 1880- Labor leader

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"In good liberal households," according to *PM*, "children are told not to follow in the Right-wing footsteps of Matthew Woll; ultraprogressive babies are nursed on the nightmare that Woll will get them if they don't watch out." The conservative vice-president of the American Federation of Labor and former president of the Photo-Engravers Union has been criticized by many Leftists for his "red-baiting" activities. Yet, wrote *PM* in 1941, "he may be remembered most for seeing clearly in the fog created by the Nazi-Soviet war. At a moment when anti-Soviet passions ran high, he might have rallied wide support for a no-help-to-Russia stand. He kept his eyes on what he considered the greater menace of Adolf Hitler '42."

Matthew Woll was born in Luxemburg on January 25, 1880, the son of Michael and Janette (Schwartz) Woll. In 1891, when he was eleven, his family brought him to Chicago. "America was to me then," said Woll many years later, "not only a land of opportunity, but a land where men were free to speak, to write, to assemble, and to worship God after the dictates of their conscience. America to me is still the land of promise."

MATTHEW WOLL

When Woll was fifteen he was apprenticed to a photo-engraver, and worked at that trade for a good many years. He married Irene Kerwin in 1899. (They have no children.) Two years after his marriage he entered the night school of the Lake Forest University's College of Law, completed his course in 1904, and was admitted to the Bar. In 1906, when Woll was only twenty-six, he was elected President of the International Photo-Engravers Union of North America, a position which he held until 1929, when the pressure of his other affairs caused him to resign and become the first vice-president.

By this time Woll was already important in the labor field. In 1915 and 1916 he was sent as a fraternal delegate to the British Trade Union Congress at Birmingham, England. He became the eighth vice-president of the A. F. of L. in 1919, known as the "Crown Prince" of the A. F. of L., for Gompers, the "Grand Old Man" of the Federation, was priming Woll, his protégé, to succeed him as president. In 1920, when John L. Lewis '42 ran for head of the A. F. of L. against Gompers, he was defeated two to one, "largely by the maneuverings of Woll," who exerted tremendous political influence within the A. F. of L. "In Woll's opinion, the Lewis candidacy was not only a form of *lèse majesté* against the Grand Old Man, but was also a threat to Woll's own ascendancy in the near future." Yet, when Gompers died in 1924, Woll was not elected president of the A. F. of L., for, according to *The Nation*, three reasons. First of all, another candidate insisted that he was next in line. Secondly, Woll, because of his birth in Luxemburg, was considered a German, and the anti-German prejudice aroused in the United States by the First World War was still prevalent. Finally, Woll's overbearing character and his somewhat theatrical appear-

WOLL, MATTHEW—*Continued*

ance were against him. Lewis was also against him, and Lewis' backing for his friend William L. Green '42 decided the issue.

By 1930 Woll had become first vice-president of the A. F. of L. He was, according to *PM*, the A. F. of L.'s liaison man with the reactionary National Civic Federation, suspected by workers to be a hyper-conservative combine of capitalists and Right-wing labor bigwigs. The National Civic Federation was founded in 1900 with the purpose of bringing labor and capital together. It was used to ward off strikes and attack militancy in the labor movement—and seemed to many to be actually an employers' organization. Woll "crusaded fiercely against real and imagined Communists in high and low places. Today he contends that he was a misunderstood man . . . but in any case he was a sure performer at most anti-Communist rallies." At the 1935 convention of the A. F. of L., however, John L. Lewis forced Woll to resign from the Civic Federation.

Even before this the battle over industrial versus craft unionism had begun in the A. F. of L. At a January 1934 conference Woll, known as one of the "moderates" who sought some form of compromise with the proponents of industrial unionism, had been chairman of a committee which submitted such a compromise. This proved unsatisfactory, however, and at the 1935 A. F. of L. convention the majority report, framed by Woll and by John Frey, urged that all industrial resolutions be non-concurred with. What followed is labor history. In 1936 Woll, as a lawyer and one of the Federation's leading intellectuals, was called upon by the executive council to justify what Herbert Harris calls its "totally illegal" act of suspension of the C. I. O. unions; he then suffered a nervous breakdown and was confined to a hospital bed for several days. He nevertheless continued to be known as a peace-maker, and in 1939 William Green, president of the A. F. of L., appointed him to a committee which, at Roosevelt's '42 request, had been formed to seek "peace with honor" with the C. I. O.—at the time still headed by Lewis. As one of the three members of the committee which later conferred with Lewis on his application for readmission to the A. F. of L., in July 1943 Woll concurred with Daniel Tobin's view that Lewis' United Mine Workers should be taken back into the Federation. "Such reaffiliation would be a big step forward to that all-inclusive unity of labor which all its true friends desire." By this time, though, the effect of such "unity" would have been to broaden the cleavage between the C. I. O. and A. F. of L.

During all this time Woll could be found constantly warning against the inroads of the Communist in the American labor movement. As president of the Workers Education Bureau he threw Brookwood Labor College out of the fold on the grounds that it was a radical institution and, according to his enemies, he "reduced labor education to the humiliating and innocuous point where its main source of financial support became the Carnegie Foundation and John D. Rockefeller's General Education Fund." In 1935 it was on his recommendation that the A. F. of L. council urged that the Federation constitution bar any union officered by Communists from representation at conventions. (The resolution was modified before its passage.) It was therefore to be expected that in 1943 Woll, although professing eagerness to see the United States Government reach a *modus vivendi* with the Soviet Union, should support the decision of the executive council of the A. F. of L. not to affiliate the Federation with the Anglo-Soviet trade union committee. According to Woll, the Federation would refuse to participate in any international conference of any kind at which the representatives of Soviet trade unions were to be present.

Woll is known as a political "neutral"—that is, in his camp are found Republicans, Democrats, and mugwumps. He is frequently critical of President Roosevelt and his policies. As early as 1937 he attacked the National Labor Relations Board as favoring the C. I. O. One of the four labor members of the War Labor Board since 1942, in April 1943 he sharply criticized the President's wage edict, saying that labor would insist on revision in order to restore the War Labor Board's previously held discretion as to wage adjustments. The wage freeze edict constituted "a disregard of understandings reached and assurances received by labor for foregoing its right to strike." Such pronouncements, together with his newly found sympathy for his old enemy John L. Lewis, may or may not have led to *War and the Working Classes'* classification of him as a "reactionary" labor leader who, like William Hutcheson '43 and Lewis himself, was "misleading" workers into unpatriotic, anti-War strikes." (*War and the Working Classes* is published in Moscow.)

In a speech before the United States Chamber of Commerce's finance section in 1943 Woll joined industrialists in denouncing the Government's corporation tax policy—used, he said, "for the destruction or conversion of our society into some idealistic state."

"Labor's contribution to democracy," says Woll, "has been positive as well as negative. In particular, labor's insistence on the development of a great system of free public education, which has today become our greatest single business enterprise, is an indication of the positive and constructive way in which labor has tried to see to it that all people should be given an opportunity to develop to the fullest their personality."

"The American worker," according to Woll, "believes in private enterprise; he does not believe that capital consists of a group of bitter enemies who must be destroyed along with privately owned property. . . The only safe course for America is the voluntary organization of capital, labor, and agriculture, and a coordination of effort between (sic) these three essential factors in our social and economic life."

"Labor," said Woll, "has . . . stood unhesitatingly in support of the rights of the minority. It was labor that first sounded the note of warning against Communism at a time its voice was held up to public ridicule. Again it was labor that first called attention to the menace of Fascism. It was likewise labor that received the first brutal and murderous assaults of Nazism. . . Aliens resident in the United States . . . are political and economic parasites. Their loyalties are not American. The trouble they brew for the country is out of proportion to their numbers. No other nation on earth would tolerate them. I don't think that we should. We'd help to solve the termite problem if we fixed a six months' deadline and after that deported every alien resident who was not on his way to citizenship."

It has been suggested by some critics that Woll, as the head of the Union Labor Life Insurance Company, had been giving more time to his business than to the labor movement, and, more significant, for allowing his salesmen to exploit his high office as vice-president of the A. F. of L. to sell policies issued by his company. "As president of his own union [1906-29]," a *PM* writer commented in 1941, however, "Woll has performed efficiently. Beginning with the union's infancy, he has won substantial economic gains for the photo-engravers, a fact which not even his severest critics tend to question. And in the broader labor situation most observers believe that Woll has been genuinely more anxious for labor unity than many figures on both sides of the fence."

Woll has been called "one of the A. F. of L.'s most representative spokesmen and its most intelligent exemplar of the Gompers pragmatism." He is the author of the book *Labor, Industry, and Government*, published in 1935, and he has written many articles on labor and economic topics, notably for the Hearst Press and for *Liberty* Magazine. He is president of the Sportsmanship Brotherhood, of the League for Human Rights, Freedom, and Democracy, and of the Union Label Trades Department and the United Nations Relief of the A. F. of L. He is a trustee and A. F. of L. representative of radio station WCFL (Chicago); director and member of the executive committee of the New York World's Fair, Inc.; director of the National Bureau of Economic Research; trustee of the Public Education Association (Chicago), of the Chicago Tuberculosis Institute, and of the National Tuberculosis Association. He is chairman of the American Labor Committee to Aid British Labor, of the A. F. of L.'s standing committee on education, social security, and national defense, and of a nine-man post-War planning committee named by William Green in December 1942. Among other affiliations he boasts membership in the Modern Woodmen of America, Knights of Columbus. He is editor of the *American Photo-Engraver*, and he has edited the *American Federationist*. He has represented American labor in England, Poland, and Norway.

Woll is short, no more than five feet two inches tall, "squat," and "florid of face," with "wiglike hair nestling thick upon his neck and a black bow tie encircling his wing collar." He talks in "correct and stilted verbiage." "The outmoded style of his attire," wrote one critic, "together with his over-formalized speech, are but the corporeal features of his loyalty to a viewpoint archaic, yet alluring."

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WOOD, SAM(UEL GROSVENOR) July 10, 1884- Film director; producer

Address: b. Sam Wood Productions, Columbia Pictures Corp., 1438 N. Gower St, Hollywood, Calif; h. 424 S. Irving Blvd, Hollywood, Calif.

Not since the hectic days of casting for *Gone with the Wind* (1941) have Hollywood and the general public both given so much attention to the production of a film as they have to the screen adaptation of Ernest Hemingway's novel of the Spanish War, *For Whom the Bell Tolls* (1943). But when the major responsibility for the picture, "one of the choicer directorial plums of the year," was assigned to Sam Wood, producers and audiences alike breathed a sigh of relief, for within the past quarter of a century Wood has turned out over seventy pictures, the majority of which have been labeled "hits." His rise to fame has paralleled the rise of the film industry itself.

Samuel Grosvenor Wood was born in Philadelphia, Pennsylvania, on July 10, 1884, the son of William H. and Katherine (Corn) Wood, non-professionals. He received his education at the M. Hall Stanton School in Philadelphia, spending most of his spare time on baseball sand lots and football fields. Lured to the West by the gold rush of 1900, Wood settled in Reno for a short time, but four years later he headed West again, this time to Los Angeles where he became a successful real estate investment broker. It was Sam Wood's ownership of a cutaway coat, "a rarity there in those days," that, according to Theodore Strauss of the New York *Times*, first "brought him before the cameras as an actor." He made his professional debut in the part of an unnamed butler in *A Gentleman of Leisure*, for the Famous Players Company, and played "heavy" roles until 1916. In that year he became a full director, directing Wallace Reid at the Famous Players Studios. Since he had invested in the motion-picture industry a good part of the fortune he had made in real estate, he determined to protect that investment, saying: "It was obvious to me that any picture was at the mercy of the director. So I decided to become a director."

Wood worked for a few years as assistant to Cecil B. De Mille '42 (1914-16). He spent fifteen years at Paramount and then switched to MGM; there he remained until 1939, when he began free lancing. In the early days he directed Jackie Coogan in *Peck's Bad Boy*, Gloria Swanson, "Red" Grange, Rudolph Valentino, Marion Davies, Norma Shearer, and a host of other film notables. He was particularly interested in sport films and was one of the first to realize their audience appeal. "Versatility" seems to be the key word to describe Wood in the days of the silent film as well as those of the talkie. He can range successfully from

SAM WOOD

the slapstick of the Marx Brothers to the tender sentimentality of *Goodbye, Mr. Chips* (1939) and the stark realism of *Kings Row* (1941).

Unlike many of his fellow directors Wood made himself as much at home in talking pictures as he had been in silent films. In 1933 he made *The Barbarian, Hold Your Man, Her Sweetheart,* and *Christopher Bean.* The next year saw the production of *The Stamboul Quest*, followed in 1935 by *Let 'Em Have It, A Night at the Opera,* in which he directed the Marx Brothers, and *Whipsaw,* a comedy gangster film of which one reviewer wrote: "Sam Wood has directed it at a brisk pace and with a rare knack of making the expected happen in the most unexpected way." *The Unguarded Hour,* a murder mystery melodrama, followed in 1936, and in 1937 Wood returned to slapstick comedy to direct the Marx Brothers in *A Day at the Races.* He admitted his preference for melodrama, however, saying: "Comedy is the toughest job I know of. You're always trying to squeeze an extra something out of every scene." In that same year he directed the archly melodramatic *Madame X* and *Navy Blue and Gold,* a story of student life at Annapolis. The next year brought *Stablemates,* in which Mickey Rooney '42 and Wallace Beery were co-starred in a sentimental sport story. It was on the set of *Stablemates* that Mickey Rooney began calling the director "Uncle Sam," a name which has clung to Wood ever since.

Considered "probably the most thorough director in the business," Wood attributes his success to his insistence upon having first-rate actors and technicians to work for him. "I have always surrounded myself with a fine staff, and I've tried to cast as to script, instead of scripting for stars." He is a bitter critic of the star system and admires the British film industry wherein leading actors are required to play bit roles on occasion. For this reason he went to England in 1938 to film James Hilton's '42 novel, *Goodbye, Mr. Chips.* He worked with an all-English cast which included only one name familiar to American audiences, Robert Donat. It was in *Goodbye, Mr. Chips* (1939), "a tenderly nostalgic chimera," however, that his talent for discovering new stars was revealed. He cast Greer Garson '42 in the role of the understanding "Mrs. Chips," and Paul Henreid '43 as the young German professor.

In the next year Wood discovered a new star in Martha Scott, whom he had seen in the stage version of Thornton Wilder's '43 *Our Town.* Wood was determined that Miss Scott should keep her role of Emily in the screen version which he was to direct, although her screen tests had not been successful. He finally persuaded Sol Lesser, the producer, to give her the part, and it proved to be a most happy bit of casting. *Our Town* (1940) called for the use of revolutionary screen techniques—a narrator, soliloquies, a graveyard scene in which the dead speak. Wood took a deep breath, said: "This is a picture about which we must be daring," and plunged in. Critics were unanimous in hailing the picture as a great success, sincere, moving, and faithful in its portrayal of small-town life.

From the revolutionary techniques of *Our Town,* Wood turned to the conventional "Western" to direct *Rangers of Fortune* (1940), a sentimental story which introduced to film audiences a new child star, thirteen-year-old Betty Brewer. Meanwhile, Wood's ability to direct screen versions of popular novels had been recognized when, after successfully completing *Mr. Chips,* he rushed into *Gone with the Wind* during the illness of its regular director, Victor Fleming. Wood had not read the novel until three days before he was to take the job. In 1940 he was assigned to direct another film adapted from a best-selling novel, Christopher Morley's *Kitty Foyle.* A starring vehicle for Ginger Rogers '41, *Kitty Foyle* was praised as a forthright, "thoroughly entertaining" picture of the life of "the average American girl."

In 1941 Wood directed *The Devil and Miss Jones,* a whimsical comedy which dealt with the relations between a crusty department-store owner and his underpaid employees. Major credit for the success of the comedy went to Wood, "who directed at an unhurried and therefore doubly amusing pace." Switching to precisely the opposite mood, Wood directed in the same year *King's Row,* Henry Bellamann's '42 gruesome novel of small-town psychological maladjustment. Describing the film as "potent, artful cinema," *Time* Magazine wrote: "This difficult and ugly story packs a considerable wallop—thanks to the shrewd direction of Sam Wood and effective performances by his cast."

Hollywood was meanwhile hastening to cash in on Ernest Hemingway's best-selling novel, *For Whom the Bell Tolls.* Paramount outbid all other companies for the book in 1940 and named Sam Wood as director and producer. In the fall of 1941, although the picture was not yet cast, Wood moved 240 men and tons of equipment up to snow-covered Sonora Pass in the High Sierras to film some of the battle sequences. Working in sub-zero temperatures, their bombing scenes were interrupted on December 7 by the news that the United States was at war and all planes were to be grounded. At the same time Wood was confronted with the formidable problem of casting the picture. Gary Cooper ['41] had been Hemingway's own choice for the role of "Robert Jordan," but was under contract to do *The Pride of the Yankees* (1942), the life of the late baseball hero Lou Gehrig ['40], for Samuel Goldwyn. After much diplomatic maneuvering, Wood agreed to direct *The Pride of the Yankees* on condition that Cooper be allowed to play Robert Jordan after he had completed the Gehrig role. Thus Wood returned to sport films to produce a magnificent testimonial to baseball and one of its great heroes.

In spite of casting difficulties, reported protests from the Spanish Government, and a ceiling of $5,000 which the United States has imposed on all single stage sets, *For Whom the Bell Tolls,* called "Hollywood's $4,000,000 headache," was released in the late summer of 1943. According to *Time* Magazine, Wood had by this time diluted the film "so that Spanish Fascists became 'nationalists' and Spanish Republicans came out like the American G.O.P."

Wood got together an independent producing unit in October 1942 and bought the screen rights to *The Land Is Bright,* the George S. Kaufman ['41]-Edna Ferber play which appeared on Broadway in 1941. He is affiliated with both Warner Brothers and Columbia and is to make one picture a year for each company. His most recent picture is *Saratoga Trunk,* the screen version of Edna Ferber's successful novel, which again co-stars Ingrid Bergman ['40] and Gary Cooper.

Wood, "a tall, rugged, and well-tailored man who looks as though he would appear equally at home in overalls," is anything but the typical Hollywood director. He never loses his temper on the set, does not smoke or drink, and dresses like a business executive. He is married to Clara L. Roush, a non-professional, and they have two daughters, Jeane (Mrs. John H. Hiestand) and Gloria, who, under the name of K. T. Stevens, has appeared in several films and theatrical productions. Although not an Academy Award winner, Wood's Hollywood reputation is secure. According to *Time,* "if a Hollywood executive were confronted with the dread fact of having to turn out at one try a Grade-A, sure-fire hit, he would almost inevitably turn to the tall, dignified, soft-spoken man who has been quietly making excellent pictures for the last twenty-six years."

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WOOLLCOTT, ALEXANDER Jan. 19, 1887—Jan. 23, 1943 Journalist; lecturer; essayist; actor; stricken with a heart attack while appearing on broadcast on Hitlerism in Germany; see sketch 1941 Yearbook.

Obituary

N Y Times p1+ Ja 24 '43 por (p44)

WORCESTER, J(OSEPH) R(UGGLES) May 9, 1860—May 9, 1943 One of America's foremost engineers in the design of steel and reinforced structures and foundations; planned most of the Boston Elevated Railway and the steel work of the Boston subway as consulting engineer of the Boston Transit Commission.

Obituary

N Y Times p19 My 10 '43 por

WORK, HUBERT July 3, 1860—Dec. 14, 1942 Former postmaster general (1922-23), Secretary of the Interior (1923-28), and Republican national chairman (1928-29); one of the few physicians to attain national political prominence.

Obituary

N Y Times p27 D 15 '42 por

WORSLEY, FRANK ARTHUR 1872—Feb. 1, 1943 Polar explorer; ship captain for Sir Ernest Shackleton on two expeditions taken to the Antarctic Ocean; joint leader of the British Arctic expedition of 1925; commander in the Royal Naval Reserve; author of *Endurance* (1931) and of other books.

Obituary

N Y Times p20 F 2 '43

WRIGHT, QUINCY Dec. 28, 1890- Author; professor

Address: b. University of Chicago, Chicago, Ill; h. 5744 Blackstone Ave, Chicago, Ill.

Into the current maze of discussion on post-War planning a monumental work of scholarship, *The Study of War* (1942), has come as a sobering influence. Author and editor of this two-volume study which is the product of more than fifteen years of research by students and faculty of the University of Chicago is Quincy Wright, noted authority on international law and, according to H. E. Barnes, "the foremost living student of war as an institution." Professor Wright began his studies of international law before the outbreak of the First World War, and in the years between that war and the present one has traveled extensively throughout Europe, Asia, and North America, lecturing and writing books and magazine articles. Since 1923 he has been professor of political science and international law at the University of Chicago.

Philip Quincy Wright (he dropped the "Philip" early in his career) is the son of Philip Green and Elizabeth Quincy (Sewall) Wright. He was born in Medford, Massachusetts on December 28, 1890. Wright attended schools in Illinois, receiving his B. A. from Lombard College in Galesburg, Illinois in 1912. In the following year he took his M. A. at the University of Illinois and remained there to work for his Ph. D., awarded him in 1915.

The University of Pennsylvania then granted him a research fellowship, and in 1916 Wright's first book, *The Enforcement of International Law Through Municipal Law in the United States,* was published. This

DR. QUINCY WRIGHT

monograph, "a study of the measures which this country has adopted to compel its citizens and others found within the confines of its jurisdiction to observe what Dr. Wright calls 'supra-national' law," was praised for its originality and its careful scholarship. In 1916, too, Wright was engaged as instructor of international law at Harvard University, where he taught for three years, taking time off in 1918 (and again in 1921) to serve as adviser in international law to the United States Navy Department.

From Harvard Dr. Wright went to the University of Minnesota as assistant professor of political science. In 1922 he was married to Louise Leonard, who in the fall of 1943 was serving as consultant to the Office of the Coordinator of Inter-American Affairs and as director of the Chicago Council on Foreign Relations. They have two children, Rosalind and Christopher.

Wright's *Control of American Foreign Relations*, in which he analyzed "from the point of view of constitutional and international law the powers of the American Government and people in making treaties" and gave particular attention to the treaty of Versailles, was published in 1922. Having risen meanwhile at the University of Minnesota from associate to full professor, Wright was awarded the Phillips Prize by the American Philosophical Society for this essay.

In 1923 Dr. Wright went to the University of Chicago as professor of political science. Except for interludes during which he traveled abroad he has been at the University ever since. He has published numerous monographs and magazine articles and has edited several collections of essays on international law. Dr. Wright's extensive travels have taken him to Japan, China (where he was visiting professor at the Tsing Hua University in Peiping in 1929), Russia, Syria, Egypt, and Geneva (where he taught at the Graduate School of International Studies in 1934 and 1937). In 1930 Dr. Wright wrote *Mandates Under the League of Nations*, a study of the mandate system which was hailed as "masterly" and "a distinct triumph for American scholarship."

His studies of the activities of the League of Nations convinced Wright of the ultimate effectiveness of such a body. Without strength, however, he recognized that no world federation could exist. (Justice and peace can be attained, he wrote in 1941, "only by organizing a genuine community of nations with such solidarity that adequate force can be relied upon to support justice.") Dr. Wright was an ardent champion of international organization during the 1920's and '30's when American opinion was prevailingly isolationist. More recently, however, since polls have shown that the majority of the American people are willing to participate in some form of world organization, he has been careful to point out certain obstacles in the path of such an order. Too many people, Wright complains, believe that states can enter a world union and yet preserve intact their own sovereignty. "The widespread indulgence in this hope has been a major factor during the last ten years in preventing the functioning either of an efficient balance of power or of an efficient world organization."

The solution to these difficulties lies not in blindly rushing into a carelessly organized federation of nations but in planning that federation strictly along the lines of international law and in recognizing the rights and needs of individuals in the organization. Wright says: "World organizations cannot acquire vitality unless their functioning is important to people. People want recognition, security, response, and new experience."

During the peaceful spring of 1926 a group of University of Chicago students and faculty members, under the direction of Professor Charles E. Merriam, made some studies in the causes of war. Professor Wright later presented a digest of these studies to the Social Science Research Committee of the University of Chicago, which recommended grants to finance the work. The research was then launched in earnest, and sixty-six complete studies were produced. "Graduate students," writes Garrett Mattingly in his review of *A Study of War*, "burrowed in all directions through libraries. Faculty members and visiting scholars advised. History and international law provided the main axis of research, but all the 'social sciences' were levied on. . ."

Late in 1941 the study was completed. Its conclusions proved far less spectacular than might be expected from a work of that nature. Ellsworth Huntington writes: "He [Wright] concludes that the attitude conducive to peace is neither to deny the possibility of war, nor to consider war inevitable, but to appraise the position in which we now stand in relation to the history of civilization." In the last analysis, Wright believes that the main opportunity for world peace lies in a reorganized and revitalized League of Nations which will respect the rights of individuals.

The reviewers of *A Study of War* were unanimous in pronouncing it "not the kind of book which the non-specialist layman would find useful for reading straight through. . ." Its footnotes, appendices, charts, graphs, and bibliographies naturally take it out of the realm of "popular" literature. But its indispensability to students and teachers was generally recognized. Max Lerner '42 praised Professor Wright's talent for synthesis: "I like the sheer scope and ambition of the job: in an era of specialization and of petty aims there is something healthy about undertaking and carrying through so huge a project." The sociologist Pitirim A. Sorokin, writing in *Ethics* of April 1943, considered *A Study of War* a "quantitative study of the movement of modern wars in the course of time . . . a first-class contribution to our knowledge of war," praised it for its "comprehensive grasp of the essential sociocultural and historical aspects of war," but criticized it for its "pseudo-scientific obtuseness." Eric Harrison, writing in the *Canadian Historical Review*, said: "In the contemporary climax of human affairs, it is not an historian but an international lawyer who has made the most profound and exhaustive study of war that is likely to appear in this generation." G. A. Borgese found Wright's study "an outstanding testimonial to the faith of an age which—not ironically at all—is fighting a planetary war for a planetary peace."

Politically independent, Professor Wright is at present serving the United States Government as consultant in international law for the Lend-Lease Administration. He is an active member of several post-War planning committees, including the Commission to Study the Organization of Peace, and is an editor of the *American Journal of International Law*. Dr. Wright is a friendly, soft-spoken man and one of the most popular members of the University of Chicago's faculty. He writes us that his favorite peace-time recreation is travel, which he always combines with study, and since the War began he has liked to spend his spare time walking and mountain climbing.

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WRIGHT, TERESA Oct. 27, 1918- Motion-picture and theatre actress

Address: b. c/o Samuel Goldwyn Studios, 1041 N. Formosa Ave, Hollywood, Calif.

One of the most promising of the young hopefuls that Hollywood has ever discovered, Teresa Wright, most critics believe, stands an excellent chance of becoming the foremost dramatic actress of the screen. No glamour girl, Miss Wright has won critical approval through sheer acting ability. In 1943 she won the Academy Award as the best actress in a supporting role for the year 1942—an honor for anyone, but a signal honor for a newcomer to the films. Alton Cook, film critic of the New York *World-Telegram*, hailed Miss Wright as being "probably the great new actress of our time."

Universal Pictures

TERESA WRIGHT

Muriel Teresa Wright was born in the section of New York City known as Harlem on October 27, 1918. She dislikes the name Teresa, but was forced to drop her first name when she went on the stage, because there was already a Muriel Wright registered with Actors' Equity. Her father, Arthur Wright, is an insurance man who is living at present in Morristown, New Jersey.

When Teresa was still very small her parents separated, and she was farmed out among relatives in New York and New Jersey, until, at the age of eight, she was collected by her father and sent to Rosehaven, a private school for girls near Tenafly, New Jersey. The school specialized in "homey" atmosphere and she learned a little French, dancing, and music, but not much of the three R's. She had something of a theatrical heritage, for her Uncle Harry had been a stock company actor of the old school, and her father, as a boy, had played Little Eva with his own long blond curls. He had retained his interest in the theatre and, as a young man, used to hang around the opera houses and theatres of New York, working as an usher and a ticket taker. Although Muriel liked to dance and act, she resented the suggestion that a theatrical career would be suitable for her, because she thought that meant she wasn't bright enough to be anything but an actress.

The little girl spent three years at Rosehaven, then a year in school at Hartford, and continued her education at the public schools of Maplewood, New Jersey. At the Columbia High School in Maplewood she acquired a serious interest in a stage career (her life was "shaped" by a matinee of *Victoria Regina*, starring Helen Hayes '42) and she became the school's leading actress. A

WRIGHT, TERESA—*Continued*

friendly teacher remarked her unusual ability and, according to one source, got a scholarship for her from the Wharf Theatre in Provincetown, Massachusetts. Another source declares that the teacher merely induced her father to stake her to two summers' tuition. At any rate Teresa spent the summer of 1937 studying at Provincetown, painting props, setting the stage, and collecting old furniture for sets from the natives. She was lucky in getting more parts than the average apprentice. Her childlike appearance secured her most of the children's parts, because there was no one else to play them. She returned the next summer, after her graduation from high school in 1938. Miss Wright explains that she was graduated from high school at a rather late age because she entered school fairly late (at the age of eight), and not because of any mental deficiency.

In the fall of 1938 Miss Wright returned to New York and met a friend from Provincetown, Doro Merandi, who was in the cast of *Our Town.* Miss Merandi suggested that the young actress be hired to understudy Dorothy McGuire '41, who played Emily, the part subsequently played by Martha Scott. Miss Wright read for the part and got the job. She understudied Miss McGuire and Miss Scott in New York and on the road until the spring of 1939, and when Martha Scott went to Hollywood Miss Wright took over. She played the role of Emily in the Wee and McCoy production, with Eddie Dowling in Craven's part. They played in Boston, in New Haven (Thornton Wilder's '43 home town, where he coached the cast and entertained them in his home), in Providence, and in Maplewood, Miss Wright's home town, on which occasion Walter Hampden acted as stage manager.

In the summer of 1939 she played in stock with the Tamworth, New Hampshire, Barnstormers. She appeared that summer as the daughter in *The Vinegar Tree,* Blossom in *Susan and God,* Emily in *Our Town* (again), the little girl in *What a Life,* and Pheasant in *White Oaks.* In all these she played children or, at most, very young girls. At the end of the summer she returned to New York City, and, like all the other jobless actors that season, started giving readings for *Life with Father.* She read for the part of Mary Skinner, the ingénue, for which Oscar Serlin '43, the producer, had persuaded himself he fancied a blonde. Miss Wright is a brunette. He called her back to read five times, finally decided that it was immaterial whether a blonde or a brunette played the role, and gave her the part. When the play had settled down to a run Miss Wright decided to live artistically and took a big Greenwich Village studio "with a skylight and lots of atmosphere." On her second night there she was robbed, so she gave up atmosphere and moved to a one-room apartment on Sullivan Street, just off Washington Square.

Miss Wright was still in the play nearly two years later when Samuel Goldwyn started casting for the film version of *The Little Foxes.* For the part of Alexandra, according to a film magazine, "he wanted a girl who could look sixteen, demure, and un-actressy, yet be enough of an actress to play dramatic scenes with Bette Davis '41." Goldwyn couldn't find this paragon in Hollywood so he went East to "scout the Broadway possibilities." There, acting on a suggestion by Lillian Hellman '41 who had seen *Life with Father,* he saw Miss Wright and hired her. Her contract, framed by Oscar Serlin, is supposed to be unique in cinema history. Clause 39 follows:

"The aforementioned Teresa Wright shall not be required to pose for photographs in a bathing suit unless she is in the water. Neither may she be photographed running on the beach with her hair flying in the wind. Nor may she pose in any of the following situations: In shorts, playing with a cocker spaniel; digging in a garden; whipping up a meal; attired in firecrackers and holding skyrockets for the Fourth of July; looking insinuatingly at a turkey for Thanksgiving; wearing a bunny cap with long ears for Easter; twinkling on prop snow in a skiing outfit while a fan blows her scarf; assuming an athletic stance while pretending to hit something with a bow and arrow. . ."

Miss Wright's avoidance of the "leg-art or cheese-cake" type of publicity aroused more notice in the press than if the young and comparatively unknown actress had been content to enter Hollywood under an ordinary contract. Some critics were unkind enough to hint that this effect may have been intentional. Others said more generously that Miss Wright refused to pose in sweaters and bathing suits because she was afraid it would impede her acting career. They also quoted her as denying that it was because any complaints had been made on the score of her figure. At any rate, wrote the late Lemuel F. Parton in the New York *Sun,* Miss Wright would have a "startlingly different Hollywood career. . . She won't paint her fingernails; she will stabilize her hair-do in a simple, becoming mode; she will use cosmetics with restraint; she will have just an adequate wardrobe with a few simple dresses, such as a dowager aunt might select for a nice girl going to Sarah Lawrence or Sweet Briar; she won't have a swimming pool or a Doberman pinscher or a Rolls-Royce or a Beverly Hills villa or any other of the supposedly necessary aids and accouterments of an ambitious film girl on the up-and-up."

In *The Little Foxes,* Miss Wright's first picture, she gave an outstanding performance. "One of the notable contributions of the film," wrote *Newsweek*'s critic, "is the . . . screen debut of . . . Teresa Wright. . . Cast in the difficult role of the bewildered bystander who finally breaks away from her sordid environment and from 'the little foxes that destroy the vines,' the twenty-year-old [actually she was two years older] actress turns in a sensitive performance that shares first honors with Bette Davis' Regina Giddens." Other critics went so far as to say that Miss Wright stole the picture from Miss Davis. Miss Wright was nominated for an Academy Award for this, her first performance, but she did not win the Award until her third picture.

Miss Wright's five-year contract with Samuel Goldwyn provides that she is to be allowed to do one Broadway play a year. She returned to New York after her success in *The Little Foxes* in 1941 to star in Oscar Serlin's production of Molnar's *The King's Maid.* The play, which Serlin directed himself, died "rather grimly" in Boston before it had a chance to reach New York. "This small episode," said Miss Wright, "gave me pause." Kyle Crichton interprets this statement as seeming to mean that "Teresa will follow the line of most actresses who have a Broadway fixation and a juicy Hollywood contract. She will see Broadway on an average of about once every nine years."

Miss Wright was next cast as Eleanor Gehrig in *Pride of the Yankees*, the film story of the life of Lou Gehrig '40, the celebrated baseball player. The young actress objected to being chosen for this part, for hitherto she had been playing nothing but children, and she felt that her public would not accept her in an adult role. Mrs. Gehrig, when the picture opens, is twenty-three, exactly Miss Wright's age at the time, and she reaches thirty during the course of the picture. Miss Wright, however, is of an extremely youthful appearance and can look seven or eight years younger than she actually is. Another difficulty that Miss Wright saw was that of playing the part of a living person. Goldwyn, however, overcame her objections, and she accepted the role and played it, critics agree, very successfully. It was for this picture that Miss Wright was forced to wear high heels for the first time, in order to bring her face closer to Gary Cooper '41, the star.

In *Mrs. Miniver,* her third picture, Miss Wright played a "high-born English girl," Greer Garson's '42 daughter-in-law. The picture was received with enthusiastic approval by the critics, and Miss Wright did not fail to secure her share of the plaudits. *Mrs. Miniver* won the Academy Award for the best picture of 1942, and Miss Wright won an Academy Award for her work in the film. *Shadow of a Doubt,* which was released in 1943, followed. As the naïve niece of the villainous Uncle Charlie, she played, commented Howard Barnes in the New York *Herald Tribune,* with "quiet authority." Other critics found her suitably "aglow with maiden spirit and subsequent emotional distress." *Time* Magazine's reviewer believed that, good as the rest of the cast and the director were, "the show is really Miss Wright's." In December she returned to Hollywood from New York; after her appearance in *All Those Endearing Young Charms* she was to appear in a comedy, *The First Cold.* She was then to be lent to International Pictures for the feminine lead in *Casanova Q. Brown.*

Miss Wright's cinematic career has been singularly successful. She is not beautiful—she typifies the average American girl in appearance—and all the honors she has achieved, therefore, are real tributes to her acting ability. Samuel Goldwyn feels that Miss Wright is "one of the most highly sensitive acting instruments it has ever been his responsibility to engage. He talks about how easily she understands her director, how quickly she learns her lines, how sure she is not to pick up inflections and tempo from other actors. Rather than call her headstrong he will add that she knows what she wants."

When Miss Wright moved to Hollywood at first she lived in a Beverly Hills apartment over a garage. It had the Hollywood touch, however—a swimming pool. Now she and her husband, Niven Busch, a Hollywood story editor, live with his sister in the San Fernando Valley. Miss Wright and Busch were married in the summer of 1942 after his divorce from his first wife.

Although Miss Wright is a persistent publicity shunner, still "fan" magazines have been able to amass a few facts about her: she is five feet two inches tall, weighs 106 pounds, and has wavy brown hair (originally dark brown, now reddish for "photographic reasons") and greenish-blue eyes. She never uses any make-up but lipstick. She never plucks her eyebrows—they are "just as nature meant them, unplucked and unglamorized." She still doesn't use nail polish. She hates dresses and prefers a sweater and slacks to "anything." She is not noted for being well-dressed, and critical admirers note that her stockings invariably wrinkle about the ankles. She hates bananas and loves candy bars in between meals. She likes to read, "but always optimistic stories; heavy stuff gives her the willies." She can't cook; she can't sew; she wants five children. She collects old theatre magazines and dolls. She always keeps an autographed picture of Helen Hayes in her dressing room for inspiration. ("Helen Hayes is my ideal. She is the sort of woman I'd like to be.") She sleeps in silk nightgowns on an oversized bed. She takes acting seriously, and when she's "knee-deep in a part" she "tears herself to pieces, gets a nervous tummy, loses weight, thinks, eats, and breathes what she's doing." She never goes to night clubs. She suffers from a horror of gossip columns.

Despite Miss Wright's dislike for glamour photographs, studio artists have made some attempts at them which, remarked Kirtley Baskette in *Photoplay,* made her look like "a high-school senior impersonating Cleopatra in the class play." Also, Kyle Crichton reports, Goldwyn's religious observance of Miss Wright's hatred for publicity has caused her some uneasiness, since her competitors are getting their pictures in the papers and she is appearing only on the screen. "Friends have told me," Crichton quotes her as having said to Goldwyn's publicity head, "that I have a very nice figure."

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YAMAMOTO, ISOROKO (yä-mä-mō-tō i-sō-rō-kü) Apr. 4, 1884—May(?), 1943 Japanese admiral who served in the Russian-Japanese War as well as the Second World War; reported by Tokyo radio to have been killed in action while directing a naval operation from an airplane, but suspected in the United States of suicide; see sketch 1942 Yearbook.

Obituary

N Y Times p5 My 22 '43 por

YORKE, OSWALD 1885(?)—Jan. 25, 1943 Actor who appeared on the stage in Britain and in the United States for fifty-eight years; appeared in *Major Barbara, Twelfth Night, Lost Horizons, Barchester Towers,* and in many other plays.

Obituary

N Y Times p19 Ja 26 '43

YUST, WALTER (ūst) May 16, 1894- Editor

Address: b. 20 N. Wacker Dr, Chicago, Ill; h. 759 Prospect Ave, Chicago, Ill.

Although most listeners to the *Information Please* radio program would like to win a set of the *Encyclopaedia Britannica*, probably very few know anything about the assembling, editing, and publishing of this thirty-five million-word reference book which has become a wartime best seller. Its editor in chief, the man with "the biggest editorial job in the world," is Walter Yust. This job includes also the editing of the *Britannica Junior*, the *Britannica Book of the Year*, and the *Encyclopaedia Britannica World Atlas*. Yust, who reads manuscripts far into the night and seldom gets more than five hours' sleep, has not read by any means all the articles that go into the *Britannica*—he would like, some day, to find time to do so. But ten years of assembling the writings and opinions of scholars and experts in all branches of human knowledge, of selecting and rejecting, of constantly being aware that mistakes will happen, are said not to have dampened either his humor or his enthusiasm. "Editing the *Britannica*," says Walter Yust, "is one of the most exciting of all journalistic assignments."

An ex-newspaperman, the *Britannica* editor is "a friendly, seemingly unhurried, ascetic-looking man" whose dark hair is turning iron-gray. He was born May 16, 1894 in Philadelphia, Pennsylvania, the son of Robert and Dorothy (Bauer) Yust. He attended the Central High School in Philadelphia, and began his career as a newspaperman when he entered the University of Pennsylvania in 1912. After his graduation with a B. A. degree and Phi Beta Kappa honors in 1917, he worked during the War as secretary in charge of the YMCA at Camp Hill, Newport News, Virginia. Following a reportorial job with the Philadelphia *Evening Ledger* (1917) he was associated with the Philadelphia *Press* (1918-20). Then came three years in the South: with the Memphis *Press* (1921); the New Orleans *Item* (1922); and the *Double Dealer* (1923). He served as managing editor of the *Double Dealer.*

Yust went to New York in 1923 to become the associate editor of the "Literary Review" and editor of the "Literary Lobby" of the New York *Evening Post*. In that year also he was married to Ruth McClintock Barker. There are two children of the marriage: Jane Ann and Larry Barker. In 1926 he returned to Philadelphia to become literary editor of the Philadelphia *Public Ledger*, and he held this position until 1930. He then became associate editor of the *Britannica* publications, and in April 1938 the editor in chief.

The current complete, or fourteenth edition of the *Encyclopaedia Britannica,* costing $2,000,000 to prepare, was financed by Julius Rosenwald, philanthropic head of Sears, Roebuck and Company, which had acquired the *Britannica*'s full stock control. It appeared in 1929 just before the stock market crash, and in the depression that followed orders fell off and a heavy deficit piled up. Sears, Roebuck put its secretary-treasurer, E. Harrison Powell, in charge of solving the financial difficulties of the *Britannica.* Powell decided not to start a complete new edition (as had been the custom in the past), which would take years to prepare, but to substitute a continuous yearly revision of the edition already in existence. The idea rescued the *Britannica* financially, and in three years it began to make money. Walter Yust's current task is the supervision of these yearly revised printings. He also edits the *Britannica Book of the Year,* which is "a million-and-a half-word volume issued each year which summarizes the main events of the preceding year and is sold to current set purchasers for $2.85." There is, further, a *Britannica* library research service, which answers the questions of set owners and which helps them use the *Britannica* and other source materials.

In January 1943, by outright gift from Sears, Roebuck and Company, the University of Chicago acquired full property rights in the *Britannica.* The *Britannica Junior* was included in the gift. The faculty of the University was to act in an advisory capacity, but the University was not itself to conduct the production and sales of the sets, which were to be continued from 20 N. Wacker Drive, Chicago.

The biggest promotion the *Britannica* has had is through the sponsored radio program, *Information Please.* Since 1939 the questions submitted by the public to the experts have jumped from 6,000 to 21,000 a week. It is reported that *Britannica* salesmen occasionally had difficulty selling a set because the prospect was sure that he would some day win a set free from *Information Please.* This difficulty was avoided by promising a full refund to the buyer of the new set if he won one from *Information Please* within ninety days. To date refunds have been paid only to two people.

The editorial side of the *Britannica* is Walter Yust's exclusive domain. He has a world-wide staff of departmental editors to assist him, though since the Second World War, which has made communication with foreign experts difficult, more articles are being written by Americans. The departmental editor decides what subjects in his field shall be covered and which experts shall write the articles. Current departmental editors include: Deems Taylor '40, music; Roscoe Pound, law; Grantland Rice '41, sports; Julian Huxley '42, biology; Lieutenant Colonel Calvin Goddard of the United States Army Ordnance Department, military; United States Navy Captain Leland P. Lovette, Navy; etc.

Not all *Britannica* articles are revised every year. Under Yust's present plan each article must be examined at least every five years and revised if needed. The choice of articles for revision is dictated largely by changing world events. Hence, since the outbreak of the War, many changes have been made necessary in the military, aeronautical, naval, and industrial departments. All editions up to 1941, for instance, had carried an article on air warfare by Sir Robert Brooke-Popham '41. When that general, after losing Singapore, was called a "nincompoop" in England, his article was replaced in the *Britannica*'s new edition by one on the same subject by two American aviation officers. In 1941 Editor Yust decided that all articles on aeronautics and aviation needed scrutiny. The revision job was given to Dr. Daniel Sayre, director of statistics and information for the Civil Aeronautics Authority in Washington. Sayre, having read the thirty-four articles on aeronautics (at a fee of $5 a page) decided that eight required no change, revised twelve himself, and got others to rewrite thirteen. One of the articles was omitted. It is said that the *Britannica* spends more than $200,000 a year on editorial revision.

Many of the articles in the *Britannica*, which have been carried on through the various editions without revision, now stand as classics of good literature written by famous literary figures. Some of these date from the founding, in 1768, of the *Britannica* by "a society of gentlemen in Scotland." (Until shortly after the turn of the century a Scottish institution, the *Britannica* is today wholly American owned. It is printed in the United States and shipped abroad to be bound.) Macaulay's famous essay on Samuel Johnson is one of the original classic essays. Other notable contributions are the article on socialism by George Bernard Shaw, esthetics by Benedetto Croce, the courtship of animals by Julian Huxley, Charles Dickens by G. K. Chesterton. Sir Walter Scott, Robert Louis Stevenson, Thomas Malthus, William Hazlitt, and James Mill have also contributed to the *Britannica*.

Many important world figures have written articles, for which they are paid two cents a word, for the *Britannica*. Albert Einstein '41 earned $86.40 for his essay on space-time. Henry Ford wrote the article on mass production; Wilbur Wright the biography of his brother Orville Wright. Gene Tunney '40 wrote on boxing; Charles Evans Hughes '41 on the Monroe Doctrine; Bernard M. Baruch '41 on raw materials; and General Archibald Wavell '41 on several famous battles. Editor Yust's favorite, which he reads over and over, is T. E. Lawrence's article on the science of guerrilla warfare in volume ten.

G. Nelidoff

WALTER YUST

The *Britannica* has faithfully tried to live up to its slogan: "All life in one set of books—the richness of the human mind, the achievements of all civilizations, the problems and hopes of the future." From its 175 years of existence its influence upon human thinking has been inestimable; and today in particular the task of Walter Yust as editor is vital, with more and more people turning to reference works about the world, its peoples, and its leaders. We are told that President Roosevelt '42 relies on the *Britannica*: when, for instance, the Nazis invaded Denmark, he got out his set to read up on Greenland, the Danish possession nearest the United States.

The *Britannica* has come in for its share of criticism as well as praise. Its most severe critic in the last two generations is said to have been the late Willard Huntington Wright (S. S. Van Dine), whose book, *Misinforming the Nation*, denounced the *Britannica's* eleventh edition. He called it "full of rabid prejudices, scholastic ignorance . . . an astounding egotism, and an undisguised contempt for American progress." It is said that all of Wright's specific complaints on omissions and misconceptions have been corrected in the new edition. In the present printing, likewise, readers have noted errors and omissions. According to William A. Lydgate (who spends his spare evenings reading the *Britannica*), there is "no article of any kind on public opinion. Lovers of the music of Brahms will be surprised to find that his biography is given only two and a half columns while Beethoven gets nearly twelve columns. There is no biographical sketch of Margaret Sanger, founder of the birth control movement." According to Editor Yust, when Mary Beard '41, wife of Charles A. Beard '41, complained that too little space was given to women, he counted the biographies and found that 800 of the 13,000 were of women. But he wrote Mary Beard inviting her to take charge of preparing biographies

YUST, WALTER—*Continued*

of outstanding women. She and a staff of several women writers have been working on that project.

There are exciting moments, as well as critical ones, in Walter Yust's job. He likes to tell how a Naval officer at Pearl Harbor wrote to say that all his belongings had gone down with his ship on December 7 except a letter from Yust asking him to write a *Britannica* article, and the water-soaked notes he had prepared for it. From these notes the article was written—the one on Blockade, which appears in the 1942 *Britannica Book of the Year.* To lighten the duller moments of editing there are sometimes, also, humorous mistakes made in articles and in the offices of the *Britannica* itself. Yust relates how young filing clerks working on the index volume "listed gallstones under geology, defense mechanism under military, incest under business and industry, Pope Innocent under law, and physics under direct action."

The one quality necessary to an encyclopedia editor, according to Yust, is infinite patience —the patience to handle thousands of small details. Sometimes he and his staff must check as many as 100,000 index references a month. Sometimes no one seems to know which detail is correct—such as which way the eagles in the United States Army insignia are supposed to face. The *Britannica* played safe by showing some eagles facing one way and some the other. "The hardest thing in this world to get is a fact," Yust declares. One elusive fact is the length of the Ozark River. In one volume of the *Britannica* Yust found it given one length, in another volume another length. He wrote to five different authorities and got five different answers. "I don't know yet how long the darn thing is," he says.

Reading the *Britannica* in his spare time is not exactly Walter Yust's idea of a hobby. When he does have time to read he likes to relax with pocket-size detective novels. His favorite sport is baseball; and he writes us that his hobby is the "manufacture of hooked rugs."

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Sat R Lit 25:3-4+ My 2 '42 por
Time 31:71 Ap 11 '38
Who's Who in America 1942-43

ZEEMAN, PIETER (zā'män pētėr) May 25, 1865—Oct. 9, 1943 Dutch physicist; authority on magneto-optics; discovered in 1896 the "Zeeman effect," the "phenomena produced in spectroscopy by the splitting up of spectral lines in a magnetic field"; winner of the Nobel Prize in Physics in 1902.

Obituary

N Y Times p23 O 13 '43

ZEIDLER, CARL FREDERICK (zīd'lėr) Jan. 4, 1908—(?)1942 Mayor of Milwaukee elected in 1940; believed lost at sea in Naval battle in south Atlantic in which he participated as lieutenant, junior grade; see sketch 1940 Yearbook.

Obituary

N Y Times p29 D 15 '42 por; p3 D 17 '42 por

ZEVIN, B(ENJAMIN) D(AVID) May 16, 1901- Publisher

Address: b. 2231 W. 110th St, Cleveland, Ohio; h. 22801 Lake Shore Blvd, Euclid, Ohio

The mass production of good books—original titles and reprints—at low popular cost, and the development of new channels for their distribution were ideas germinated during the depression and developed in the late '30's by certain enterprising young publishers. Prominent among them is B. D. Zevin, who originated the forty-nine-cent Tower Books in 1939 issued by the World Publishing Company, a well established Midwestern firm in which he was director of sales and advertising. He is now vice-president.

Like Robert de Graff '43 (publisher of Pocket Books) and others, Zevin was convinced that good, inexpensive books should be made available to the reading public. But the World Publishing Company, when he joined it in 1934, was doing comfortably enough with its editions of Bibles and popular-priced dictionaries. It was a complacent, "plushy business, lined with gilt-edged dividends, but any kind of a groove has some resemblance to a rut, and when B. D. Zevin joined the company he decided to pry it loose." That took time. Zevin, however, had not only good editorial judgment but sound business acumen. Furthermore he was fortunately established for his ventures, since his firm's own printing and binding equipment would reduce his manufacturing costs to a minimum.

His previous business experience and background were also factors that enabled Zevin to compete successfully in the low-priced, mass-production book business. A native of New York, Benjamin David Zevin was born on May 16, 1901, of Jewish parents, Herman and Hannah (Brooke) Zevin. He went to the New York public schools and to Stuyvesant High School, and then took special courses at New York University. His first job was with an advertising agency in 1919. When he was twenty-one he headed his own agency. Later he was associated with New York trade paper publishing, in the food industry. He became business manager of the *Daily Food News* in New York in 1928, and he held that position for five years.

It was in 1934 that he left New York to become advertising director for the World Publishing Company in Cleveland, Ohio. In 1936 he was made director of sales and advertising. When Zevin came to the Company he was a young man with ideas and the knowledge of new, shifting markets and trends in the publishing field. The World Publishing Company, whose president is Alfred Cahen, had been started by him on the traditional shoestring in 1905. Cahen had introduced a good many improvements into high-speed book production, and he was called twenty years later "the Henry Ford of the book business."

For years his company had produced books by the million for premium distribution by newspapers and mail-order houses. When Zevin entered the firm he began trying out his ideas for book production by making new, attractive, inexpensive editions of the dictionaries and Bibles which were already owned by the Company, and which were a gold mine in themselves. "By the time he was finished he had dictionaries that could do everything but give milk." One of his ideas was the production of three million 384-page pocket dictionaries for the Planters Peanut Company, which sold them for a dime a copy. During Zevin's first five years with the company, it is said, the sales of dictionaries and Bibles more than doubled.

By 1939 B. D. Zevin had risen from the position of advertising manager to that of vice-president of his company. He was now able to try out more radical experiments in new fields. He started Tower Books, "the first series of forty-nine-cent non-fiction reprints in America." They were books on self-help, hobbies, "how-to's," health, popular psychology. By 1941 sales were over a million copies; 1942 nearly doubled this figure, and "so far sales for 1943 are again double those of 1942. This fact, along with paper restrictions, has forced the Company to discontinue or curtail other lines."

The best seller in the Tower Series is *Roget's Thesaurus* (1941), the only published forty-nine-cent edition, and runners-up are Clement Wood's *A Complete History of the United States* (1941) and Millard Everett's *The Hygiene of Marriage* (1940). Fiction titles were added in September 1942. Best seller among these is Gypsy Rose Lee's *G-String Murders* (1942); "the customers evidently figure that at forty-nine cents you can't go wrong with Gypsy." Other authors in the Tower fiction list are James T. Farrell '42, James M. Cain, Sherwood Anderson, Elliot Paul '40, Nevil Shute '42, Irvin S. Cobb, Ngaio Marsh, James Gould Couzzens, John Steinbeck '40, Agatha Christie '40, Max Brand, E. M. Delafield, Marguerite Steen '41, Dashiell Hammett, Jim Tully, and Richard Wright '40. Pearl Buck, Somerset Maugham, and others are soon to be added.

Prepared for 1943 distribution, also, are sure-fire best-seller titles: *Cooking in Wartime* and *Home Canning*. Anthologies have always been popular with buyers of Tower Books, and many of these Zevin edits himself. He has signed up Boris Karloff '41 to compile a collection of tales of terror, and Will Cuppy to edit a new assortment of mystery stories.

In the twenty-five-cent field, Zevin's publications include the sale of 1,800,000 copies of *Global Atlas of the World at War* and over 1,000,000 copies of *The Simplified Guide to Your Income Tax*. A current item, *Vegetable Gardening in War Time*, by L. Richard Guylay, has an initial printing of 500,000. All Tower books are distributed through book stores, and also through popular-priced department stores, drug chains, five-and-tens, newsstands, and other outlets which have never carried books before.

Geoffrey Landesman

B. D. ZEVIN

Always an omnivorous reader, Zevin's own education has been acquired largely through his extensive reading. To this habit of reading he owes the basis for his sound editorial judgment. He has, of course, an editorial staff, which he trusts completely if they unanimously agree on a book. When they do not agree Zevin himself reads the book and makes his own decision. More often than not he will read the prospective selection out of just plain curiosity and interest. "He is that rarity among publishers, one who has read practically all the books his company publishes." Because of his fine sense of literary discrimination, he is considered one of the few men in the popular publishing field "who could step out tomorrow and take over control of a university press. A little house organ that he edits, called *Counterpoints*, is a neat blend of current humor and pertinent excerpts from really good books."

Further, Zevin is said to have "an almost belligerent sense of honesty about what the buyer of low-priced editions deserves. He has been known to publish books that won't make money for the company because he thinks they should have a wider circulation (for example, *Lunacy Becomes Us* [1942], an anti-Nazi propaganda job and a good one), or to turn down a book that he believed might be a best seller because it would mislead people (a tome written by a famous name which recommended high-priced branded cosmetics). . . Members of his staff will tell you with conviction that he is temperamental. But it is a sort of pleasant, paternal temperament which makes even his most fearful reprimands not too hard to take."

Zevin is married to the former Lillian Cahen, and is the father of four children: Bernice, Rima, Jaquelyn, and Robert Brooke. Slim, dark, genial, a hard worker who has time for an occasional pipe, Zevin has two hobbies. One, he writes us, is political economy. The other is amateur photography. In the opinion of experts, his camera work is said to have professional quality. In August 1943 Zevin moved his family to their newly

ZEVIN, B. D.—*Continued*

acquired estate in Euclid, Ohio; in the seventeen-room house he has a fine photographic library and the walls of his study are hung with his own photographs, many of which have been exhibited. Some of the best of these are of books: he owns a collection of fine old dictionaries and rare Bibles. Maps are another Zevin enthusiasm—his office desk faces a mural map of the world. "In expansive moods he tilts his chair back and contemplates the part of the English-speaking world which does not yet know World books and thinks: 'After the War. . .'"

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Sat R Lit 26:14 My 8 '43 por (p15)

ZIMMER, HENRY (ROBERT) Dec. 6, 1890—Mar. 20, 1943 German-born authority on the art and religious philosophy of India; Ph. D. from the University of Berlin; fled Germany in 1939; lectured at Balliol College, Oxford and at Columbia University of which he was a staff member when he died; follower of Carl Gustav Jung '43; author of two standard works, *Art Forms and Yoga in Indian Iconography* and *Maya.*

Obituary

N Y Times p27 Mr 21 '43

ZORACH, WILLIAM (zor'äk) Feb. 28, 1887- American sculptor; water colorist

Address: b. Art Students League, 215 W. 57th St, New York City; h. 276 Hicks St, Brooklyn, N. Y.; Robinhood, Maine

"I have always derived my inspiration from my life and the life around me. I love animals and people; I am a social human being and yet I am a solitary one. I am a simple person, close to the earth. All I really want from life is to be able to conceive and create my work out of myself and my life, and then have someone want it badly enough to buy it so that it goes out into the world and I can still continue to create."

This is the creed of William Zorach, a painter until he was thirty, and since then primarily a sculptor. He was born in Eurburg, Lithuania, the son of Aaron and Toba (Bloch) Zorach. His parents were orthodox Jews, his mother from a farming family, his father owner of a small barge on the near-by river. He was the seventh of ten children. Both parents were illiterate. When Zorach was three his father lost his barge in a pogrom of the Jews, endemic to Czarist Russia, and he went to the United States to try to make a living there. The next year the mother and children followed. They settled in Port Clinton, Ohio, and the father went on the road as a peddler. When the boy was seven they moved to Cleveland, where the father became a junk dealer.

In Cleveland young Zorach attended the public schools, but after school and in summer he worked as a newsboy or helped his father in his junk-collecting trips. They saved money enough to buy a house for the large family, but the former owner, an old Southern gentleman, continued to live with them, and from him the children learned whatever they knew of culture and gracious living. The boy was always drawing in his textbooks and on the blackboard, or carving every bit of wood he could find. At thirteen he left school and for a while had "a new job every week" in various factories and machine shops. He was persuaded to go back to school, where a supervisor of art perceived the boy's talent and gave him a letter of introduction to the Morgan Lithograph Company of Cleveland. "He was hired immediately," wrote Paul S. Wingert, "at a weekly wage of $3—not, however, because of his ability to draw but rather because the company had just had a fire and needed a husky boy of Zorach's type to help clean up the debris."

A short time later when Zorach was fifteen he was made an apprentice by the firm, and all the journeymen promptly struck—he was just one apprentice too many. For a year he and all the other apprentices did all the work of the shop; they were strikebreakers, but they were also getting an intensive training in lithography. At the end of three years William was earning the vast sum of $9 a week. When he completed his term as apprentice he was engaged as a lithographer by the same firm, and he remained with them until 1908. Evenings he attended the Cleveland School of Art. His ambition still hardly extended beyond commercial art. In 1908, when he was twenty, he struck out for New York. He had no money—for a year he slept in a clothes closet! He went to the National Academy of Design mornings, afternoons, and evenings. While there he won a medal for excellence in drawing and an honorable mention for his painting. In the summers he went back to lithography to earn his keep for the rest of the year, meanwhile studying and copying in his spare hours at the Metropolitan Museum and at the Lenox Library.

Finally in 1910, like so many other young Americans in the arts, he worked his way to Paris. He chose La Palette as his school because they criticized in English there and he had no time to learn French. There he met another American student, a California girl named Marguerite Thompson, who was to become Mrs. Zorach. She was a "modern," and first introduced him to the "wildly modern" art of which later he became an exponent. Four out of five of the paintings he contributed to the Autumn Salon were exhibited. When, however, after a summer spent sketching in the South of France he returned to Cleveland, he was without funds, and an exhibition brought him just $15. There was nothing to do but return to lithography. That meant New York again. There, between his serious work, he did commercial drawing for a livelihood. "It was from these beginnings in commercial art," writes Wingert, "that he developed the antipathy which he now has toward it as a vocation."

In 1912 Zorach and Miss Thompson were married and settled down to work together in a small old brick house in Greenwich Village in New York. In 1913 he exhibited his paintings in two important shows in New York. Through these exhibitions his name first came to the attention of the collectors, the art critics, and the general public. As his work grew more and more "advanced," and as he became more and more absorbed in it, Zorach found he had lost the knack of turning out acceptable commercial drawings. Long, hard years were ahead for the artist couple. Several times friends lent them remote farms in New England where they could live and work. Two children were born—a son, Tessim, and a daughter, Dahlov (now Mrs. Adolph Ipcar and an artist in her own right. She had a one-man show at the Museum of Modern Art which traced her work from babyhood to maturity.) These names sound foreign, but they are not: Tessim comes from "Infinitesimal," Dahlov from a childhood lullaby, "Daddy love 'um." (The "William" by which Zorach is known is a teacher's adaption of his unpronounceable Lithuanian name.) Mrs. Zorach has specialized in a form of pictorial wool embroidery, called by some "embroidery painting," which has been compared to the Gobelin tapestries.

Success as a painter came slowly, but Zorach gradually became well known, and his work appeared frequently in gallery shows. He had never felt, however, that painting was his natural medium, and when in 1917 he began to carve wood blocks and to model in clay he knew he had found the material with which he could best express himself. In 1922 he abandoned oil painting conclusively for sculpture. He says: "I came to sculpture as a mature artist." Sculpture was an expanding universe, a liberation, and a natural form of expression. His sculpture was first exhibited in 1924, and he soon became known as an extremely gifted sculptor. In 1931 he received the Logan Medal and a $1,500 prize for sculpture from the Chicago Art Institute. He continued to paint, however, in water colors, and the following year he received the Logan Medal again and a $500 prize at the Institute's International Water Color Exhibition. "His water colors contain generally," comments Wingert, "the same solid construction and integrated design as his sculpture, and show him to be a colorist of importance."

Zorach was the sculptor for the new Post Office and Justice Buildings in Washington. His aluminum statue, *Spirit of the Dance*, was thrown out of Rockefeller Center as "too nude," but later restored with honors. His paintings and sculpture are in the Metropolitan Museum, the Whitney Museum of American Art, the Museum of Modern Art, all in New York City, the Phillips Memorial Gallery (Washington, D. C.), the Berkshire Museum (Pittsfield, Massachusetts), and the art museums of Newark, Cleveland, Brooklyn, and Los Angeles, as well as in many private collections. Unlike most modern sculptors, he does not make models in clay or plaster and have them pointed or copied, but carves directly from marble or granite. He works out of doors at his home in Maine in the summer, leaving the carvings outside, wrapped in canvas, through the winter. He never uses professional models, but employs his family and friends—people he knows.

WILLIAM ZORACH

Among Zorach's best known statues are larger-than-life marble nudes which he calls *Conflict, Mother and Child*, and *Youth*. This last is in yellow marble. The Rockefeller Center *Spirit of the Dance* is his only notable statue in aluminum, a material not available now to sculptors because of the War. *The Linesman*, representing a football player, is one of the few figures he has made in plaster, and it has not yet been cast in stone. The size, the flowing lines, the impression of solidity, and the fidelity to life in his sculpture are in marked contrast to his painting, which is ultra-modernist and often Surrealist in treatment. It is not surprising that he has done so much work for public buildings; not only are his statues made and weathered in the open air, but they give the spectator the feeling that they belong out of doors or in a vast hall from which they can be seen from afar. There is nothing delicate or finicking about them; they are truly "heroic." They are realistic and representational, in the classical tradition, and have no touch of the abstractionist technique of the school of art to which Zorach still belongs as a painter. One critic described his work by saying: "His forms have a peasant-like stockiness, but also an undulating beauty suggestive of the finest Oriental art."

What Zorach usually strives for in his figures is "the permanent character of human form in its fundamental relationships." "They retain to a remarkable degree," according to Wingert, "the intrinsic qualities of the stone, the living spirit of his subjects, and the broad decorative elements common to both." Zorach's sculpture has a "solemn, calm, meditative spirit, comparable to that of the ancient Egyptians, the early Greeks, and the Chinese. Although he has learned much from a study of past styles, yet his art does not derive from any one of them but is an individual interpretation based on essential sculptural principles."

Stocky, Zorach is five feet ten inches tall and weighs 200 pounds. He has long dark hair (he is partly bald), dark skin, and green eyes. "A serious man with a fine head," Zorach likes to live the simple life of a natural man of peasant stock who has always felt

ZORACH, WILLIAM—*Continued*

close to the soil. For years he and his wife have been interested in the Progressive School Movement, and both their children were educated entirely in such schools. He is vice-president of the Society of American Painters, Sculptors, and Gravers, and is on the board of the Sculptors' Guild. He was formerly New York City chairman of the American Artists' Congress, but resigned in protest against the group's Leftist political views. At present Zorach is an instructor at the Art Students League of New York City, and for many years he has also acted as art supervisor in a group of progressive schools in and around New York City.

In the early days of the Provincetown Players at Provincetown, Massachusetts, Zorach was one of the enthusiastic amateurs who produced and acted in the early plays of Eugene O'Neill—besides being the official scene painter. He has written autobiographical articles for the *Magazine of Art* which show a pleasant literary style. He dabbles little, however, in other arts; he is a slow, thorough worker, and most of his time is given to his own field. In summer, though that is the time when he does most of his sculpture, he finds time also to look after his farm in Maine (managed by his daughter and son-in-law), play with the Persian cat and the host of assorted animals which always seem to gather around him, and enjoy the society of his two-year-old grandson. Swimming is his favorite recreation. With his marked "gift for the monumental," Zorach has gradually earned recognition as one of the leading American sculptors of today.

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Anderson, Alexander E.
Anderson, John (Hargis)
Andrews, C(harles) M(cLean)
Andrews, Frank M(axwell)
Andrews, John B(ertram)
Appleyard, Rollo
Aronson, Naoum
Atkinson, Eleanor

Bacon, Charles R(eade)
Barbour, Henry Gray
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Barker, Lewellys Franklin
Barlow, Reginald
Barr, Norman B., Rev.
Baur, Harry
Bearden, Bessye J.
Beatty, Arthur
Becker, William Dee
Beers, Clifford W(hittingham)
Bell, Edward Price
Belmore, Alice
Benét, Stephen Vincent
Bennett, John W(alter F(rink)
Bernie, Ben
Bevan, Arthur D(ean)
Bikaner, Narendra Shiromani, Maharajah of See Narenda Shiromani, Maharajah of Bikaner
Binyon, Laurence
Birch, Reginald B(athurst)
Blackie, Ernest Morell, Bishop
Blake, Edgar, Bishop
Blake, Tiffany
Blanco Galindo, Carlos
Bledsoe, Jules (C.)
Blomfield, Sir Reginald (Theodore)
Blumenthal, George
Blumenthal, Hugo
Boas, Franz
Boe, Lars Wilhelm, Rev.
Bordes, Pierre-Louis
Boris Vladimirovitch, Grand Duke of Russia
Bosworth, Hobart (Van Zandt) See Feb 1944
Bowie, Edward Hall
Bracco, Roberto
Brigham, Carl Campbell
Bryan, George Sands See Feb 1944
Bunge, Alejandro E.
Busch, Carl See Feb 1944
Buzzi-Peccia, Arturo
Byron, Arthur W(illiam)

Cadle, E. Howard
Caldwell, William E(dgar)
Callaghan, Daniel J.
Camden, Harry P(oole), Jr.
Carlton, William Newnham Chattin
Carlyle, Alexander James, Rev.
Carver, George Washington
Castro e Silva, José Machado de
Cattani-Amadori, Federico, Cardinal
Cavallero, Ugo
Cazalet, Victor Alexander
Chamberlin, Georgia Louise
Charters, Spencer
Chiang Tso-pin
Chu Shen
Church, Samuel Harden
Coates, Joseph Gordon
Cohan, George M(ichael)
Colles, Henry Cope
Collingwood, R(obin) G(eorge)
Collins, James J.
Cook, W(alter) W(heeler)
Cottenham, Mark Everard Pepys, 6th Earl of
Cresswell, Robert
Crews, Laura Hope
Crile, George (Washington)
Crumit, Frank
Cudahy, John C(larence)
Culkin, Francis D.
Curran, Charles C(ourtney)
Curtis, George Vaughan

Dafoe, Allan (Roy)
Dale, Benjamin J(ames)
Daniels, Charles N.
Danner, Louise Rutledge
Dantchenko, Vladimir (Ivanovich), Nemirovich-
Dardel, Nils von
Darlan, Jean (Louis Xaxier François)
Darwin, Leonard
Dashiell, Willard
Davis, Jonathan M(cMillan)
Deane, Sidney N(orton)
De Beck, William Morgan
De Geer, Gerard (Jakob)
Delafield, E(dmée) M(onica) See Jan 1944
De Leath, Vaughn
Dennis, Charles Henry
Denniston, Reynolds
Denny, Collins, Bishop
De Roussy de Sales, Raoul
De Sélincourt, Ernest
Dett, R(obert) Nathaniel
Dickinson, Luren D(udley)
Dickinson, Willoughby Hyett Dickinson, 1st Baron
Diefendorf, Allen Ross
Ditter, J. William See Jan 1944
Dixey, Henry E.
Dobson, William Alexander
Duncan, Sir Patrick
Dyke, Cornelius G(ysbert)

Ely, Richard Theodore
Elzy, Ruby
Englebright, Harry L(ane)
Engleman, James Ozro
Ensor, James, Baron
Ewing, James
Exner, Max J(oseph)

Farish, William S(tamps)
Farnsworth, Arthur
Fauley, Wilbur F(inley)
Faurot, Joseph A.
Fish, Bert
Fitzroy, Edward Algernon
Floyd, William See Jan 1944
Ford, Edsel (Bryant)
Forster, Rudolph
Foster, Maximilian
Fox, Sidney
Franco, Afranio de Mello See Mello Franco, A. de
Freeman, James Edward, Bishop
Freeman, R(ichard) Austin
Fremantle, Sir Francis Edward
Fuqua, Stephen Ogden

Gale, Henry Gordon
Galindo, Carlos Blanco See Blanco Galindo, C.
Garfield, Harry A(ugustus)
Garrels, Arthur
Gaselee, Sir Stephen
Gayda, Virginio
Gil Fortoul, José
Gilbert, George
Gillet, Louis
Gillmore, Frank
Glicenstein, Enrico

Glicenstein, Henryk See Glicenstein, E.
Glyn, Elinor (Sutherland)
Goldsborough, John Byron
Gordon, Leon See Feb 1944
Grand, Sarah
Grantley, John Richard Brinsley Norton, 5th Baron
Gray, George (Edward), Kruger- See Kruger-Gray, G. E.
Groenman, Frans Eyso Henricus
Grosvenor, Graham Bethune
Guiterman, Arthur
Guyer, Ulysses Samuel

Hale, Richard W(alden)
Hall, Radclyffe
Halloran, Roy D(ennis)
Hammerstein-Equord, Kurt von
Harper, Samuel Northrup
Harsányi, Zsolt See Apr 1944
Hart, Albert Bushnell
Hart, Lorenz See Feb 1944
Hartley, Marsden
Hauck, Louise Platt See Feb 1944
Hauser, Conrad Augustine, Rev.
Hawkes, Herbert E(dwin)
Hayashi, Senjuro
Henderson, Sir Nevile (Meyrick)
Herlin, Emil
Hertzog, James Barry Munnik
Heward, Leslie H(ays)
Hewart, Gordon, 1st Viscount Hewart of Bury
Hewart of Bury, Gordon Hewart, 1st Viscount. See Hewart, G., 1st Viscount Hewart of Bury
Heymann, Lida Gustava
Hibbard, Edna
Hibbard, Frederick P(omeroy)
Higginson, William
Hinsley, Arthur, Cardinal
Hirst, Hugo Hirst, 1st Baron
Hodson, William
Horwood, Sir William T(homas) F(rancis) See Feb 1944
Hough, Henry Hughes
Howard, Leslie
Howe, Harrison E(stell)
Hrdlička, Aleš
Hudson, C(larence) W(alter)
Hudson, Harold W.
Hume, T(heodore) C(arswell), Rev.

Isham, Norman (Morrison)
Ives, James E(dmund)

Jacobs, W(illiam) W(ymark)
Jarvis, Robert Y(elverton)
Jewett, James R(ichard)
Johnson, Paul B(urney) See Feb 1944
Jones, Buck
Jules-Bois, H. A.
Justo, Agustin P.

Karelitz, George B(oris)
Kellas, Eliza
Kellogg, John Harvey See Feb 1944
Kelly, Howard A(twood)
Kent, Raymond A(sa)
Kimball, James Henry See Feb 1944
Kirkland, Winifred Margaretta
Klenze, Camillo von
Klimecki, Tadeusz A(polinary)
Knight, Eric (Mowbray)
Koga, Mineichi
Konijnenburg, Willem Adriaan van
Krueger, Wilhelm
Kruger-Gray, George (Edward)

La Fontaine, Henri
Landes, Bertha K(night) See Jan 1944
Landsteiner, Karl
Lane, Sir Arbuthnot
Lane, Sir William Arbuthnot See Lane, Sir A.
Ledochowski, Vladimir, Rev.
LeJeune, John A.
Lewin, Murray
Lewing, Adele
Lewis, Lawrence See Jan 1944
Lin Sen
Lindsey, Ben(jamin) B(arr)
Linton, Frank B(enton) See Jan 1944
Littell, Philip
Lodge, Gonzalez
Loftus, Cissie
Loomis, Orland S.
Lowden, Frank O(rren)
Lowell, A(bbott) Lawrence
Lowry, Edward G(eorge)
Lutz, Frank E(ugene) See Jan 1944

McAdie, Alexander George
McCarrens, John S.
McCormack, Arthur Thomas
MacDonald, Duncan Black, Rev.
MacEwen, Walter
McIntyre, Marvin H(unter) See Feb 1944
Mack, Julian W(illiam)
McKenna, Reginald
Main, Charles Thomas
Mapes, Victor See Jan 1944
Marett, Robert R(anulph)
Marquardt, Alexandria
Marquis, Albert Nelson See Feb 1944
Marshall, Tully
Martin, Helen See Rood, H. M.
Martin, Lillien J(ane)
Marvin, Charles F(rederick)
Masliansky, Zvei Hirsch, Rev.
May, Charles H(enry) See Jan 1944
Mei Lan-Fang
Mello Franco, Afranio de
Meloney, Mrs. William Brown
Melzer, Roman F.
Merle-Smith, Van Santvoord
Millerand, Alexandre
Mittell, Philip
Moffat, J(ay) Pierrespont
Moisseiff, Leon S(olomon)
Monaghan, Francis Joseph, Bishop
Moore, Edward Caldwell, Rev.
Moore, Robert Webber
Morell, Parker
Morgan, J(ohn) Pierpont
Morton, Sir James
Mowinckel, Johan Ludwig
Muti, Ettore
Myers, Gustavus

Narendra Shiromani, Maharajah of Bikaner
Nares, Owen (Ramsay)
Nemirovich-Dantchenko, Vladimir (Ivanovich) See Dantchenko, V. I., N.-
Netherwood, Douglas B(lakeshaw)
Newell, Horatio B.
Nielsen, Alice
Nolan, W. I.
Norton, John Richard Brinsley, 5th Baron of Grantley See Grantley, J. R. B. N., 5th Baron
Nylander, Olof O.

O'Connell, Hugh
O'Day, Caroline Goodwin
O'Donnell, Edwin P.
O'Gorman, James A.
Oliver, Edna May
Oppenheimer, Franz
Orlebar, Augustus H.
Osborne, William Hamilton
Overman, Lynne

Packard, Winthrop
Paddock, Charles W(illiam)
Partridge, Frank C(harles)
Pearson, T(homas) Gilbert
Pell, Edward Leigh
Pellegrinetti, Ermenegildo, Cardinal
Peña, Pedro
Pepys, Mark Everard, 6th Earl of Cottenham See Cottenham, M. E. P., 6th Earl of
Perret, Frank Alvord
Peter, Luther Crouse
Peterson, Reuben
Phelps, William Lyon
Phillips, Sir Frederick
Phillips, John C.
Pintner, Rudolf
Plaisted, Frederick William
Poole, Franklin Osborne
Post, Robert P.
Potter, Beatrix See Mar 1944
Poulton, Sir Edward Bagnall See Jan 1944
Pound, Sir (Alfred) Dudley (Pickman Rogers)
Powers, James T.
Prezan, Constantin
Priceman, James, pseud. See Kirkland, W. M.

Rachmaninoff, Sergei V(assilievitch)

Ramey, Howard K.
Ramm, Fredrik See Jan 1944
Rank, Joseph See Jan 1944
Ray, Charles See Jan 1944
Ray, Ted
Redway, Jacques Wardlaw
Reich, Nathaniel Julius
Reid, Mont R(ogers)
Reinhardt, Max
Reynolds, Helen Wilkinson
Richards, Laura E(lizabeth)
Rickey, James W(alter)
Riggs, T(homas) L(awrason), Rev.
Roberts, Sir Charles G(eorge) D(ouglas) See Jan 1944
Robins, Edward
Rolland, Romain
Rood, Helen Martin
Roosevelt, Kermit
Roper, Daniel C(alhoun)
Rosanoff, Aaron J(oshua)
Rosenberg, Arthur
Rosenfeld, Kurt
Roussy de Sales, Raoul de See De Roussy de Sales, R.
Rowan, Andrew S(ummers)
Rowntree, Cecil

Sadler, Sir Michael (Ernest)
Sage, Dean
Schillinger, Joseph
Schlesinger, Frank
Schlosser, Alex L.
Schmelkes, Franz C(arl)
Schmidt, Fritz
Schneider, Eugene
Schoen-René, Anna Eugénie
Schuchert, Charles
Scott, James B(rown)
Sélincourt, Ernest de See De Sélincourt, E.
Sexton, W(alton) R(oswell)
Sheckell, Thomas O.
Sherard, Robert Harborough
Shimazaki, Tôson
Sikorski, Wladyslaw
Siles, Hernando
Sitgreaves, Beverley
Smith, Clara E(liza)
Snell, Henry Bayley
Snyder, Alice D(orothea)
Stauss, Emil Georg von
Steagall, Henry Bascom See Jan 1944
Stearns, Harold E(dmund)
Stefan, Paul See Jan 1944
Steiner, Walter Ralph
Stimson, Frederic Jesup See Jan 1944
Stoessel, Albert (Frederic)
Stridsberg, Gustaf
Sueyro, Saba H.
Suzuki, Umetaro
Swartwout, Egerton
Swift, Gustavus F(ranklin)
Sykes, Charles H(enry)

Taft, Helen
Taft, Horace D(utton)
Taft, Mrs. William Howard See Taft, H.
Tawresey, John Godwin
Tchernichovsky, Saul
Tempski, Armine von See Jan 1944
Tesla, Nikola
Tresca, Carlo
Trygger, Ernst

Ullstein, Hermann See Jan 1944
Ulman, Joseph N.
Ulyanov, Dmitri Ilyich
Underwood, Bert E(lias) See Feb 1944
Upshur, William P(eterkin)

Vanbrugh, Violet
Vance, John T(homas)
Van Dkye, W(oodbridge) S(trong), 2d
Van Konijnenburg, Willem, Adriaan See Konijnenburg, W. A. van
Veidt, Conrad
Veiller, Bayard
Von Dardel, Nils See Dardel, N. von
Von Hammerstein-Equord, Kurt See Hammerstein-Equord, K. von
Von Klenze, Camillo See Klenze, C. von
Von Stauss, Emil Georg See Stauss, E. G. von

Waite, Alice Vinton
Wakasugi, Kename See Jan 1944
Walden, Percy Talbot
Wallace, Thomas W.
Waller, Fats See Feb 1944
Ward, Christopher L(ongstreth)
Ward, Lem
Waring, George J., Mgr.
Warren, Whitney
Wash, Carlyle H(ilton)
Webb, Beatrice
Wedgwood, Josiah C(lement), 1st Baron Wedgwood of Barleston
Wedgewood of Barlaston, Josiah Clement Wedgwood, 1st Baron See Wedgwood, J. C., 1st Baron Wedgwood of Barlaston
Weitzenkorn, Louis
Wells, H(arry) Gideon
Wertheimer, Max
West, Claudine
Westley, Helen
Westminster, Archbishop of See Hinsley, A., Cardinal
Wheat, Alfred Adams
Whitehouse, Sir Harold Beckwith
Wile, Ira S(olomon)
Willet, Anne Lee
Willoughby, Charles C(lark)
Wilson, Margaret Stevens
Woollcott, Alexander
Worcester, J(oseph) R(uggles)
Work, Hubert
Worsley, Frank Arthur

Yamamoto, Isoroko
Yaroslavsky, Emelyan See Jan 1944
Yon, Pietro A(lessandro) See Jan 1944
Yorke, Oswald
Young, Art(hur Henry) See Feb 1944
Young, Karl See Jan 1944

Zeeman, Pieter
Zeidler, Carl Frederick
Zimmer, Henry (Robert)
Zu Reventlow, Ernst, Graf See Jan 1944

BY PROFESSION—1943

Architecture

Blomfield, Sir Reginald (Theodore) obit
Dobson, William Alexander obit
Higginson, William obit
Isham, Norman (Morrison) obit
Melzer, Roman F. obit
Swartwout, Egerton obit
Wank, Roland (Anthony)
Warren, Whitney obit

Art

Addams, Clifford Isaac obit
Aronson, Naoum obit
Birch, Reginald B(athurst) obit
Burton, Virginia Lee
Camden, Harry P(oole), Jr. obit
Chagall, Marc
Curran, Charles C(ourtney) obit
Curtis, George Vaughan obit
Dardel, Nils von obit
De Beck, William Morgan .obit
Ensor, James, Baron obit
Gillet, Louis obit
Glicenstein, Enrico obit
Groth, John (August)
Gwathmey, Robert
Hartley, Marsden obit
Hélion, Jean
Herlin, Emil obit
Hirshfield, Morris
Johnson, Crockett
Konijnenburg, Willem Adriaan van obit
Kroll, Leon
Kruger-Gray, George (Edward) obit
Léger, Fernand
Levi, Julian (Edwin)
Lucioni, Luigi
MacEwen, Walter obit
Martin, Jackie
Matisse, Henri
Noguchi, Isamu
O'Day, Caroline Goodwin obit
Picasso, Pablo
Rubin, Reuven
Schreiber, Georges
Seton, Ernest Thompson
Sheckell, Thomas O. obit
Snell, Henry Bayley obit
Sterne, Maurice
Sykes, Charles H(enry) obit
Taubes, Frederic
Tchelitchew, Pavel
Throckmorton, Cleon
Varian, Dorothy
Willet, Anna Lee obit
Zorach, William

Aviation

Ames, Joseph S(weetman) obit
Andrews, Frank M(axwell) obit (biog 1942)
Bissell, Clayton L.
Brereton, Lewis H(yde)
Broadhurst, Harry
Browning, Frederick A(rthur) M(ontague)
Douglas, Sir Sholto
Farnsworth, Arthur obit
Gower, Pauline (Mary de Peauly)
Grosvenor, Graham Bethune obit
Lawson, Ted (W.)
Martin, Glenn L(uther)
Muti, Ettore obit
Netherwood, Douglas B(lakeshaw) obit
Orlebar, Augustus H. obit
Ramey, Howard K. obit
Ryan, T(ubal) Claude
Scott, Robert L(ee), Jr.
Tedder, Sir Arthur William

Diplomacy

(See also Government—International, and Government—United States)

Caffery, Jefferson
Chiang Tso-pin obit
Cudahy, John C(larence) obit
Dunn, James Clement
Fish, Bert obit
Garrels, Arthur obit
Gil Fortoul, José obit
Groenman, Frans Eyso Henricus obit
Gromyko, Andrei A.
Henderson, Sir Nevile (Meyrick) obit (biog 1940)
Jarvis, Robert Y(elverton) obit
Knatchbull-Hugessen, Sir Hughe (Montgomery)
Kollontay, Alexandra (Mikhailovna)
Kung, H(siang) H(si)
La Fontaine, Henri obit
Long, Breckinridge
Macmillan, Harold
Marchal, Léon
Mello Franco, Afranio de obit
Moffat, J(ay) Pierrepont obit
Murphy, Robert D(aniel)
Peña, Pedro obit
Roper, Daniel C(alhoun) obit

Education

Adams, Randolph G(reenfield)
Ames, Joseph S(weetman) obit
Andrews, C(harles) M(cLean) obit
Bacon, Charles R(eade) obit
Barker, Lewellys Franklin obit
Bearden, Bessye J. .obit
Beatty, Arthur obit
Binyon, Laurence obit
Blake, Francis G(ilman)
Boas, Franz obit (biog 1940)
Boe, Lars Wilhelm, Rev. obit
Brigham, Carl Campbell obit
Bunge, Alejandro E. obit
Carlton, William Newnham Chattin obit
Carlyle, Alexander James, Rev. obit
Chamberlin, Georgia Louise obit
Collingwood, R(obin) G(eorge) obit
Cook, W(alter) W(heeler) obit
Cullis, Winifred C(lara)
Dean, Vera Micheles
Deane, Sidney N(orton) obit
De Voto, Bernard
Ely, Richard Theodore obit
Engleman, James Ozro obit
Ewing, James obit
Exner, Max J(oseph) obit
Fraser, Hugh Russell
Fulbright, J(ames) W(illiam)
Garfield, Harry A(ugustus) obit
Gaselee, Sir Stephen obit
Gray, Elizabeth Janet
Groves, Ernest R(utherford)
Groves, Gladys Hoagland
Guyer, Ulysses Samuel obit
Gwathmey, Robert
Haas, Francis J(oseph), Bishop
Harper, Samuel Northrop obit
Hart, Albert Bushnell obit
Hawkes, Herbert E(dwin) obit
Heymann, Lida Gustava obit
Isham, Norman (Morrison) obit
Jewett, James R(ichard) obit
Kaiser, John B(oynton)
Karelitz, George B(oris) obit
Kasner, Edward
Kellas, Eliza obit
Kempner, Robert M(aximilian) W(asilii)
Kent, Raymond A(sa) obit
Kirkland, Winifred Margaretta obit
Klenze, Camillo von obit
La Fontaine, Henri obit
Leyburn, James G(raham)
Lodge, Gonzalez obit
Lowell, A(bbott) Lawrence obit
MacDonald, Duncan Black, Rev. obit
Marett, Robert R(anulph) obit

Maynard, John A(lbert) F(onsegrive), Rev.
Monaghan, Frank
Moore, Robert Webber obit
Morrow, Elizabeth Cutter
Oppenheimer, Franz obit
Peter, Luther Crouse obit
Peterson, Reuben obit
Phelps, William Lyon biog and obit
Pintner, Rudolf obit
Reich, Nathaniel Julius obit
Reynolds, Helen Wilkinson obit
Rosenberg, Arthur obit
Sadler, Sir Michael (Ernest) obit
Salvemini, Gaetano
Saunders, Hilary A(idan) St. George
Schillinger, Joseph obit
Schlesinger, Frank obit
Schmitt, Gladys (Leonore)
Scott, James B(rown) obit
Shaw, Lloyd
Smith, Clara E(liza) obit
Snyder, Alice D(orothea) obit
Suzuki, Umetaro obit
Taft, Horace D(utton) obit
Vance, John T(homas) obit
Viereck, Peter (Robert Edwin)
Waite, Alice Vinton obit
Walden, Percy Talbot obit
Wertheimer, Max obit
Whitehouse, Sir Harold Beckwith obit
Wile, Ira S(olomon) obit
Wilson, Margaret Stevens obit
Wright, Quincy
Zimmer, Henry (Robert) obit

Engineering

Appleyard, Rollo obit
Bennett, John W(alter) F(rink) obit
Crawford, Frederick C(oolidge)
Englebright, Harry L(ane) obit
Goldsborough, John Byron obit
Higginson, William obit
Hoover, Herbert (Clark)
Hudson, C(larence) W(alter) obit
Hudson, Harold W. obit
Karelitz, George B(oris) obit
Main, Charles Thomas obit
Moisseiff, Leon S(olomon) obit
Rickey, James W(alter) obit
Savage, John Lucian
Worcester, J(oseph) R(uggles) obit

Government—International

(See also Diplomacy, Military, and Naval)

Aberhart, William C. obit
Bevan, Aneurin
Beveridge, Sir William (Henry)
Blanco Galindo, Carlos obit
Boisson, Pierre (François)
Bordes, Pierre-Louis obit
Boris Vladimirovitch, Grand Duke of Russia obit
Castro e Silva, José Machado de obit
Cazalet, Victor Alexander obit
Chiang Tso-pin obit
Christian X, King of Denmark
Chu Shen obit
Coates, Joseph Gordon obit
Coldwell, M(ichael) J.
Darlan, Jean (Louis Xavier François) obit (biog 1941)
Darwin, Leonard obit
Dickinson, Willoughby Hyett Dickinson, 1st Baron obit
Duncan, Sir Patrick obit
Fitzroy, Edward Algernon obit
Fremantle, Sir Francis Edward obit
George II, King of Greece
Gil Fortoul, José obit
Grand, Sarah obit
Grandi, Dino, Conte
Grantley, John Richard Brinsley Norton, 5th Baron obit
Gromyko, Andrei A.
Hertzog, James Barry Munnik obit
Hewart, Gordon, 1st Viscount Hewart of Bury obit
Humbert, Crown Prince of Italy
Ibn Saud, King of Saudi Arabia
Ince, Sir Godfrey (Herbert)
Justo, Agustin P. obit
Kaltenbrunner, Ernst
Klimecki, Tadeusz A(polinary) obit
Knatchbull-Hugessen, Sir Hughe (Montgomery)
Krueger, Wilhelm obit
Kung, H(siang) H(si)
Lin Sen obit
McKenna, Reginald obit
Macmillan, Harold
Mello Franco, Afranio de obit
Millerand, Alexandre obit
Mowinckel, Johan Ludwig obit
Muti, Ettore obit
Narendra Shiromani, Maharajah of Bikaner obit
Noguès, Auguste (Paul)
Peña, Pedro obit
Peter II, King of Yugoslavia
Peyrouton, Marcel
Philip, André
Phillips, Sir Frederick obit
Pierlot, Hubert
Poole, Franklin Osborne obit
Prezan, Constantin obit
Ramírez, Pedro P(ablo)
Rathbone, Eleanor
Robert, Georges (Achille Marie-Joseph)
Rosenfeld, Kurt obit
Schmidt, Fritz obit
Shigemitsu, Mamoru
Shinwell, Emanuel
Sikorski, Wladyslaw obit (biog 1940)
Siles, Hernando obit
Soheily, Ali
Stanley, Oliver (Frederick George)
Stauss, Emil Georg von obit
Sueyro, Saba H. obit
Summerskill, Edith Clara
Tiso, Joseph
Trygger, Ernst obit
Victor Emmanuel III, King of Italy
Wedgwood, Josiah C(lement), 1st Baron Wedgwood of Barlaston obit (biog 1942)

Government—United States

(See also Diplomacy, Military, and Naval)

Baldwin, C(alvin) B(enham)
Ball, Joseph H(urst)
Bankhead, John H(ollis)
Becker, William Dee obit
Bilbo, Theodore G(ilmore)
Bloom, Sol
Bowles, Chester
Bricker, John W(illiam)
Brown, Prentiss M(arsh)
Chandler, Albert B(enjamin)
Cox, Eugene
Crowley, Leo T(homas)
Cudahy, John C(larence) obit
Culkin, Francis D. obit
Davis, Jonathan M(cMillan) obit
Dickinson, Luren D(udley) obit
Dunn, James Clement
Englebright, Harry L(ane) obit
Faurot, Joseph A. obit
Ferguson, Homer
Forster, Rudolph obit
Fulbright, J(ames) W(illiam)
George, Walter F(ranklin)
Guyer, Ulysses Samuel obit
Hall, Florence (Louise)
Harrison, Earl G(rant)
Hibbard, Frederick P(omeroy) obit
Hill, Lister
Hodson, William obit
Hoover, Herbert (Clark)
Hoyt, (Edwin) Palmer
Jarvis, Robert Y(elverton) obit
Jones, Marvin
Kilgore, Harley M(artin)
Lehman, Herbert H(enry)
Lodge, Henry Cabot, Jr.
Long, Breckinridge
Loomis, Orland S. obit
Lovett, Robert Morss
Lowden, Frank O(rren) obit
McCormack, John W.
Mack, Julian W(illiam) obit
Matthews, J(oseph) B(rown)
Maxon, Lou R(ussell)
Murphy, Robert D(aniel)
Nolan, W. I. obit
O'Day, Caroline Goodwin obit
O'Gorman, James A. obit
Partridge, Frank C(harles) obit
Phillips, John C. obit

Plaisted, Frederick William obit
Roper, Daniel C(alhoun) obit
Rosenberg, Anna M(arie)
Rutledge, Wiley (Blount), Jr.
Scott, James B(rown) obit
Smith, Harold D(ewey)
Stanley, Winifred C.
Ulman, Joseph N. obit
Vance, John T(homas) obit
Vickery, H(oward) L(eroy)
Vinson, Fred(erick) M(oore)
Wadsworth, James W(olcott)
Wallace, Thomas W. obit
Wheat, Alfred Adams obit
Wilson, Charles E(dward)
Work, Hubert obit
Zeidler, Carl Frederick obit (biog 1940)

Industry

Alley, Rewi
Church, Samuel Harden obit
Cowles, Gardner, Jr.
Crawford, Frederick C(oolidge)
De Graff, Robert F(air)
Farish, William S(tamps) obit
Ford, Edsel (Bryant) obit
Grosvenor, Graham Bethune obit
Higgins, Andrew J(ackson)
Hirst, Hugo Hirst, 1st Baron obit (biog 1941)
Hoyt, (Edwin) Palmer
Johnson, Robert Wood
Johnston, Eric A(llen)
King, Muriel
Knopf, Alfred A.
Kung, H(siang) H(si)
McCarrens, John S. obit
Martin, Glenn L(uther)
Maxon, Lou R(ussell)
Merle-Smith, Van Santvoord obit
Morgan, J(ohn) Pierpont obit
Morton, Sir James obit
Rubicam, Raymond
Rubinstein, Helena
Ruml, Beardsley
Ryan, T(ubal) Claude
Scherman, Harry
Schneider, Eugene obit
Sulzberger, Arthur Hays
Swift, Gustavus F(ranklin) obit
Waring, Roane
Wilson, Charles E(dward)
Zevin, B(enjamin) D(avid)

Journalism

Aldridge, James
Ameringer, Oscar obit
Anderson, John (Hargis) obit
Bell, Edward Price obit
Berger, Meyer
Bess, Demaree (Caughey)
Binyon, Laurence obit
Blake, Tiffany obit
Bracco, Roberto obit
Burdett, Winston M.
Byas, Hugh (Fulton)
Casey, Robert J(oseph)
Cassidy, Henry C(larence)
Childs, Marquis W(illiam)
Colles, Henry Cope obit
Collingwood, Charles (Cummings)
Cousins, Norman
Cowles, Gardner, Jr.
Cresswell, Robert obit
Dennis, Charles Henry obit
De Roussy de Sales, Raoul obit
De Voto, Bernard
Downes, Olin
Duranty, Walter
Fauley, Wilbur F(inley) obit
Foster, Maximilian obit
Fraser, Hugh Russell
Fuqua, Stephen Ogden biog and obit
Gayda, Virginio obit (biog 1940)
Gilbert, George obit
Graebner, Walter (Adolph)
Habe, Hans
Kaempffert, Waldemar (Bernhard)
Kiplinger, W(illard) M(onroe)
Koestler, Arthur
Krock, Arthur
Lawrence, David
Lee, Clark (Gould)
Lesueur, Larry (Edward)
Lewin, Murray obit
Lindley, Ernest K(idder)
Littell, Philip obit
Lombard, Helen
Loveman, Amy
Lowry, Edward G(eorge) obit
Matthews, Herbert L(ionel)
Maxwell, Elsa
Meloney, Mrs. William Brown obit
Middleton, Drew
Moats, Alice-Leone
North, Sterling
Oechsner, Frederick C(able)
Oppenheimer, Franz obit
Packard, Winthrop obit
Phillips, H(arry) I(rving)
Plaisted, Frederick William obit
Poling, Daniel (Alfred), Rev.
Post, Robert P. obit
Pozner, Vladimir
Pratt, William V(eazie)
Reston, James B(arrett)
Robins, Edward obit
Root, Waverley (Lewis)
Ross, Harold W(allace)
Schlosser, Alex L. obit
Sherard, Robert Harborough obit
Smith, Gerald L(yman) K(enneth)
Smith, Howard K(ingsbury)
Smith, Paul C(lifford)
Stewart, Kenneth (Norman)
Stridsberg, Gustaf obit
Sulzberger, Arthur Hays
Tregaskis, Richard
Tresca, Carlo obit
Wason, Betty
Weitzenkorn, Louis obit
Werner, Max
Werth, Alexander
White, William L(indsay)
Williams, Wythe
Winchell, Walter
Wolfert, Ira
Woollcott, Alexander obit (biog 1941)
Yust, Walter

Labor

Ameringer, Oscar obit
Andrews, John B(ertram) obit
Gillmore, Frank obit
Hutcheson, William L.
Rosenberg, Anna M(arie)
Shinwell, Emanuel
Webb, Beatrice obit
Wedgwood, Josiah C(lement), 1st Baron Wedgwood of Barlaston obit (biog 1942)
Woll, Matthew

Law

Atherton, Warren H(endry)
Cook, W(alter) W(heeler) obit
Dickinson, Willoughby Hyett Dickinson, 1st Baron obit
Fulbright, J(ames) W(illiam)
Gullion, Allen W(yant)
Hale, Richard W(alden) obit
La Fontaine, Henri obit
Lindsey, Ben(jamin) B(arr) obit
Long, Breckenridge
Lowden, Frank O(rren) obit
Mack, Julian W(illiam) obit
Merle-Smith, Van Santvoord obit
O'Gorman, James A. obit
Osborne, William Hamilton obit
Phillips, John C. obit
Poletti, Charles
Roper, Daniel C(alhoun) obit
Rosenfeld, Kurt obit
Rutledge, Wiley (Blount), Jr.
Sage, Dean obit
Scott, James B(rown) obit
Spangler, Harrison E(arl)
Stanley, Winifred C.
Stevenson, William E(dwards)
Ulman, Joseph N. obit
Vance, John T(homas) obit
Vinson, Fred(erick) M(oore)
Ward, Christopher L(ongstreth) obit
Waring, Roane

Literature

Adams, Randolph G(reenfield)
Aldridge, James
Ameringer, Oscar obit
Anderson, John (Hargis) obit
Andrews, C(harles) M(cLean) obit
Atkinson, Eleanor obit
Baker, Dorothy

Bax, Sir Arnold (Edward Trevor)
Beatty, Arthur obit
Beers, Clifford W(hittingham) obit
Benét, Stephen Vincent obit
Berger, Meyer
Bernheim, Bertram M(oses)
Bevan, Arthur D(ean) obit
Binyon, Laurence obit
Bracco, Roberto obit
Brickner, Richard M(ax)
Buck, Frank
Bunge, Alejandro E. obit
Burton, Virginia Lee
Byas, Hugh (Fulton)
Cannon, LeGrand, Jr.
Carlson, John Roy
Carlyle, Alexander James, Rev. obit
Casey, Robert J(oseph)
Chamberlin, Georgia Louise obit
Chapin, Katherine Garrison
Chevalier, Elizabeth Pickett
Childs, Marquis W(illiam)
Church, Samuel Harden obit
Cook, W(alter) W(heeler) obit
Cottenham, Mark Everard Pepys, 6th Earl of obit
Cousins, Norman
Dantchenko, Vladimir (Ivanovich), Nemirovich- obit
Darwin, Leonard obit
Dean, Vera Micheles
Deming, Dorothy
Dennis, Charles Henry obit
De Sélincourt, Ernest obit
De Voto, Bernard
Duranty, Walter
Ely, Richard Theodore obit
Fast, Howard (Melvin)
Fauley, Wilbur F(inley) obit
Flanner, Janet
Flannery, Harry W(illiam)
Flavin, Martin (Archer)
Foster, Maximilian obit
Freeman, R(ichard) Austin obit
Gaselee, Sir Stephen obit
Gil Fortoul, José obit
Gilbert, George obit
Gillet, Louis obit
Glyn, Elinor (Sutherland) obit
Graebner, Walter (Adolph)
Grand, Sarah obit
Gray, Elizabeth Janet
Groves, Ernest R(utherford)
Groves, Gladys Hoagland
Guiterman, Arthur obit
Habe, Hans
Hale, Richard W(alden) obit
Hall, Radclyffe obit
Hart, Albert Bushnell obit
Hartley, Marsden obit
Hélion, Jean
Heym, Stefan
Hubbard, Bernard (Rosecrans), Father
Hughes, Paul (Joseph)
Idell, Albert E(dward)
Jacobs, W(illiam) W(ymark) obit
Jules-Bois, H. A. obit
Kaempffert, Waldemar (Bernhard)
Kasner, Edward
Kiplinger, W(illard) M(onroe)
Kirkland, Winifred Margaretta obit
Knight, Eric (Mowbray) obit (biog 1942)
Knight, Ruth Adams
Koestler, Arthur
Kunitz, Stanley J(asspon)
Lawrence, David
Lawson, Ted (W.)
Lee, Clark (Gould)
Lee, Gypsy Rose
Lesueur, Larry (Edward)
Leyburn, James G(raham)
Lindley Ernest K(idder)
Lindsey, Ben(jamin) B(arr) obit
Littell, Philip obit
Lombard, Helen
Loveman, Amy
Lovett, Robert Morss
McCormick, Jay (William)
Macmillan, Harold
McWilliams, Carey
Mangione, Jerre
Marchal, Léon
Marett, Robert R(anulph) obit
Matthews, Herbert L(ionel)
Maxwell, Elsa
Mears, Helen
Moats, Alice-Leone
Monaghan, Frank
Moore, Edward Caldwell, Rev. obit
Moore, Robert Webber obit
Morell, Parker obit
Morrow, Elizabeth Cutter
Myers, Gustavus obit
Naidu, Sarojini
North, Sterling
O'Donnell, Edwin P. obit
Oechsner, Frederick C(able)
Oppenheimer, Franz obit
Osborne, William Hamilton obit
Ottley, Roi (Vincent)
Packard, Winthrop obit
Pearson, T(homas) Gilbert obit
Pell, Edward Leigh obit
Phelps, William Lyon biog and obit
Phillips, H(arry) I(rving)
Pierson, Louise (John) Randall
Poling, Daniel (Alfred), Rev.
Pozner, Vladimir
Reston, James B(arrett)
Rice, Elmer (L.)
Rich, Louise Dickinson
Richards, Laura E(lizabeth) obit
Robins, Edward obit
Rolland, Romain obit
Romulo, Carlos P(ena)
Rood, Helen Martin obit
Roosevelt, Kermit obit
Rukeyser, Muriel
Salvemini, Gaetano
Saunders, Hilary A(idan) St. George
Saxton, Alexander (Plaisted)
Scherman, Harry
Schlosser, Alex L. obit
Schmitt, Gladys (Leonore)
Scott, Robert L(ee), Jr.
Seagrave, Gordon S(tifler)
Seton, Ernest Thompson
Sherard, Robert Harborough obit
Shiber, Etta
Shimazaki, Tôson obit
Simkhovitch, Mary (Melinda) K(ingsbury)
Smith, Betty (Wehner)
Smith, Howard K(ingsbury)
Snyder, Alice D(orothea) obit
Stearns, Harold E(dmund) obit
Stewart, Kenneth (Norman)
Tchernichovsky, Saul obit
Tregaskis, Richard
Veiller, Bayard obit
Viereck, Peter (Robert Edwin)
Waite, Alice Vinton obit
Walker, Margaret (Abigail)
Ward, Christopher L(ongstreth) obit
Wason, Betty
Webb, Beatrice obit
Werner, Max
Werth, Alexander
Wertheimer, Max obit
White, William L(indsay)
Wicker, Ireene
Wilder, Thornton (Niven)
Wile, Ira S(olomon) obit
Wolfert, Ira
Wollcott, Alexander obit (biog 1941)
Worsley, Frank Arthur obit
Wright, Quincy
Zimmer, Henry (Robert) obit

Medicine

Albee, Fred H(oudlette)
Allen, Edgar obit
Barker, Lewellys Franklin obit
Beers, Clifford W(hittingham) obit
Bernheim, Bertram M(oses)
Bevan, Arthur D(ean) obit
Blake, Francis G(ilman)
Blanchfield, Florence A.
Brickner, Richard M(ax)
Caldwell, William E(dgar) obit
Crile, George (Washington) obit
Dafoe, Allan (Roy) obit
Diefendorf, Allen Ross obit
Dyke, Cornelius G(ysbert) obit
Edwards, Waldo B(erry)
Evans, Alice C(atherine)
Ewing, James obit
Exner, Max J(oseph) obit
Freeman, R(ichard) Austin obit
Halloran, Roy D(ennis) obit
Hingson, Robert A(ndrew)
Jung, Carl Gustav

Kelly, Howard A(twood) obit
Landsteiner, Karl obit
Lane, Sir Arbuthnot obit
McCormack, Arthur Thomas obit
Magee, James C(arre)
Peter, Luther Crouse obit
Peterson, Reuben obit
Pintner, Rudolf obit
Reid, Mont R(ogers) obit
Rosanoff, Aaron J(oshua) obit
Rowntree, Cecil obit
Schwidetzky, Oscar (Otto Rudolf)
Seagrave, Gordon S(tifler)
Southworth, James L(arry)
Steiner, Walter Ralph obit
Summerskill, Edith Clara
Tchernichovsky, Saul obit
Ulyanov, Dmitri Ilyich obit
Wells, H(arry) Gideon obit
Whitehouse, Sir Harold Beckwith obit
Wilbur, Bernice M(arion)
Wile, Ira S(olomon) obit
Work, Hubert obit

Military

Allen, Terry (de la Mesa)
Anderson, Alexander E. obit
Anderson, Sir Kenneth A(rthur) N(oel)
Andrews, Frank M(axwell) obit (biog 1942)
Bissell, Clayton L.
Blanchfield, Florence A.
Blanco Galindo, Carlos obit
Bradley, Omar N(elson)
Brereton, Lewis H(yde)
Broadhurst, Harry
Browning, Frederick A(rthur) M(ontague)
Carlson, Evans F(ordyce)
Catroux, Georges
Cavallero, Ugo obit
Cazalet, Victor Alexander obit
Chuikov, Vasili (Ivanovitch)
Cresswell, Robert obit
Douglas, Sir Sholto
Eichelberger, Robert L(awrence)
Fuqua, Stephen Ogden biog and obit
Golikov, Filip (Ivanovitch)
Griswold, Oscar W(oolverton)
Gullion, Allen W(yant)
Halloran, Roy D(ennis) obit
Hammerstein-Equord, Kurt von obit
Hayashi, Senjuro obit
Ismay, Sir Hastings Lionel
Juin, Alphonse (Pierre)
Kenney, George C(hurchill)
Key, William S(haffer)
Kleist, Paul Ludwig (Ewald) von
Klimecki, Tadeusz A(polinary) obit
Konev, Ivan S(tepanovich)
Krueger, Walter
Küchler, Georg von
Lawson, Ted (W.)
MacFarlane, F(rank) N(oel) Mason
Magee, James C(arre)
Mao Tse-tung
Martel, Giffard Le Quesne
Merle-Smith, Van Santvoord obit
Monaghan, Frank
Netherwood, Douglas B(lakeshaw) obit
Patch, Alexander M(cCarrell, Jr.)
Patton, George S(mith), Jr.
Poletti, Charles
Prezan, Constantin obit
Ramey, Howard K. obit
Romulo, Carlos P(ena)
Roosevelt, Kermit obit
Rowan, Andrew S(ummers) obit
Seagrave, Gordon S(tifler)
Sikorski, Wladyslaw obit (biog 1940)
Simonds, G(uy) G.
Tedder, Sir Arthur William
Tito
Vasilevsky, Alexander M(ikhailovich)
Wash, Carlyle H(ilton) obit
Wilbur, Bernice M(arion)
Wilson, Sir Henry Maitland

Motion Pictures

Barlow, Reginald obit
Barrymore, Lionel
Baur, Harry obit
Bernie, Ben obit (biog 1941)
Boyer, Charles
Buck, Frank
Byron, Arthur W(illiam) obit
Charters, Spencer obit
Colman, Ronald (Charles)
Cotten, Joseph
Crews, Laura Hope obit
Cukor, George
De Sylva, Buddy
Dieterle, William
Duvivier, Julien
Eddy, Nelson
Eggerth, Marta
Eldridge, Florence
Flavin, Martin (Archer)
Fox, Sidney obit
Gordon, Max
Gordon, Ruth
Greenstreet, Sydney (Hughes)
Gwenn, Edmund
Hays, Will H(arrison)
Heflin, Van
Henreid, Paul
Howard, Leslie obit
Howe, James Wong
Jones, Buck obit
Kiepura, Jan (Wiktor)
Korngold, Erich Wolfgang
Ladd, Alan (Walbridge)
Lang, Fritz
Lee, Gypsy Rose
Loftus, Cissie obit (biog 1940)
Lupino, Ida
March, Fredric
Marshall, Tully obit
Maxwell, Elsa
Mayer, Louis B(urt)
Morell, Parker obit
Mostel, Zero
Nares, Owen (Ramsay) obit
Newman, Alfred
O'Connell, Hugh obit
Oliver, Edna May obit
Overman, Lynne obit
Paxinou, Katina
Ratoff, Gregory
Reinhardt, Max obit
Russell, Rosalind
Sanders, George
Scott, Hazel (Dorothy)
Skouras, Spyros P(anagiotes)
Steiner, Max(imilian Raoul)
Tracy, Spencer
Turner, Lana
Van Dyke, W(oodbridge) S(trong), 2d obit
Veidt, Conrad obit
West, Claudine obit
Westley, Helen obit
Wood, Sam(uel Grosvenor)
Wright, Teresa

Music

Adamowski, Timothée obit
Bax, Sir Arnold (Edward Trevor)
Bernie, Ben obit (biog 1941)
Bledsoe, Jules (C.) obit
Blumenthal, George obit
Buzzi-Peccia, Arturo obit
Cameron, Basil
Chavchavadze, George
Cohan, George M(ichael) obit
Colles, Henry Cope obit
Crumit, Frank obit
Dale, Benjamin J(ames) obit
Daniels, Charles N. obit
De Leath, Vaughn obit
Della Chiesa, Vivian
Dett, R(obert) Nathaniel obit
Dixon, (Charles) Dean
Downes, Olin
Eddy, Nelson
Eggerth, Marta
Elzy, Ruby obit
Grandjany, Marcel (Georges Lucien)
Hess, Myra
Heward, Leslie H(ays) obit
Horowitz, Vladimir
Iturbi, José
James, Harry (Haag)
Johnson, Edward
Kiepura, Jan (Wiktor)
Kipnis, Alexander
Korngold, Erich Wolfgang
Lewing, Adele obit
Marquardt, Alexandria obit
Mittell, Philip obit
Newman, Alfred
Nielsen, Alice obit
Powers, James T. obit
Rachmaninoff, Sergei V(assilievitch) obit
Schillinger, Joseph obit

Schoen-René, Anna Eugénie obit
Scott, Hazel (Dorothy)
Sinatra, Frank
Sodero, Cesare
Steber, Eleanor
Steiner, Max(imilian Raoul)
Stoessel, Albert (Frederic) obit
Stolz, Robert
Thomas, John Charles
Warren, Harry

Naval

Bryant, Benjamin
Callaghan, Daniel J. obit
Carlson, Evans F(ordyce)
Castro e Silva, José Machado de obit
Fraser, Sir Bruce (Austin)
Hewitt, Henry K(ent)
Hough, Henry Hughes obit
Koga, Mineichi obit
La Borde, Jean (Joseph Jules Noel) de
LeJeune, John A. obit
McCain, John S(idney)
Moore, Sir Henry R(uthven)
Paddock, Charles W(illiam) obit
Pound, Sir (Alfred) Dudley (Pickman Rogers) obit
Pratt, William V(eazie)
Sexton, W(alton) R(oswell) obit
Smith, Paul C(lifford)
Somerville, Sir James (Fownes)
Stratton, Dorothy C(onstance)
Streeter, Ruth Cheney
Sueyro, Saba H. obit
Tawresey, John Godwin obit
Upshur, William P(eterkin) obit
Vandegrift, Alexander Archer
Vickery, H(oward) L(eroy)
Yamamoto, Isoroko obit (biog 1942)
Zeidler, Carl Frederick obit (biog 1940)

Radio

Barber, Red
Bernie, Ben obit (biog 1941)
Collingwood, Charles (Cummings)
Crumit, Frank obit
De Leath, Vaughn obit
Della Chiesa, Vivian
Eddy, Nelson
Edwards, Ralph L(ivingstone)
Flannery, Harry W(illiam)
Fuqua, Stephen Ogden biog and obit
Gardner, Ed(ward Francis)
Hughes, Paul (Joseph)
James, Harry (Haag)
Jessel, George (Albert)
Knight, Ruth Adams
Lesueur, Larry (Edward)
Mostel, Zero
Phillips, Irna
Root, Waverley (Lewis)
Sinatra, Frank
Smith, Howard K(ingsbury)
Tinney, Cal(vin Lawrence)
Titterton, Lewis H(enry)
Wicker, Ireene
Williams, Wythe
Winchell, Walter

Religion

Barr, Norman B., Rev. obit
Blackie, Ernest Morell, Bishop obit
Blake, Edgar, Bishop obit
Boe, Lars Wilhelm, Rev. obit
Cadle, E. Howard obit
Carlyle, Alexander James, Rev. obit
Carpenter, George L(yndon)
Cattani - Amadori, Federico, Cardinal obit
Chamberlin, Georgia Louise obit
Denny, Collins, Bishop obit
Freeman, James Edward, Bishop obit
Haas, Francis J(oseph), Bishop
Hauser, Conrad Augustine, Rev. obit
Hinsley, Arthur, Cardinal obit
Hubbard, Bernard (Rosecrans), Father
Hume, T(heodore) C(arswell), Rev. obit
Johnson, Hewlett, Rev.
Ledochowski, Vladimir, Rev. obit
MacDonald, Duncan Black, Rev. obit
Masliansky, Zvei Hirsch, Rev. obit
Maynard, John A(lbert) F(onsegrive), Rev.
Monaghan, Francis Joseph, Bishop obit
Moore, Edward Caldwell, Rev. obit
Newell, Horatio B. obit
Niemoeller, Martin
Pell, Edward Leigh obit
Pellegrinetti, Ermenegildo, Cardinal obit
Poling, Daniel (Alfred), Rev.
Riggs, T(homas) L(awrason), Rev. obit
Smith, Gerald L(yman) K(enneth)
Tucker, Henry St. George, Bishop
Waring, George J., Mgr. obit

Science

Ames, Joseph S(weetman) obit
Appleyard, Rollo obit
Barbour, Henry Gray obit
Boas, Franz obit (biog 1940)
Bowie, Edward Hall obit
Carver, George Washington obit (biog 1940)
Crile, George (Washington) obit
Cullis, Winifred C(lara)
Darwin, Leonard obit
De Geer, Gerard (Jakob) obit
Gale, Henry Gordon obit
Howe, Harrison E(stell) obit
Hrdlička, Aleš obit (biog 1941)
Hubbard, Bernard (Rosecrans), Father
Ives, James E(dmund) obit
Kaempffert, Waldemar (Bernhard)
Landsteiner, Karl obit
McAdie, Alexander George obit
Marett, Robert R(anulph) obit
Marvin, Charles F(rederick) obit
Morton, Sir James obit
Nylander, Olaf O. obit
Packard, Winthrop obit
Pearson, T(homas) Gilbert obit
Perret, Frank Alvord obit
Redway, Jacques Wardlaw obit
Roosevelt, Kermit obit
Rosanoff, Aaron J(oshua) obit
Schlesinger, Frank obit
Schmelkes, Franz C(arl) obit
Schuchert, Charles obit
Schwidetzky, Oscar (Otto Rudolf)
Seton, Ernest Thompson
Snell, Foster Dee
Suzuki, Umetaro obit
Tesla, Nikola obit
Van Slyke, Donald D(exter)
Walden, Percy Talbot obit
Wertheimer, Max obit
Willoughby, Charles C(lark) obit
Worsley, Frank Arthur obit
Zeeman, Pieter obit

Social Service

Alley, Rewi
Andrews, John B(ertram) obit
Barr, Norman B., Rev. obit
Bearden, Bessye J. obit
Carpenter, J(ulius) Henry, Rev.
Church, Samuel Harden obit
Danner, Louise Rutledge obit
Deming, Dorothy
Exner, Max J(oseph) obit
Freeman, James Edward, Bishop obit
Harrison, Shelby M(illard)
Heymann, Lida Gustava obit
Hoover, Herbert (Clark)
Lehman, Herbert H(enry)
Lindsey, Ben(jamin) B(arr) obit
Martin, Lillien J(ane) obit (biog 1942)
Morrow, Elizabeth Cutter
O'Day, Caroline Goodwin obit

Simkhovitch, Mary (Melinda) K(ingsbury)
Smith, Ida B. Wise
Stevenson, William E(dwards)
Ulman, Joseph N. obit
Wile, Ira S(olomon) obit

Sports

Barber, Red
Collins, James J. obit
Cottenham, Mark Everard Pepys, 6th Earl of obit
Lewin, Murray obit
Paddock, Charles W(illiam) obit
Ray, Ted obit

Theatre

Anderson, John (Hargis) obit
Barlow, Reginald obit
Barrymore, Lionel
Baur, Harry obit
Behrman, S(amuel) N(athaniel)
Belmore, Alice obit
Bernie, Ben obit (biog 1941)
Bledsoe, Jules (C.) obit
Blumenthal, George obit
Byron, Arthur W(illiam) obit
Charters, Spencer obit
Cohan, George M(ichael) obit
Crews, Laura Hope obit
Crumit, Frank obit
Dantchenko, Vladimir (Ivanovich), Nemirovich- obit
Dashiell, Willard obit
De Mille, Agnes (George)
Denniston, Reynolds obit
De Sylva, Buddy
Dixey, Henry E. obit
Eggerth, Marta
Eldridge, Florence
Elzy, Ruby obit
Flavin, Martin (Archer)
Fox, Sidney obit
Franklin, Frederic
Gillmore, Frank obit
Gordon, Max
Gordon, Ruth
Greenstreet, Sydney (Hughes)
Gwenn, Edmund
Heflin, Van
Hibbard, Edna obit
Howard, Leslie obit
Jessel, George (Albert)
Jules-Bois, H. A. obit
Kiepura, Jan (Wiktor)
Kingsley, Sidney
Lee, Gypsy Rose
Littell, Philip obit
Loftus, Cissie obit (biog 1940)
McClintic, Guthrie
March, Fredric
Markova, Alicia
Marshall, Tully obit
Mei Lan-Fang obit
Mostel, Zero
Nares, Owen (Ramsay) obit
Nielsen, Alice obit
O'Connell, Hugh obit
O'Donnell, Edwin P. obit
Oliver, Edna May obit
Overman, Lynne obit
Paxinou, Katina
Powers, James T. obit
Reinhardt, Max obit
Rice, Elmer (L.)
Rolland, Romain obit
Serlin, Oscar
Sitgreaves, Beverley obit
Smith, Betty (Wehner)
Throckmorton, Cleon
Vanbrugh, Violet obit
Veidt, Conrad obit
Veiller, Bayard obit
Ward, Lem obit
Webb, Clifton
Weitzenkorn, Louis obit
Westley, Helen obit
Wilder, Thornton (Niven)
Windust, Bretaigne
Wood, Sam(uel Grosvenor)
Woollcott, Alexander obit (biog 1941)
Wright, Teresa
Yorke, Oswald obit

Other Classifications

Alexander, Ruth
Blumenthal, Hugo obit
Kingsley, Myra
Longworth, Alice Roosevelt
McLean, Evalyn Walsh
Murray, Arthur
Taft, Helen obit

WOMEN IN THE NEWS—1940 - 1943

Abbott, Berenice 1942
Abbott, Edith 1941
Additon, Henrietta Silvis 1940
Alexander, Ruth 1943
Allen, Florence (Ellinwood) 1941
Allen, Gracie 1940
Amsterdam, Birdie 1940
Anderson, Judith 1941
Anderson, Marian 1940
Anderson, Mary 1940
Argentinita 1942
Astor, Nancy Witcher, Viscountess 1940
Atherton, Gertrude 1940
Aulaire, Ingri d' 1940

Bacon, Peggy 1940
Baker, Dorothy 1943
Bampton, Rose 1940
Bankhead, Tallulah (Brockman) 1941
Banning, Margaret Culkin 1940
Barber, Mary I(sabel) 1941
Barringer, Emily Dunning 1940
Barrymore, Ethel 1941
Beard, Mary 1941
Becker, May Lamberton 1941
Benchley, Belle Jennings 1940
Benedict, Ruth 1941
Benson, Sally 1941
Berg, Gertrude 1941
Berg, Patricia Jane 1940
Bergman, Ingrid 1940
Berry, Martha McChesney biog 1940 obit 1942
Bethune, Mary McLeod 1942
Blake, Doris 1941
Blanchfield, Florence A. 1943
Blodgett, Katharine Burr 1940
Bolton, Frances Payne 1940
Booker, Edna Lee 1940
Booth, Evangeline (Cory) 1941
Booth, Shirley 1942
Boothe, Clare 1942
Bourke-White, Margaret See White, M. B. 1940
Boyle, Kay 1942
Boylston, Helen Dore 1942
Bristow, Gwen 1940
Brooks, Matilda M(oldenhauer) 1941
Brownson, Josephine 1940
Burton, Virginia Lee 1943
Byers, Margaretta 1941

Caldwell, Taylor 1940
Carnegie, Hattie 1942
Catt, Carrie Chapman 1940
Chapin, Katherine Garrison 1943
Chase, Edna Woolman 1940
Chase, Ilka 1942
Chase, Mary Ellen 1940
Chevalier, Elizabeth Pickett 1943
Chiang Kai-shek, Mme. See Chiang M. 1940
Chiang Mei-ling [Mme. Chiang Kai-shek] 1940
Christie, Agatha 1940
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Brigham, Carl Campbell obit 1943
Brinkley, John R. obit 1942
Bristol, Arthur LeRoy obit 1942
Bristow, Gwen 1940
Britten, Benjamin 1942
Broadhurst, Harry 1943
Bronshtein, Lev Davidovich See Trotsky, L. obit 1940
Brook, Alexander 1941
Brooke, Sir Alan (Francis) 1941

Brooke-Popham, Sir Robert (Moore) 1941
Brookes, George S., Rev. 1940
Brooks, Matilda M(oldenhauer) 1941
Brooks, Robert C(larkson) obit 1941
Brooks, Van Wyck 1941
Broun, Heywood obit 1940
Brown, A. Ten Eyck obit 1940
Brown, Carleton (Fairchild) obit 1941
Brown, Cecil (B.) 1942
Brown, Charles H(arvey) 1941
Brown, Francis Shunk obit 1940
Brown, Helen Dawes obit 1941
Brown, John Franklin obit 1940
Brown, John Mason 1942
Brown, Prentiss M(arsh) 1943
Browne, Mary Mumpere Shaver See Shaver, M. M. obit 1942
Browne, Dame Sidney Jane obit 1941
Browning, Frederick A(rthur) M(ontague) 1943
Browning, Webster E. obit 1942
Brownson, Josephine 1940
Broz, Josip See Tito 1943
Brozovich, Josip See Tito 1943
Bruce, Robert Randolph obit 1942
Bruckner, Henry obit 1942
Brush, George de Forest obit 1941
Bryan, Julien Hequembourg 1940
Bryant, Benjamin 1943
Bryce, Elizabeth Marion, Viscountess obit 1940
Bryson, Lyman 1940
Buchan, John, 1st Baron Tweedsmuir biog and obit 1940
Buchanan, Thomas Drysdale obit 1940
Buchman, Frank Nathan Daniel, Rev. 1940
Buck, Frank 1943
Buck, Gene 1941
Buckner, Emory R(oy) obit 1941
Buckner, Simon Bolivar, Jr. 1942
Budd, Ralph 1940
Budenny, Semyon M(ikhailovich) 1941
Budge, Donald 1941
Buffum, Charles A(lbert) obit 1941
Bulgakov, Michael Afanasievich biog and obit 1940
Bullitt, William Christian 1940
Bunau-Varilla, Philippe obit 1940
Bunge, Alejandro E. obit 1943
Burchfield, Charles E(phraim) 1942
Burdett, Winston M. 1943
Burdick, Charles Kellogg obit 1940
Burke, Edmund J., Father obit 1941
Burke, Edward Raymond 1940
Burleigh, George William obit 1940
Burleigh, Harry T(hacker) 1941
Burliuk, David 1940
Burnett, Whit See Foley, M. and Burnett, W. 1941
Burnham, James 1941
Burns, Cecil Delisle obit 1942
Burns, George See Allen, G. 1940
Burns, James Aloysius, Father obit 1940
Burr, Henry obit 1941
Burton, Charles Emerson, Rev. obit 1940
Burton, Lewis William, Bishop obit 1940
Burton, Richard obit 1940
Burton, Virginia Lee 1943
Burwash, Lachlin Taylor obit 1941
Bush, Prescott S(heldon) 1942
Bush, Vannevar 1940
Bush, Wendell T. obit 1941
Butler, Nevile (Montagu) 1941
Butler, Nicholas Murray 1940
Butler, Smedley Darlington obit 1940
Buzzi-Peccia, Arturo obit 1943
Byas, Hugh (Fulton) 1943
Byers, Margaretta 1941
Byrd, Harry F(lood) 1942
Byrd, Richard E(velyn) 1942
Byrd, Sam(uel Armanie) 1942
Byrnes, James F(rancis) 1941
Byron, Arthur W(illiam) obit 1943
Byron, William D(evereux) obit 1941

"C. R." See Rajagopalachari, C. 1942
Cadle, E. Howard obit 1943
Cadmus, Paul 1942
Caffery, Jefferson 1943
Cagney, James 1942
Cahill, Michael Harrison obit 1940
Cairns, Huntington 1940
Calderón Guardia, Rafael Ángel 1942
Caldwell, Erskine 1940
Caldwell, Taylor 1940
Caldwell, William E(dgar) obit 1943
Calfee, John Edward obit 1941
Callaghan, Daniel J. obit 1943
Callow, John Michael obit 1940
Calvé, Emma obit 1942
Calverton, V(ictor) F(rancis) obit 1941
Camac, Charles Nicoll Bancker obit 1940
Camacho, Manuel Avila 1940
Camden, Harry P(oole), Jr. obit 1943
Cameron, Basil 1943
Cameron, Hugh obit 1942
Camm, Sydney 1942
Cammerer, Arno B(erthold) obit 1941
Campbell, E. Simms 1941
Campbell, Sir Gerald 1941
Campbell, Harold G(eorge) obit 1942
Campbell, Mrs. Patrick obit 1940
Campbell, Philip P(itt) obit 1941
Campbell, Willis C(ohoon) obit 1941
Campinchi, César obit 1941
Camrose, William Ewert Berry, 1st Viscount 1941
Canavan, Joseph J. obit 1940
Canby, Al H. obit 1940
Canby, Henry Seidel 1942
Candler, Warren A(kin), Bishop obit 1941
Cannon, Annie J(ump) obit 1941
Cannon, LeGrand, Jr. 1943
Canterbury, Archbishop of See Lang, C. G., Archbishop of Canterbury 1941
Canterbury, Archbishop of See Temple, W., Archbishop of Canterbury 1942
Canterbury, Hewlett Johnson, Dean of See Johnson, H. 1943
Canton, Allen A. obit 1940
Cantor, Eddie 1941
Cantu, Giuseppe obit 1940
Caperton, William B(anks) obit 1942
Carewe, Edwin obit 1940
Carey, Charles Henry obit 1941
Carey, James B(arron) 1941
Carías Andino, Tiburcio 1942
Carle, Richard obit 1941
Carlson, Evans F(ordyce) 1943
Carlson, John Roy 1943
Carlton, William Newnham Chattin obit 1943
Carlyle, Alexander James, Rev. obit 1943
Carmichael, Hoagy 1941
Carmody, John Michael 1940
Carnegie, Dale 1941
Carnegie, Hattie 1942
Carol II 1940
Carpenter, George L(yndon) 1943
Carpenter, Sir Henry Cort Harold obit 1940
Carpenter, J(ulius) Henry, Rev. 1943
Carpenter, Lewis Van obit 1940
Carr, Wilbur J(ohn) obit 1942
Carrel, Alexis 1940
Carson, John Renshaw obit 1940
Carter, Boake 1942
Carter, Huntly obit 1942
Carter, John Franklin, Jr. See Franklin, J. 1941
Carton de Wiart, Adrian 1940
Carver, George Washington biog 1940 obit 1943
Casey, Edward Pearce obit 1940
Casey, Richard Gardiner 1940
Casey, Robert J(oseph) 1943
Cassidy, Henry C(larence) 1943
Castañeda, Jorge Ubico See Ubico Castañeda, J. 1942
Castillo, Ramón S. 1941
Castro e Silva, José Machado de obit 1943
Catroux, Georges 1943
Catt, Carrie Chapman 1940
Cattani-Amadori, Federico, Cardinal obit 1943
Caturáni, Michele Gaëtano obit 1940
Cauldwell, Leslie Giffen obit 1941
Cavallero, Ugo obit 1943
Cavero, Salvador obit 1940
Cazalet, Victor Alexander obit 1943
Cecil, Mary obit 1941

Cecil, Robert Arthur James, 1st Baron Cecil of Essendon See Cecil of Essendon, R. A. J. C., 1st Baron 1941
Cecil of Essendon, Robert Arthur James Cecil, 1st Baron 1941
Cerda, Pedro Aguirre See Aquirre Cerda, P. 1941
Cerf, Bennett A(lfred) 1941
Chaddock, Robert Emmet obit 1940
Chadourne, Marc obit 1941
Chadwick, Helene obit 1940
Chafee, Zech(ariah), Jr. 1942
Chagall, Marc 1943
Chamberlain, John Rensselaer 1940
Chamberlain, Neville obit 1940
Chamberlain, Paul Mellen obit 1940
Chamberlin, Georgia Louise obit 1943
Chambers, Raymond Wilson obit 1942
Champion, Pierre Honoré Jean Baptiste obit 1942
Chandler, Albert B(enjamin) 1943
Chang Shan-tze obit 1940
Chapin, Charles Value obit 1941
Chapin, James 1940
Chapin, Katherine Garrison 1943
Chaplin, Charlie 1940
Chapman, Blanche obit 1941
Chappedelaine, Louis de obit 1940
Charters, Spencer obit 1943
Chase, Charley obit 1940
Chase, Edna Woolman 1940
Chase, Ilka 1942
Chase, Mary Ellen 1940
Chase, Stuart 1940
Chase, William Sheafe, Rev. obit 1940
Chavchavadze, George 1943
Chen Cheng 1941
Chennault, Claire L(ee) 1942
Cherne, Leo M. 1940
Cherry, Addie (Rose Alma) obit 1942
Chesser, Elizabeth Sloan obit 1940
Chester, Edmund 1941
Chevalier, Elizabeth Pickett 1943
Chevrolet, Louis obit 1941
Chiang Kai-shek 1940
Chiang Kai-shek, Mme. See Chiang M. 1940
Chiang Mei-ling [Mme. Chiang Kai-shek] 1940
Chiang Tso-pin obit 1943
Chiappe, Jean obit 1941
Childs, Marquis W(illiam) 1943
Chotzinoff, Samuel 1940
Christian X, King of Denmark 1943
Christie, Agatha 1940
Chrysler, Walter Percy obit 1940
Chu Shen obit 1943
Chu Teh 1942
Chuikov, Vasili (Ivanovitch) 1943
Church, Samuel Harden obit 1943
Churchill, Berton obit 1940
Churchill, Winston (Leonard Spencer) 1942
Ciano, Galeazzo, Conte 1940
Citrine, Sir Walter (McLennan) 1941
Clair, René 1941
Clapper, Raymond 1940
Clark, Bennett Champ 1941
Clark, Marguerite obit 1940
Clark, Mark W(ayne) 1942
Claussen, Julia obit 1941
Clay, Laura obit 1941
Clemensen, Erik Christian obit 1941
Clinchy, Everett R(oss), Rev. 1941
Clive, Edward E. obit 1940
Coates, John obit 1941
Coates, Joseph Gordon obit 1943
Cochran, Charles Blake 1940
Cochran, Jacqueline 1940
Coffin, Haskell obit 1941
Cogswell, Charles N(orthend) obit 1942
Cohan, George M(ichael) obit 1943
Cohen, Benjamin V(ictor) 1941
Colby, Charles DeWitt obit 1941
Colby, Nathalie S(edgwick) obit 1942
Coldwell, M(ichael) J. 1943
Cole, Jessie Duncan Savage obit 1940
Coleman, Georgia obit 1940
Colles, Henry Cope obit 1943
Collier, John 1941
Collingwood, Charles (Cummings) 1943
Collingwood, R(obin) G(eorge) obit 1943
Collins, Eddie obit 1940
Collins, Edward Day obit 1940
Collins, George Lewis obit 1940
Collins, James J. obit 1943
Collins, Lorin Cone obit 1940
Collison, Wilson obit 1941
Colman, Ronald (Charles) 1943
Colquitt, Oscar Branch obit 1940
Companys, Luis obit 1940
Compton, Arthur Holly 1940
Compton, Karl T(aylor) 1941
Conant, James B(ryant) 1941
Concheso, Aurelio Fernández 1942
Condon, Frank obit 1941
Conley, William Gustavus obit 1940
Conn, Billy 1941
Connah, Douglas John obit 1941
Connally, Thomas Terry See Connally, T. 1941
Connally, Tom 1941
Connaught, Arthur William Patrick Albert, Duke of obit 1942
Connell, Karl obit 1941
Connery, Lawrence J(oseph) obit 1941
Conness, Robert obit 1941
Connolly, Walter obit 1940
Converse, Frederick Shepherd obit 1940
Cook, Frederick Albert obit 1940
Cook, W(alter) W(heeler) obit 1943
Coolidge, Dane obit 1940
Coolidge, Elizabeth Sprague 1941
Cooper, Alfred Duff 1940
Cooper, Courtney Ryley obit 1940
Cooper, Sir Edwin obit 1942
Cooper, Gary 1941
Copeland, Benjamin, Rev. obit 1941
Copland, Aaron 1940
Corcoran, Thomas Gardiner 1940
Cordier, Constant obit 1940
Corey, Paul 1940
Cornell, Katharine 1941
Corrigan, Joseph M(oran), Bishop obit 1942
Cortelyou, George Bruce obit 1940
Corwin, Norman 1940
Costello, Lou See Abbott, B. and Costello, L. 1941
Cotten, Joseph 1943
Cottenham, Mark Everard Pepys, 6th Earl of obit 1943
Cotton, Joseph Bell obit 1940
Coudert, Frederic René, Jr. 1941
Coughlin, Charles Edward, Father 1940
Coulter, Calvin Brewster obit 1940
Counts, George S(ylvester) 1941
Cousins, Norman 1943
Covarrubias, Miquel 1940
Coward, Noel (Pierce) 1941
Cowles, Gardner, Jr. 1943
Cowles, Virginia (Spencer) 1942
Cox, Eugene 1943
Coxe, Howard (Cleveland) obit 1941
Craigavon, James Craig, 1st Viscount obit 1941
Craigie, Sir Robert (Leslie) 1942
Cram, Ralph Adams biog and obit 1942
Cramer, Stuart Warren obit 1940
Cranborne, Robert Arthur James Cecil, Viscount See Cecil of Essendon, R. A. J. C., 1st Baron 1941
Cravath, Paul Drennan obit 1940
Crawford, Frederick C(oolidge) 1943
Crawford, Morris Barker obit 1940
Crawford, Phyllis 1940
Crawshaw, William Henry obit 1940
Creeft, José de See De Creeft, J. 1942
Cresswell, Robert obit 1943
Cret, Paul P(hilippe) 1942
Crews, Laura Hope obit 1943
Crile, George (Washington) obit 1943
Cripps, Charles Alfred, 1st Baron Parmoor See Parmoor, C. A. C., 1st Baron obit 1941
Cripps, Sir Stafford 1940
Crompton, Rookes Evelyn Bell obit 1940
Cromwell, James H. R. 1940
Cronin, A(rchibald) J(oseph) 1942
Crosby, Bing 1941
Cross, Milton John 1940

Cross, Ronald H(ibbert), 1st Baronet 1941
Crossley, Archibald M(addock) 1941
Crouse, Russel 1941
Crow, Carl 1941
Crowell, T(homas) Irving obit 1942
Crowley, John J., Father obit 1940
Crowley, Leo T(homas) 1943
Crumit, Frank obit 1943
Cruze, James obit 1942
Csáky, István, Count See Csáky, S., Count obit 1941
Csáky, Stephen, Count obit 1941
Cubberley, Ellwood P(atterson) obit 1941
Cudahy, John C(larence) obit 1943
Cugat, Xavier 1942
Cukor, George 1943
Culbertson, Ely 1940
Culkin, Francis D. obit 1943
Cullen, Glenn Ernest obit 1940
Cullis, Winifred C(lara) 1943
Culver, Essae Martha 1940
Cunningham, Sir Andrew Browne 1941
Cunningham, William Francis obit 1941
Curie, Eve 1940
Curie, Irène See Joliot-Curie, I. 1940
Curran, Charles C(ourtney) obit 1943
Curran, Pearl Gildersleeve obit 1941
Currie, Lauchlin (Bernard) 1941
Curry, John Steuart 1941
Curtin, John 1941
Curtis, George Vaughan obit 1943
Curtis, Heber D(oust) obit 1942
Cushing, Charles C(yprian) S(trong) obit 1941
Cushing, Tom See Cushing, C. C. S. obit 1941
Czettel, Ladislas 1941

Daché, Lilly 1941
Dafoe, Allan (Roy) obit 1943
Daladier, Edouard 1940
Dale, Benjamin J(ames) obit 1943
Dali, Salvador 1940
Dalton, Charles obit 1942
Daly, Thomas A., Father obit 1941
Damerel, Donna obit 1941
Damon, Lindsay Todd obit 1940
Dandurand, Raoul obit 1942
Danforth, William obit 1941
Daniels, Arthur Hill obit 1940
Daniels, Charles N. obit 1943
Daniels, Jonathan (Worth) 1942
Dannay, Frederic See Queen, E., pseud. 1940
Danner, Louise Rutledge obit 1943
Dantchenko, Vladimir (Ivanovich), Nemirovich- obit 1943
Danvin, Mme. Charles See Radziwill, C., Princess obit 1941
Dardel, Nils von obit 1943
Dargan, E(dwin) Preston obit 1941
Darlan, Jean (Louis Xavier François) biog 1941 obit 1943
Darling, Jay Norwood 1942
Darré, R(ichard) Walther (Oskar) 1941
D'Arsonval, Jacques Arsène See Arsonval, J. A. d' obit 1941
Darwell, Jane 1941
Darwin, Leonard obit 1943
Dashiell, Willard obit 1943
Daudet, Léon obit 1942
Daugherty, Harry M(icajah) obit 1941
Daugherty, James Henry 1940
D'Aulaire, Ingri and D'Aulaire, Edgar Parin See Aulaire, I. d' and Aulaire, E. P. d' 1940
Davenport, Eugene obit 1941
Davidovitch, Ljuba obit 1940
Davies, Sir (Henry) Walford obit 1941
Davies, Joseph E(dward) 1942
Davies, William Henry obit 1940
Davis, Benjamin O(liver) 1942
Davis, Bette 1941
Davis, Chester Charles 1940
Davis, Elmer 1940
Davis, Herbert John 1940
Davis, J. Frank obit 1942
Davis, James Francis See Davis, J. Frank obit 1942
Davis, Jonathan M(cMillan) obit 1943
Davis, Norman H. 1940
Davis, Robert H(obart) obit 1942
Davis, Stuart 1940
Davis, Westmoreland obit 1942
Davis, William Ellsworth 1940
Davis, William H(ammatt) 1941
Davis, William Rhodes biog and obit 1941
Dawes, Rufus Cutler obit 1940
Dawson, William 1941
Day-Lewis, Cecil [Nicholas Blake, pseud.] 1940
De Alvear, Marcelo T. obit 1942
Dean, Vera Micheles 1943
Deane, Martha, pseud. See McBride, M. M. 1941
Deane, Sidney N(orton) obit 1943
Deasy, Luere B. obit 1940
Déat, Marcel 1942
De Beck, William Morgan obit 1943
De Chappedelaine, Louis See Chappedelaine, L. de obit 1940
Decker, Karl obit 1942
De Creeft, José 1942
Defauw, Désiré 1940
De Forest, Lee 1941
De Gaulle, Charles 1940
De Geer, Gerard (Jakob) obit 1943
De Graff, Robert F(air) 1943
De Groot, Adriaan M. See Groot, A. M. de obit 1942
De Guise, Jean Pierre Clément Marie, Duc See Guise, J. P. C. M., Duc de obit 1942
Dehn, Adolf (Arthur) 1941
DeKleine, William 1941
De Kruif, Paul (Henry) 1942
De la Borde, Jean (Joseph Jules Noel) See La Borde, J. J. J. N. de 1943
De La Guardia, Ricardo Adolfo 1942
De Leath, Vaughn obit 1943
Dell, Robert Edward obit 1940
Della Chiesa, Vivian 1943
De Long, Emma J. Wotton obit 1941
Del Río, Carlos Alberto Arroyo See Arroyo del Río, C. A. 1942
De Mille, Agnes (George) 1943
De Mille, Cecil B(lount) 1942
Deming, Dorothy 1943
Deming, Edwin W(illard) obit 1942
De Navarro, Mary See Navarro, M. de obit 1940
Dennis, Charles Henry obit 1943
Dennis, Lawrence 1941
Dennis, Olive Wetzel 1941
Denniston, Reynolds obit 1943
Denny, Collins, Bishop obit 1943
Denny, George Vernon, Jr. 1940
De Palencia, Isabel See Palencia, I. de 1941
De Poncins, Gontran Jean-Pierre de Montaigne, Vicomte See Poncins, G. J.-P. de M., Vicomte de 1941
De Pourtalès, Guy, Count See Pourtalès, G., Count de obit 1941
Dermot, Jessie See Elliott, M. obit 1940
De Roussy de Sales, Raoul obit 1943
De Sélincourt, Ernest obit 1943
De Seversky, Alexander P(rocofieff) 1941
Des Graz, Sir Charles Louis obit 1940
D'Esperey, Franchet obit 1942
De Sylva, Buddy 1943
Dett, R(obert) Nathaniel obit 1943
Deuel, Wallace R(ankin) 1942
De Valera, Eamon 1940
Devaney, John Patrick obit 1941
Devereaux, William Charles obit 1941
Devers, Jacob L(oucks) 1942
De Voto, Bernard 1943
De Vry, Herman A. obit 1941
Dewey, Thomas Edmund 1940
De Wiart, Adrian Carton See Carton de Wiart, A. 1940
De Witt, John L(esesne) 1942
De Wolfe, James P(ernette), Bishop 1942
Diamant, Gertrude 1942
Dickinson, Luren D(udley) obit 1943
Dickinson, Willoughby Hyett Dickinson, 1st Baron obit 1943
Diefendorf, Allen Ross obit 1943
Dies, Martin 1940
Dieterich, William H. obit 1940
Dieterle, William 1943

Dietz, David 1940
Dike, Phil(ip Latimer) 1942
Dill, Sir John G(reer) 1941
Dillard, James Hardy obit 1940
DiMaggio, Joe 1941
Ding, J. N. See Darling, J. N. 1942
Dinsmore, Charles Allen, Rev. obit 1941
Dirksen, Everett M(cKinley) 1941
Disney, Walt 1940
Ditmars, Raymond L(ee) biog 1940 obit 1942
Divine, Frank H(enry), Rev. obit 1941
Dix, Dorothy, pseud. of Elizabeth Meriwether Gilmer 1940
Dixey, Henry E. obit 1943
Dixon, (Charles) Dean 1943
Dixon, Sir Owen 1942
Dobson, William Alexander obit 1943
Dodd, William Edward biog and obit 1940
Dodge, Raymond obit 1942
Doenitz, Karl 1942
Doherty, Henry Latham biog and obit 1940
Doihara, Kenji 1942
Dolly, Jenny obit 1941
Dolmetsch, Arnold obit 1940
Donnelly, Antoinette See Blake, D. 1941
Donovan, William J(oseph) 1941
Doolittle, James H(arold) 1942
Doriot, Jacques 1940
Dornay, Louis obit 1940
Dörpfeld, Wilhelm obit 1940
Dorsey, Jimmy and Dorsey, Tommy 1942
Dorsey, Tommy See Dorsey, J. and Dorsey, T. 1942
Dos Passos, John 1940
Doster, James J(arvis) obit 1942
Doten, Carroll Warren obit 1942
Doughton, Robert L(ee) 1942
Douglas, Donald W(ills) 1941
Douglas, Melvyn 1942
Douglas, Sir Sholto 1943
Douglas, Walter J. obit 1941
Douglas, William O(rville) 1941
Douglas, Sir William Sholto See Douglas, Sir S. 1943
Dover, Elmer obit 1940
Dowding, Sir Hugh Caswell Tremenheere 1940
Downes, Edwin Olin See Downes, O. 1943
Downes, Olin 1943
Downs, Robert B(ingham) 1941
Draper, Dorothy (Tuckerman) 1941
Dridzo, Solomon Abramovich See Lozovsky, S. A. 1941
Driesch, Hans (Adolf Eduard) obit 1941
Droch, pseud. See Bridges, R. obit 1941
Drossaerts, Arthur Jerome, Archbishop obit 1940
Drouet, Bessie Clarke obit 1940
Drum, Hugh A(loysius) 1941
Dubinsky, David 1942
Dublin, Louis I(srael) 1942
Dubois, Eugène obit 1941
Du Bois, William Edward Burghardt 1940
Du Bose, Horace Mellard, Bishop obit 1941
Duff Cooper, Alfred See Cooper A. D. 1940
Duffy, Edmund 1940
Duffy, James J(oseph) obit 1942
Du Fournet, Louis René Marie Charles Dartige obit 1940
Dugan, Raymond Smith obit 1940
Duke, Vernon 1941
Dukelsky, Vladimir See Duke, V. 1941
Du Maurier, Daphne 1940
Duncan, Sir Andrew Rae 1941
Duncan, Malcolm obit 1942
Duncan, Sir Patrick obit 1943
Duncan, Todd 1942
Dunham, Franklin 1942
Dunham, Katherine 1941
Dunkerley, William Arthur See Oxenham, J. obit 1941
Dunn, James Clement 1943
Dunn, J(oseph) Allan (Elphinstone) obit 1941
Du Pont, Francis Irénée obit 1942
Du Pont, Pierre Samuel 1940
Du Puy, William Atherton obit 1941
Duranty, Walter 1943
Durbin, Deanna 1941
Durocher, Leo 1940
Dusser de Barenne, Joannes Gregorius obit 1940
Duvivier, Julien 1943
Dyke, Cornelius G(ysbert) obit 1943
Dykstra, Clarence A(ddison) 1941
Dzhugashvili, Iosif Vissarionovitch See Stalin, J. 1942

Eaker, Ira C(larence) 1942
Early, Stephen T. 1941
Eastman, Joseph B(artlett) 1942
Eberstadt, Ferdinand 1942
Eccles, Marriner S(toddard) 1941
Eckstein, Gustav 1942
Eddington, Sir Arthur (Stanley) 1941
Eddy, Nelson 1943
Eden, Anthony 1940
Edey, Birdsall Otis obit 1940
Edison, Charles 1940
Edmonds, Walter D(umaux) 1942
Edwards, Ralph L(ivingstone) 1943
Edwards, Waldo B(erry) See Hingson, R. A., Edwards, W. B., and Southworth, J. L. 1943
Eger, Ernst 1942
Eggerth, Marta 1943
Eggleston, Edward Mason obit 1941
Egloff, Gustav 1940
Eichelberger, Robert L(awrence) 1943
Eicher, Edward C(layton) 1941
Eichheim, Henry obit 1942
Eidmann, Frank Lewis obit 1941
Eilshemius, Louis Michel biog 1940 obit 1942
Einstein, Albert 1941
Eisen, Gustav obit 1940
Eisenhower, Dwight D(avid) 1942
Eisler, Hanns 1942
Eldridge, Edward H(enry) obit 1941
Eldridge, Florence See March, F. and Eldridge, F. 1943
Eliot, George Fielding 1940
Eliot, Thomas H(opkinson) 1942
Elizabeth, pseud. See Russell, M. A. R., Countess obit 1941
Ellerman, Ferdinand obit 1940
Ellington, Duke 1941
Elliot, Kathleen Morrow biog and obit 1940
Elliott, Harriet Wiseman 1940
Elliott, John Lovejoy obit 1942
Elliott, Maxine biog and obit 1940
Elliott, William Thompson, Rev. obit 1940
Ellis, Carleton obit 1941
Ellsberg, Edward 1942
Elson, Arthur obit 1940
Eltinge, Julian obit 1941
Ely, Richard Theodore obit 1943
Elzy, Ruby obit 1943
Emerson, Victor Lee obit 1941
Emmerson, Louis Lincoln obit 1941
Emmet, William L(eRoy) obit 1941
Emmons, Delos C(arleton) 1942
Engel, Kurt obit 1942
Engle, Paul (Hamilton) 1942
Englebright, Harry L(ane) obit 1943
Engleman, James Ozro obit 1943
Ensor, James, Baron obit 1943
Enters, Angna 1940
Epstein, Abraham obit 1942
Erlanger, Mitchell Louis obit 1940
Ernst, Max 1942
Ernst, Morris Leopold 1940
Esch, John J(acob) obit 1941
Estes, Harlow 1941
Estigarribia, José Félix biog and obit 1940
Ettl, John obit 1941
Evans, Alice C(atherine) 1943
Evans, Anne obit 1941
Evans, Sir Arthur (John) obit 1941
Evans, Sir Edward R(atcliffe) G(arth) R(ussell) 1941
Evans, Maurice 1940
Evatt, Herbert V(ere) 1942
Eves, Reginald Grenville biog 1940 obit 1941
Ewing, James obit 1943
Exner, Max J(oseph) obit 1943
Eyde, Samuel obit 1940

Fadiman, Clifton 1941
Fagnani, Charles P(rospero), Rev. obit 1941
Fahy, Charles 1942
Fairbanks, Douglas biog and obit 1940
Fairbanks, Douglas (Elton), Jr. 1941

Fairchild, Henry Pratt 1942
Fairless, Benjamin F(ranklin) 1942
Falkner, Roland Post obit 1941
Farish, William S(tamps) obit 1943
Farnsworth, Arthur obit 1943
Farny, George W(imbor) obit 1941
Farouk I, King of Egypt 1942
Farrell, James T(homas) 1942
Fast, Howard (Melvin) 1943
Fauley, Wilbur F(inley) obit 1943
Faurot, Joseph A. obit 1943
Faversham, William obit 1940
Fawcett, Edward obit 1942
Fedorova, Nina 1940
Feller, Bob 1941
Fellows, George Emory obit 1942
Fenimore-Cooper, Susan de Lancey obit 1940
Ferguson, Homer 1943
Fernández Concheso, Aurelio See Concheso, A. F. 1942
Ferrero, Guglielmo obit 1942
Ferris, Harry Burr obit 1940
Feuermann, Emanuel obit 1942
Few, William Preston obit 1940
Field, Marshall, III 1941
Field, Rachel Lyman obit 1942
Fielding, Mantle obit 1941
Fields, Gracie 1941
Fields, Lew obit 1941
Fields, Stanley obit 1941
Fiene, Ernest 1941
Filov, Bogdan Dimitrov See Philoff, B. D. 1941
Finch, Flora obit 1940
Finger, Charles Joseph obit 1941
Finkelstein, Louis, Rabbi 1940
Finley, John Huston biog and obit 1940
Finn, William Joseph, Father 1940
Fischer, Israel Frederick obit 1940
Fischer, Louis 1940
Fish, Bert obit 1943
Fish, Hamilton 1941
Fish, Marie Poland 1941
Fishback, Margaret 1941
Fishbein, Morris 1940
Fisher, Clarence S(tanley) obit 1941
Fisher, Fred obit 1942
Fisher, John Stuchell obit 1940
Fisher, Sterling 1940
Fiske, Bradley Allen obit 1942
Fiske, Charles, Bishop obit 1942
Fiske, James Porter obit 1941
Fitzgerald, Cissy obit 1941
Fitzgerald, F(rancis) Scott (Key) obit 1941
Fitzgibbons, John obit 1941
Fitzmaurice, George obit 1940
Fitzpatrick, D(aniel) R(obert) 1941
Fitzpatrick, George L., Mgr. obit 1941
Fitzroy, Edward Algernon obit 1943
Flagg, James Montgomery 1940
Flanagan, E(dward) J(oseph), Mgr. 1941
Flandin, Pierre-Étienne 1941
Flannagan, John B(ernard) obit 1942
Flanner, Janet 1943
Flannery, Harry W(illiam) 1943
Flavin, Martin (Archer) 1943
Fleming, Arthur Henry obit 1940
Fleming, John Adam 1940
Fleming, Philip Bracken 1940
Flexner, Abraham 1941
Flickinger, Roy C(aston) obit 1942
Flikke, Julia O(tteson) 1942
Florinsky, Michael T. 1941
Fly, James Lawrence 1940
Flynn, Edward J. 1940
Fokine, Michel obit 1942
Foley, Martha and Burnett, Whit 1941
Folger, A(lonzo) D(illard) obit 1941
Folks, Homer 1940
Fontanne, Lynn See Lunt, A. and Fontanne, L. 1941
Foote, H(arry) W(ard) obit 1942
Forbes, Guillaume, Archbishop obit 1940
Force, Juliana 1941
Ford, Blanche Chapman See Chapman, B. obit 1941
Ford, Edsel (Bryant) obit 1943
Ford, John 1941
Ford, W(illiam) W(ebber) obit 1941
Ford, Worthington C(hauncey) obit 1941
Forest, Lee de See De Forest, L. 1941
Forrest, Allan obit 1941
Forrestal, James V(incent) 1942
Forster, Rudolph obit 1943
Forsyth, Cecil obit 1942
Forsythe, Robert S(tanley) obit 1941
Fosdick, Harry Emerson, Rev. 1940
Foster, Maximilian obit 1943
Foster, Richard C(larke) obit 1942
Fougner, G. Selmer obit 1941
Fournet, Louis René Marie Charles Dartige du See Du Fournet, L. R. M. C. D. obit 1940
Fowler, Alfred obit 1940
Fowler-Billings, Katharine 1940
Fox, John McDill obit 1940
Fox, Sidney obit 1943
Franco, Afranio de Mello See Mello Franco, A. de obit 1943
Franco, Francisco (Paulino Hermenegildo Teódulo) 1942
Frank, Glenn obit 1940
Frank, Hans 1941
Frank, Jerome N(ew) 1941
Frank, Louis obit 1941
Frank, Waldo David 1940
Franken, Rose 1941
Frankfurter, Felix 1941
Franklin, Frederic 1943
Franklin, Irene obit 1941
Franklin, Jay 1941
Fraser, Sir Bruce (Austin) 1943
Fraser, Hugh Russell 1943
Fraser, Peter 1942
Fratellini, Paul obit 1940
Frazer, Sir James (George) obit 1941
Frazer, Spaulding obit 1940
Frazier, Edward Franklin 1940
Fredenthal, David 1942
Frederick, John T(owner) 1941
Fredman, Samuel, Rabbi obit 1941
Freedlander, Arthur R. obit 1940
Freeman, James Edward, Bishop obit 1943
Freeman, R(ichard) Austin obit 1943
Freeman-Thomas, Freeman, 1st Marquess of Willingdon See Willingdon, F. F.-T., 1st Marquess of obit 1941
Fremantle, Sir Francis Edward obit 1943
French, Hollis obit 1941
Freundlich, Herbert (Max Finlay) obit 1941
Freyberg, Bernard Cyril 1940
Frick, Wilhelm 1942
Frohman, Daniel obit 1941
Frost, Robert (Lee) 1942
Fulbright. J(ames) W(illiam) 1943
Fuller, Clara Cornelia obit 1940
Fuller, George Washington obit 1940
Fuller, S(amuel) R(ichard), Jr. 1941
Fuller, Walter Deane 1941
Funk, Walther 1940
Fuqua, Stephen Ogden biog and obit 1943
Fyfe, H. Hamilton 1940

Gabin, Jean 1941
Gale, Henry Gordon obit 1943
Galindo, Carlos Blanco See Blanco Galindo, C. obit 1943
Galli, Rosina obit 1940
Gallup, George Horace 1940
Gamelin, Marie Gustave See Gamelin, M. G. 1940
Gamelin, Maurice Gustave 1940
Gandhi, Mohandas (Karamchand) 1942
Ganfield, William Arthur obit 1940
Gannett, Lewis (Stiles) 1941
Ganso, Emil obit 1941
Gardner, Ed(ward Francis) 1943
Garfield, Harry A(ugustus) obit 1943
Garland, Hamlin biog and obit 1940
Garland, Judy 1941
Garratt, Geoffrey Theodore obit 1942
Garrels, Arthur obit 1943
Garson, Greer 1942
Garvey, Marcus obit 1940
Gaselee, Sir Stephen obit 1943
Gates, William obit 1940
Gatti-Casazza, Giulio obit 1940
Gaulle, Charles de See De Gaulle, C. 1940
Gauss, Clarence E(dward) 1941
Gauthier, Joseph Alexandre George, Archbishop obit 1940
Gayda, Virginio biog 1940 obit 1943

Geddes, Norman Bel 1940
Geer, Alpheus obit 1941
Gehrig, Lou biog 1940 obit 1941
Genêt, pseud. See Flanner, J. 1943
Genthe, Arnold obit 1942
George VI, King of Great Britain 1942
George II, King of Greece 1943
George, Albert Bailey obit 1940
George, Harold L(ee) 1942
George, Walter F(ranklin) 1943
Géraud, André [Pertinax, pseud.] 1940
Gervasi, Frank (Henry) 1942
Gesell, Arnold 1940
Gest, Morris obit 1942
Getman, F(rederick) H(utton) obit 1942
Ghormley, Robert L(ee) 1942
Gibbs, George obit 1940
Gibson, Ernest Willard obit 1940
Gideonse, Harry David 1940
Gil Fortoul, José obit 1943
Gilbert, George obit 1943
Gilbreth, Lillian Evelyn 1940
Gilder, Robert Fletcher obit 1940
Gildersleeve, Virginia C(rocheron) 1941
Gill, Eric obit 1941
Gillespie, Louis John obit 1941
Gillet, Louis obit 1943
Gillmore, Frank obit 1943
Gilmer, Elizabeth Meriwether See Dix, D., pseud. 1940
Gilmore, John Washington obit 1942
Gilmore, Melvin Randolph obit 1940
Gilmour, Sir John obit 1940
Ginsberg, Samuel See Krivitsky, W. G. obit 1941
Giraud, Henri Honoré 1942
Glass, Carter 1941
Gleason, C(larence) W(illard) obit 1942
Glenn, Mary Wilcox obit 1940
Glicenstein, Enrico obit 1943
Glicenstein, Henryk See Glicenstein, E. obit 1943
Glyn, Elinor (Sutherland) obit 1943
Goebbels, Joseph 1941
Goering, Hermann (Wilhelm) 1941
Goetz, George See Calverton, V. F. obit 1941
Gogarty, Oliver (St. John) 1941
Goldenweiser, Alexander A. obit 1940
Goldman, Edwin Franko 1942
Goldman, Emma obit 1940
Goldmark, Henry obit 1941
Goldmark, Peter Carl 1940
Goldsborough, John Byron obit 1943
Goldsmith, Lester Morris 1940
Goldwater, S(igismund) S(chultz) obit 1942
Goler, George Washington obit 1940
Golikov, Filip (Ivanovitch) 1943
Gomá Y Tomás, Isidoro, Cardinal obit 1940
Goodman, Benjamin David See Goodman, B. 1942
Goodman, Benny 1942
Goodrich, Arthur (Frederick) obit 1941
Goodrich, James Putnam obit 1940
Goodrich, Marcus (Aurelius) 1941
Goodwin, Harry obit 1942
Gordon, C(harles) Henry obit 1941
Gordon, John Sloan obit 1940
Gordon, Max 1943
Gordon, Ruth 1943
Gorin, Igor 1942
Göring, Hermann Wilhelm See Goering, H. W. 1941
Gorman, Herbert Sherman 1940
Gort, John Standish Surtees Prendergast Vereker, 6th Viscount 1940
Gott, William Henry Ewart obit 1942
Goudge, Elizabeth 1940
Goudy, Frederic W(illiam) 1941
Gourielli, Helena Rubinstein See Rubinstein, H. 1943
Gower, Pauline (Mary de Peauly) 1943
Grace, Eugene Gifford 1941
Graebner, Walter (Adolph) 1943
Graf, Herbert 1942
Grafton, Samuel 1940
Graham, Frank P(orter) 1941
Graham, Horace F(rench) obit 1942
Grand, Sarah obit 1943
Grandi, Dino, Conte 1943
Grandjany, Marcel (Georges Lucien) 1943
Granger, Walter obit 1941
Grant, Cary 1941
Grant, Elihu obit 1942
Grant, Ethel Watts Mumford See Mumford, E. W. obit 1940
Grant, Robert obit 1940
Grantley, John Richard Brinsley Norton, 5th Baron obit 1943
Graser, Earle W. obit 1941
Grauer, Ben(nett Franklin) 1941
Graves, Bibb obit 1942
Graves, Frederick Rogers, Bishop obit 1940
Graves, William Sidney obit 1940
Gray, Elizabeth Janet 1943
Gray, George (Edward), Kruger- See Kruger-Gray, G. E. obit 1943
Grayson, David, pseud. See Baker, R. S. 1940
Graziani, Rodolfo 1941
Green, Julian 1940
Green, William 1942
Greenbie, Sydney 1941
Greene, Frank Russell obit 1940
Greenfield, Abraham Lincoln obit 1941
Greenough, Carroll obit 1941
Greenstreet, Sydney (Hughes) 1943
Greenway, Walter Burton, Rev. obit 1941
Greenwood, Allen obit 1942
Greenwood, Arthur 1940
Gregory, Menas S(arkis) obit 1942
Grenfell, Sir Wilfred Thomason obit 1940
Gresley, Sir (Herbert) Nigel obit 1941
Grew, Joseph Clark 1941
Grey, Clifford obit 1941
Grieff, Joseph Nicholas, Mgr. obit 1941
Griffith; J(ohn) P(rice) Crozer obit 1941
Grigg, Sir James 1942
Grigg, Sir Percy James See Grigg, Sir J. 1942
Grimshaw, Robert obit 1941
Griswold, Augustus H. obit 1940
Griswold, Oscar W(oolverton) 1943
Grizodubova, Valentina (Stepanovna) 1941
Groenman, Frans Eyso Henricus obit 1943
Grofé, Ferde 1940
Gromyko, Andrei A. 1943
Groot, Adriaan M(artin) de obit 1942
Gropius, Walter (Adolf Georg) 1941
Gropper, William 1940
Gros, Edmund L(ouis) obit 1942
Gross, Chaim 1941
Grosvenor, Graham Bethune obit 1943
Grosz, George 1942
Groth, John (August) 1943
Groves, Ernest R(utherford) and Groves, Gladys Hoagland 1943
Groves, Gladys Hoagland See Groves, E. R. and Groves, G. H. 1943
Gruber, Frank 1941
Gruber, L(evi) Franklin, Rev. obit 1942
Gruenberg, Sidonie Matsner 1940
Gruppe, Charles Paul obit 1940
Guardia, Rafael Ángel Calderón See Calderón Guardia, R. A. 1942
Guardia, Ricardo Adolfo de la See De La Guardia, R. A. 1942
Guertner, Franz obit 1941
Guest, Edgar A(lbert) 1941
Guillaumat, Marie Louis Adolphe obit 1940
Guiñazú, Enrique Ruiz See Ruiz Guiñazú, E. 1942
Guise, Jean Pierre Clément Marie, Duc de obit 1940
Guiterman, Arthur obit 1943
Gullion, Allen W(yant) 1943
Gunter, Julius Caldeen obit 1940
Gunther, Franklin Mott obit 1942
Gunther, John 1941
Gustav V, King of Sweden 1942
Guthrie, Charles Ellsworth, Rev. obit 1940
Guthrie, William Buck obit 1940
Guyer, Ulysses Samuel obit 1943
Gwathmey, Robert 1943
Gwenn, Edmund 1943

Haakon VII, King of Norway 1940
Haas, Arthur E(rich) obit 1941
Haas, Francis J(oseph), Bishop 1943
Habe, Hans 1943
Hácha, Emil 1942
Hackett, Charles obit 1942
Hackett, Horatio B(alch) obit 1941
Haddon, Alfred Cort obit 1940
Hadfield, Sir Robert Abbott, 1st Baronet obit 1940
Hagen, Victor Wolfgang von See Von Hagen, V. W. 1942
Haggard, William David obit 1940
Hahn, Emily 1942
Haile Selassie I, Emperor of Ethiopia 1941
Hainisch, Michael obit 1940
Haldane, John Burdon Sanderson 1940
Hale, Arthur, Rev. obit 1940
Hale, Richard W(alden) obit 1943
Halifax, Edward Frederick Lindley Wood, 3rd Viscount 1940
Hall, Florence (Louise) 1943
Hall, Frank O(liver), Rev. obit 1941
Hall, George A(lbert) obit 1941
Hall, George W(ashington) obit 1941
Hall, James obit 1940
Hall, Radclyffe obit 1943
Halloran, Roy D(ennis) obit 1943
Halsey, William F(rederick), Jr. 1942
Hambro, Carl Joachim 1940
Hamilton, Cosmo obit 1942
Hamilton, George Livingston obit 1940
Hamilton, Hale obit 1942
Hamlin, Clarence Clark obit 1940
Hammerstein-Equord, Kurt von obit 1943
Hammond, Aubrey Lindsay obit 1940
Handy, William C(hristopher) 1941
Hanley, James obit 1942
Hansen, Harry 1942
Hanson, Howard (Harold) 1941
Hanson, Ole obit 1940
Hansson, Per Albin 1942
Hanus, Paul H(enry) obit 1942
Harada, Tasuku, Rev. obit 1940
Harden, Sir Arthur obit 1940
Hardy, Ashley Kingsley obit 1940
Harington, Sir Charles obit 1940
Harkness, Edward Stephen biog and obit 1940
Harlan, Otis obit 1940
Harmon, Millard F(illmore) 1942
Harmsworth, Harold Sidney, 1st Viscount Rothermere See Rothermere, H. S. H., 1st Viscount obit 1941
Harper, Alexander James obit 1940
Harper, Samuel Northrup obit 1943
Harper, Theodore Acland obit 1942
Harriman, Florence Jaffray Hurst 1940
Harriman, W(illiam) Averell 1941
Harrington, Francis Clark obit 1940
Harris, Sir Arthur Travers 1942
Harris, James Rendel obit 1941
Harris, Roy 1940
Harris, Sam H(enry) obit 1941
Harrison, Earl G(rant) 1943
Harrison, Pat obit 1941
Harrison, Shelby M(illard) 1943
Hart, Albert Bushnell obit 1943
Hart, Basil Henry Liddell- See Liddell Hart, B. H. 1940
Hart, Lorenz See Rodgers, R. and Hart, L. 1940
Hart, Merwin K(imball) 1941
Hart, Moss 1940
Hart, Thomas C(harles) 1942
Hartle, Russell P(eter) 1942
Hartley, Marsden obit 1943
Hartman, Grace See Hartman, P. and Hartman, G. 1942
Hartman, Paul and Hartman, Grace 1942
Hartwell, John A(ugustus) obit 1941
Hartwig, Walter obit 1941
Harty, Sir (Herbert) Hamilton obit 1941
Hauser, Conrad Augustine, Rev. obit 1943
Haushofer, Karl 1942
Hawes, Elizabeth 1940
Hawkes, Herbert E(dwin) obit 1943
Hawkins, Erskine 1941
Hawley, H. Dudley obit 1941
Hawley, Willis C(hatman) obit 1941
Haya de la Torre, Victor Raúl 1942
Hayashi, Senjuro obit 1943
Haycraft, Howard 1941
Hayes, Carlton J(oseph) H(untley) 1942
Hayes, Helen 1942
Hayes, Roland 1942
Haynes, Roy Asa obit 1940
Hays, Arthur Garfield 1942
Hays, Will H(arrison) 1943
Hazard, Paul 1941
Hazen, Charles D(owner) obit 1941
Head, Sir Henry obit 1940
Heath, S. Burton 1940
Heatter, Gabriel 1941
Hecht, Ben 1942
Heckscher, August obit 1941
Hedin, Sven Anders 1940
Heflin, Van 1943
Hegan, Alice Caldwell See Rice, A. C. H. obit 1942
Heidenstam, Verner von obit 1940
Heiser, Victor G(eorge) 1942
Hélion, Jean 1943
Hellman, Lillian 1941
Heming, Arthur Henry Howard obit 1940
Henderson, Lawrence J(oseph) obit 1942
Henderson, Leon 1940
Henderson, Sir Nevile (Meyrick) biog 1940 obit 1943
Henie, Sonja 1940
Henreid, Paul 1943
Henry, Jules obit 1941
Henry-Haye, Gaston 1940
Hepburn, Katharine 1942
Hepburn, Mitchell F(rederick) 1941
Hering, Hermann S. obit 1940
Herlin, Emil obit 1943
Hernández Martínez, Maximiliano 1942
Herrick, Francis Hobart obit 1940
Hershey, Lewis B(laine) 1941
Hertz, Alfred obit 1942
Hertz, Emanuel obit 1940
Hertzog, James Barry Munnik obit 1943
Hess, Myra 1943
Hess, Rudolf 1941
Hesselgren, Kerstin 1941
Heward, Leslie H(ays) obit 1943
Hewart, Gordon, 1st Viscount Hewart of Bury obit 1943
Hewart of Bury, Gordon Hewart, 1st Viscount See Hewart, G., 1st Viscount Hewart of Bury obit 1943
Hewitt, Henry K(ent) 1943
Hewlett, J(ames) Monroe obit 1941
Heydrich, Reinhard biog and obit 1942
Heydt, Herman A(ugust) obit 1941
Heym, Stefan 1943
Heymann, Lida Gustava obit 1943
Heyward, Du Bose obit 1940
Hibbard, Edna obit 1943
Hibbard, Frederick P(omeroy) obit 1943
Hibbard, Henry D. obit 1942
Hickey, Thomas F., Archbishop obit 1941
Hicks, Granville 1942
Higgins, Andrew J(ackson) 1943
Higgins, Frederick Robert obit 1941
Higginson, William obit 1943
Hill, Billy obit 1941
Hill, Edwin C. 1940
Hill, Frank Pierce obit 1941
Hill, Helen obit 1942
Hill, Howard Copeland obit 1940
Hill, J(ohn) B(oynton) P(hilip) Clayton obit 1941
Hill, Justina Hamilton 1941
Hill, Lister 1943
Hill, Robert (Thomas) obit 1941
Hill, William Joseph See Hill, B. obit 1941
Hiller, Wendy 1941
Hillman, Sidney 1940
Hillyer, Robert Silliman 1940
Hilton, James 1942
Himmler, Heinrich 1941
Hinckley, Robert obit 1941
Hindemith, Paul 1941
Hingson, Robert A(ndrew), Edwards, Waldo B(erry), and Southworth, James L(arry) 1943
Hinrichs, Gustav obit 1942

Hinsley, Arthur, Cardinal obit 1943
Hirohito, Emperor of Japan 1942
Hirsch I(saac) Seth obit 1942
Hirshfield, Morris 1943
Hirst, Hugo Hirst, 1st Baron biog 1941 obit 1943
Hitchcock, Alfred (Joseph) 1941
Hitler, Adolf 1942
Hitz, Ralph obit 1940
Ho Ying-chin 1942
Hoare, Sir Samuel John Gurney, 2nd Baronet 1940
Hobby, Oveta Culp 1942
Hobson, John Atkinson obit 1940
Hodges, Courtney H. 1941
Hodson, William obit 1943
Hoellering, Franz 1940
Hoffman, Malvina 1940
Hogben, Lancelot (Thomas) 1941
Hohenlohe-Waldenburg, Stefanie Richter, Princess 1940
Hohenzollern, Friedrich Wilhelm Victor Albert See Wilhelm II, Former German Kaiser obit 1941
Holcomb, Thomas 1942
Holden, Louis Edward obit 1942
Holland, Charles Thurstan obit 1941
Hollander, Jacob Harry obit 1940
Holmes, Jesse Herman obit 1942
Holmes, John Haynes, Rev. 1941
Holmes, Phillips obit 1942
Holt, Arthur E(rastus) obit 1942
Honegger, Arthur 1941
Honeywell, Harry E. obit 1940
Hooper, Franklin Henry obit 1940
Hooton, Earnest Albert 1940
Hoover, Herbert (Clark) 1943
Hoover, J. Edgar 1940
Hope, Bob 1941
Hope, Victor Alexander John, 2nd Marquess of Linlithgow See Linlithgow, V. A. J. H., 2nd Marquess of 1942
Hopkins, Alfred obit 1941
Hopkins, Harry L(loyd) 1941
Hopkins, Louis Bertram obit 1940
Hopper, Hedda 1942
Hore-Belisha, Leslie 1941
Horgan, Stephen H(enry) obit 1941
Horlick, William, Jr. obit 1940
Hornblow, Arthur, Sr. obit 1942
Horne, Charles F(rancis) obit 1942
Horner, Henry obit 1940
Horney, Karen 1941
Horowitz, Vladimir 1943
Horsfall, Frank L(appin), Jr. 1941
Horthy, Stephen obit 1942
Horthy de Nagybánya, Nicholas 1940
Hoshino, Naoki 1940
Hough, Henry Hughes obit 1943
Houghton, Alanson B(igelow) obit 1941
Houston, Andrew Jackson obit 1941
Houston, David Franklin obit 1940
Hovey, Otis Ellis obit 1941
Hovick, Rose Louise See Lee, G. R. 1943
Howard, Bart B. biog 1940 obit 1941
Howard, Cordelia See MacDonald, C. H. obit 1941
Howard, Leslie obit 1943
Howard, Roy Wilson 1940
Howe, Frederic Clemson obit 1940
Howe, Harrison E(stell) obit 1943
Howe, James Wong 1943
Howe, Quincy 1940
Howe, Samuel B(urnett) obit 1941
Hoxie, Charles A. obit 1941
Hoyt, (Edwin) Palmer 1943
Hrdlička, Aleš biog 1941 obit 1943
Hsiung, S(hih)-f(ei) 1942
Hsiung, Shih-hui See Hsiung, S. F. 1942
Hu Shih 1942
Hubbard, Bernard (Rosecrans), Father 1943
Hubeny, Maximilian J(ohn) obit 1942
Huberman, Bronislaw 1941
Huckel, Oliver, Rev. obit 1940
Hudson, C(larence) W(alter) obit 1943
Hudson, Harold W. obit 1943
Hudson, Henrietta obit 1942
Hudson, Robert S(pear) 1942
Hughes, Charles Evans 1941
Hughes, Edward Everett obit 1940
Hughes, Howard (Robard) 1941
Hughes, Langston 1940
Hughes, Martha Groomes See Hughes, T. 1941
Hughes, Paul (Joseph) 1943
Hughes, Toni 1941
Hull, Cordell 1940
Hull, Helen R. 1940
Hull, William Edward obit 1942
Humbert, Crown Prince of Italy 1943
Hume, T(heodore) C(arswell), Rev. obit 1943
Humphrey, Doris and Weidman, Charles 1942
Hunsaker, Jerome C(larke) 1942
Huntly, Frances E., pseud. See Mayne, E. C. obit 1941
Huntziger, Charles (Léon Clément) biog and obit 1941
Hurok, S(olomon) 1941
Hurston, Zora Neale 1942
Husing, Edward Britt See Husing, T. 1942
Husing, Ted 1942
Hutcheson, William L. 1943
Hutchins, Robert Maynard 1940
Hutchinson, Ray Coryton 1940
Hutton, Maurice obit 1940
Huxley, Julian (Sorell) 1942
Hymans, Paul obit 1941
Hyvernat, Henry, Mgr. obit 1941

Ibn Saud, King of Saudi Arabia 1943
Ickes, Harold L(e Claire) 1941
Idell, Albert E(dward) 1943
Idleman, Finis Schuyler, Rev. obit 1941
Iglesias, Santiago obit 1940
Imlay, L(orin) E(verett) obit 1941
Ince, Sir Godfrey (Herbert) 1943
Infeld, Leopold 1941
Ingersoll, Ralph McAllister 1940
Ingersoll, Raymond Vail obit 1940
Ingersoll, Royal E(ason) 1942
Inönü, Ismet 1941
Ironside, Sir Edmund 1940
Irvine, Alexander Fitzgerald, Rev. obit 1941
Irwin, Elisabeth (Antoinette) obit 1942
Isham, Norman (Morrison) obit 1943
Ismay, Sir Hastings Lionel 1943
Israel, Edward L., Rabbi obit 1941
Ittner, Martin H(ill) 1942
Iturbi, José 1943
Ives, James E(dmund) obit 1943

Jabotinsky, Vladimir Evgenevich [Atalena, pseud.] obit 1940
Jackson, Chevalier 1940
Jackson, Daniel Dana obit 1941
Jackson, F(rederick) J(ohn) F(oakes), Rev. obit 1942
Jackson, Joe obit 1942
Jackson, Robert Houghwout 1940
Jacobi, Victor obit 1942
Jacobs, Joe obit 1940
Jacobs, Philip Peter obit 1940
Jacobs, Randall 1942
Jacobs, W(illiam) W(ymark) obit 1943
James, Arthur Curtiss obit 1941
James, Arthur Horace 1940
James, Harry (Haag) 1943
James, Will(iam Roderick) obit 1942
Jamieson, Leland (Shattuck) obit 1941
Janssen, Charles L. obit 1941
Jarman, Sanderford 1942
Jarvis, Robert Y(elverton) obit 1943
Jeans, Sir James Hopwood 1941
Jeffers, William M(artin) 1942
Jenkins, Lew 1941
Jenkins, MacGregor obit 1940
Jenks, Leon E. obit 1940
Jessel, George (Albert) 1943
Jewett, James R(ichard) obit 1943
Jinnah, Mohammed Ali 1942
Joesten, Joachim (Franz) 1942
John, Augustus (Edwin) 1941
Johnson, Alexander obit 1941
Johnson, Alvin (Saunders) 1942
Johnson, Amy obit 1941
Johnson, Arthur Newhall obit 1940
Johnson, Clifton obit 1940
Johnson, Crockett 1943
Johnson, Edward 1943
Johnson, Harold Ogden See Olsen, J. S. and Johnson, H. O. 1940
Johnson, Hewlett, Rev. 1943
Johnson, Hiram (Warren) 1941
Johnson, Howard E. obit 1941

Johnson, Hugh S(amuel) biog 1940 obit 1942
Johnson, Loren (Bascom Taber) obit 1942
Johnson, Louis (Arthur) 1942
Johnson, Mordecai Wyatt 1941
Johnson, Nelson Trusler 1940
Johnson, Nunnally 1941
Johnson, Osa 1940
Johnson, Robert Wood 1943
Johnston, Eric A(llen) 1943
Joliot-Curie, Irène 1940
Jolson, Al 1940
Jónasson, Hermann 1941
Jones, Billy obit 1941
Jones, Buck obit 1943
Jones, Chester Lloyd obit 1941
Jones, E. Stanley, Rev. 1940
Jones, Grover obit 1940
Jones, Jack See Jones, J. J. biog 1940 obit 1942
Jones, Jesse Holman 1940
Jones, Joe 1940
Jones, John Daniel, Rev. obit 1942
Jones, John Joseph biog 1940 obit 1942
Jones, Marvin 1943
Jones, Norman L. obit 1941
Jones, Rufus M(atthew) 1941
Jones, Sam Houston 1940
Jordan, Frank C(raig) obit 1941
Jordan, James Edward See McGee, F. and McGee, M. 1941
Jordan, Marian See McGee, F. and McGee, M. 1941
Joseph, Sister Mary 1942
Josephson, Walter S. obit 1940
Jowitt, Sir William Allen 1941
Joyce, James obit 1941
Juin, Alphonse (Pierre) 1943
Jules-Bois, H. A. obit 1943
Jung, Carl Gustav 1943
Justo, Agustin P. obit 1943

Kaempffert, Waldemar (Bernhard) 1943
Kaganovitch, Lazar (Moiseyevitch) 1942
Kagawa, Toyohiko 1941
Kahal, Irving obit 1942
Kahn, Albert biog and obit 1942
Kahn, Gus(tav Gerson) obit 1941
Kaiser, Henry J. 1942
Kaiser, John B(oynton) 1943
Kaiser Wilhelm II See Wilhelm II, Former German Kaiser obit 1941
Kai-shek, Chiang See Chiang Kai-shek 1940
Kalinin, Mikhail I(vanovitch) 1942
Kállay, Nicolas von See Kállay de Nagy Kálló, M. 1942
Kállay de Nagy Kálló, Miklos 1942
Kallio, Kyösti obit 1941
Kaltenborn, Hans von 1940
Kaltenbrunner, Ernst 1943
Kander, Lizzie Black obit 1940
Kanin, Garson 1941
Kanzler, Ernest C(arlton) 1942
Karelitz, George B(oris) obit 1943
Karloff, Boris 1941
Karno, Fred obit 1941
Karsner, David obit 1941
Kasner, Edward 1943
Kašpar, Karl, Cardinal obit 1941
Kast, Ludwig W. obit 1941
Kaufman, George S. 1941
Kaup, Felix F., Father obit 1940
Kay, Beatrice 1942
Kaye, Danny 1941
Keenan, Walter Francis, Jr. obit 1940
Keitel, Wilhelm 1940
Keith, Dora Wheeler obit 1941
Kelberine, Alexander obit 1940
Kellas, Eliza obit 1943
Keller, Helen (Adams) 1942
Kelly, Florence Finch obit 1940
Kelly, Howard A(twood) obit 1943
Kelly, Judith 1941
Kemmerer, E(dwin) W(alter) 1941
Kemp, Hal obit 1941
Kemper, James S(cott) 1941
Kempner, Robert M(aximilian) W(asilii) 1943
Kendall, William Mitchell obit 1941
Kennedy, Joseph Patrick 1940
Kenney, George C(hurchill) 1943
Kenny, Elizabeth 1942
Kent, George Edward Alexander Edmund, Duke of obit 1942
Kent, Raymond A(sa) obit 1943
Kent, Rockwell 1942
Kepler, Asher Raymond, Rev. obit 1942
Kern, Jerome (David) 1942
Kernan, W(illiam) F(ergus) 1942
Kerr, Sir Archibald (John Kerr) Clark 1942
Kerrl, Hanns obit 1942
Kesselring, Albert 1942
Kettering, Charles Franklin 1940
Key, Ben Witt obit 1940
Key, William S(haffer) 1943
Keynes, John Maynard 1941
Kidd, Isaac Campbell obit 1942
Kiepura, Jan (Wiktor) 1943
Kieran, John 1940
Kilgore, Harley M(artin) 1943
Kilmer, Aline obit 1941
Kilmer, Mrs. Joyce See Kilmer, A. obit 1941
Kimball, Wilbur R. obit 1940
Kimmel, Husband E(dward) 1942
King, Ernest Joseph 1942
King, Muriel 1943
King, William Lyon Mackenzie 1940
Kingsley, Myra 1943
Kingsley, Sidney 1943
Kipling, Caroline Starr Balestier obit 1940
Kiplinger, W(illard) M(onroe) 1943
Kipnis, Alexander 1943
Kirchwey, Freda 1942
Kirchwey, George W(ashington) obit 1942
Kirkland, Winifred Margaretta obit 1943
Kirkpatrick, Helen (Paull) 1941
Kirkus, Virginia 1941
Kisevalter, George obit 1941
Kittredge, George Lyman obit 1941
Klee, Paul obit 1940
Kleist, Paul Ludwig (Ewald) von 1943
Klenze, Camillo von obit 1943
Klimecki, Tadeusz A(polinary) obit 1943
Knabenshue, Paul obit 1942
Knatchbull-Hugessen, Sir Hughe (Montgomery) 1943
Knickerbocker, Hubert Renfro 1940
Knight, Eric (Mowbray) biog 1942 obit 1943
Knight, Ruth Adams 1943
Knopf, Alfred A. 1943
Knopf, Sigard Adolphus obit 1940
Knowlson, James S. 1942
Knox, Frank 1940
Knox, Jean 1942
Knox, Louise Chambers obit 1942
Knudsen, William S. 1940
Koch, Theodore Wesley obit 1941
Koestler, Arthur 1943
Koffka, Kurt obit 1942
Koga, Mineichi obit 1943
Kohler, Walter Jodok obit 1940
Kolb-Danvin, Mrs. Charles Louis See Radziwill, C., Princess obit 1941
Kolbe, Parke Rexford obit 1942
Kollontay, Alexandra (Mikhailovna) 1943
Konev, Ivan S(tepanovich) 1943
Konijnenburg, Willem Adriaan van obit 1943
Konoye, Fumimaro, Prince 1940
Koo, V(i) K(yuin) Wellington 1941
Korizis, Alexander biog and obit 1941
Korngold, Erich Wolfgang 1943
Kostelanetz, André 1942
Koussevitzky, Natalya obit 1942
Koussevitzky, Serge 1940
Koussevitzky, Mrs. Serge See Koussevitzky, N. obit 1942
Kozlenko, William 1941
Kramer, Edward Adam obit 1942
Kraus, René 1941
Krause, Allen K(ramer) obit 1941
Krebs, Richard Julius Herman See Valtin, J. 1941
Krenek, Ernst 1942
Kriebel, Hermann obit 1941
Krivitsky, Walter G. obit 1941
Krock, Arthur 1943
Kroll, Leon 1943
Krueger, Maynard C. 1940
Krueger, Walter 1943
Krueger, Wilhelm obit 1943
Kruger-Gray, George (Edward) obit 1943
Kruif, Paul Henry de See De Kruif, P. 1942
Kubelik, Jan obit 1941
Küchler, Georg von 1943
Kuhlmann, Frederick obit 1941
Kulik, Grigory (Ivanovitch) 1942

Kung, H(siang) H(si) 1943
Kunitz, Stanley J(asspon) 1943
Kuniyoshi, Yasuo 1941
Kunz, Alfred A(ugustus) 1941
Kurusu, Saburo 1942
Kuznetsov, Nikolai G(erasimovich) 1942
Kyser, Kay 1941

La Borde, Jean (Joseph Jules Noel) de 1943
La Cava, Gregory 1941
Ladd, Alan (Walbridge) 1943
LaFarge, John, Rev. 1942
Laffoon, Ruby obit 1941
La Fontaine, Henri obit 1943
Lagerlöf, Selma biog and obit 1940
La Guardia, Fiorello Henry 1940
La Guardia, Ricardo Adolfo de See De La Guardia, R. A. 1942
Lahey, Frank H(oward) 1941
Laidlaw, Sir Patrick Playfair obit 1940
Lambert, Sylvester Maxwell 1941
Lamberton, Robert Eneas obit 1941
Lamond, Felix obit 1940
Lamont, Thomas William 1940
Land, Emory S(cott) 1941
Landis, James M(cCauley) 1942
Landsteiner, Karl obit 1943
Lane, Sir Arbuthnot obit 1943
Lane, Gertrude B(attles) obit 1941
Lane, Sir William Arbuthnot See Lane, Sir A. obit 1943
Lang, Cosmo Gordon, Archbishop of Canterbury 1941
Lang, Fritz 1943
Langmuir, Arthur Comings obit 1941
Langmuir, Irving 1940
Lanman, Charles Rockwell obit 1941
Lansbury, George obit 1940
Lapointe, Ernest obit 1942
Lasker, Emanuel obit 1941
Laski, Harold (Joseph) 1941
Latouche, John Treville 1940
Laughlin, Clara Elizabeth obit 1941
Laughlin, Irwin (Boyle) obit 1941
Laurent, Robert 1942
Lauri, Lorenzo, Cardinal obit 1941
Lauterbach, Jacob Zallel obit 1942
Laval, Pierre 1940
Lavery, Sir John obit 1941
Lawes, Lewis E(dward) 1941
Lawford, Ernest obit 1941
Lawrence, Charles Edward obit 1940
Lawrence, David 1943
Lawrence, Ernest Orlando 1940
Lawrence, Gertrude 1940
Lawrence, Marjorie 1940
Lawrence, William, Bishop obit 1942
Lawson, Mary obit 1941
Lawson, Robert 1941
Lawson, Ted (W.) 1943
Laycock, Craven obit 1940
Layton, Sir Geoffrey 1942
Lazareff, Pierre 1942
Leahy, Frank (William) 1941
Leahy, William D(aniel) 1941
Lear, Ben 1942
Leary, Herbert F(airfax) 1942
Leathers, Frederick James, 1st Baron 1941
Leblanc, Georgette obit 1941
Leblanc, Maurice obit 1942
Lecky, Prescott obit 1941
Ledochowski, Vladimir, Rev. obit 1943
Lee, Auriol obit 1941
Lee, Clark (Gould) 1943
Lee, Gypsy Rose 1943
Lee, John Clarence, Rev. obit 1940
Lee, Manfred B. See Queen, E., pseud. 1940
Leech, Margaret (Kernochan) 1942
Leech, Paul Nicholas obit 1941
Le Gallienne, Eva 1942
Léger, Fernand 1943
Lehman, Herbert H(enry) 1943
Lehmann, George obit 1941
Lehmann, Lotte 1941
Lehmann-Haupt, Hellmut E(mil) 1942
Lehrbas, Lloyd 1940
Leigh, Douglas 1940
Leigh, W(illiam) Colston 1942
Leinsdorf, Erich 1940
Leiserson, William M(orris) 1942
Leisk, David Johnson See Johnson, C., pseud. 1943
Leith-Ross, Sir Frederick (William) 1942
LeJeune, John A. obit 1943
Lengyel, Emil 1942
Lenroot, Katharine Fredrica 1940
Leonard, Eddie obit 1941
Leonard, Edward F., Mgr. obit 1941
Leonidoff, Leon 1941
Lerner, Max 1942
Lescaze, William 1942
Lescot, Élie 1941
Lessing, Bruno, pseud. of Rudolph Block obit 1940
Lesueur, Larry (Edward) 1943
Levant, Oscar 1940
Levene, Phoebus Aaron Theodore obit 1940
Levi, Julian (Edwin) 1943
Levin, Meyer 1940
Levinson, Salmon Oliver obit 1941
Levitzki, Mischa obit 1941
Lewin, Murray obit 1943
Lewing, Adele obit 1943
Lewis, Albert Buell obit 1940
Lewis, Cecil Day- See Day-Lewis, C. 1940
Lewis, Dean (De Witt) obit 1941
Lewis, Francis Park obit 1940
Lewis, Fulton, Jr. 1942
Lewis, John L(lewellyn) 1942
Lewis, Mary 1940
Lewis, Mary (Sybil) obit 1942
Lewis, Sir Willmott (Harsant) 1941
Ley, Robert 1940
Ley, Willy 1941
Leyburn, James G(raham) 1943
Li Tsung-jen and Pai Tsung-hsi 1942
Lichtenberger, André obit 1940
Liddell Hart, Basil Henry 1940
Lie, Jonas biog and obit 1940
Liebler, Theodore A. obit 1941
Lillard, George W. obit 1940
Lin Sen obit 1943
Lin Yu-t'ang 1940
Lindbergh, Anne Spencer Morrow 1940
Lindbergh, Charles A(ugustus) 1941
Lindley, Ernest Hiram obit 1940
Lindley, Ernest K(idder) 1943
Lindsay, Howard and Stickney, Dorothy 1942
Lindsey, Ben(jamin) B(arr) obit 1943
Linlithgow, Victor Alexander John Hope, 2nd Marquess of 1942
Lippincott, Joshua Bertram obit 1940
Lippmann, Walter 1940
Littell, Philip obit 1943
Little, Philip obit 1942
Little, William Lawson, Jr. 1940
Litvinov, Maxim (Maximovitch) 1941
Llewellyn, Richard, pseud. of Richard David Vivian Llewellyn Lloyd 1940
Llewellyn, Sir William obit 1941
Llewellyn Lloyd, Richard David Vivian See Llewellyn, R., pseud. 1940
Lloyd, George Ambrose, 1st Baron Lloyd of Dolobran See Lloyd of Dolobran, G. A. L., 1st Baron obit 1941
Lloyd of Dolobran, George Ambrose Lloyd, 1st Baron biog and obit 1941
Lochner, Louis P(aul) 1942
Locke, Charles Edward, Bishop obit 1940
Lockridge, Richard 1940
Lodge, Gonzalez obit 1943
Lodge, Henry Cabot, Jr. 1943
Lodge, Sir Oliver Joseph obit 1940
Loeb, Fritz obit 1940
Loewy, Raymond (Fernand) 1941
Loftus, Cissie biog 1940 obit 1943
Logan, Walter obit 1940
Lomax, Alan 1941
Lombard, Carole obit 1942
Lombard, Helen 1943
Lombardo Toledano, Vicente 1940
Lone Ranger See Graser, E. W. obit 1941
Long, Breckinridge 1943
Longman, Sir Hubert Harry obit 1940
Longworth, Alice Lee See Longworth, A. R. 1943
Longworth, Alice Roosevelt 1943
Loomis, Orland S. obit 1943
Loosli, E(rnest) Fritz 1942
López, Alfonso 1942

Lopez, Encarnación See Argentinita 1942
Loram, Charles Templeman obit 1940
Lord, F(rederick) T(aylor) obit 1942
Lorentz, Pare 1940
Losovsky, Solomon Abramovich See Lozovsky, S. A. 1941
Lothian, Philip Henry Kerr, 11th Marquis of obit 1940
Loudon, Alexander 1942
Louis, Joe 1940
Louise Caroline Alberta, Duchess of Argyll, Princess obit 1940
Loveman, Amy 1943
Lovett, Robert A(bercrombie) 1942
Lovett, Robert Morss 1943
Low, David 1940
Lowden, Frank O(rren) obit 1943
Lowell, A(bbott) Lawrence obit 1943
Lowry, Edward G(eorge) obit 1943
Lozovsky, S(olomon) A(bramovich) 1941
Lozowick, Louis 1942
Lubin, Isador 1941
Luce, Clare Boothe See Boothe, C. 1942
Luce, Henry R(obinson) 1941
Lucioni, Luigi 1943
Luckstone, Isidore obit 1941
Luhan, Mabel Dodge 1940
Lukas, Paul 1942
Lumpkin, Alva M(oore) obit 1941
Lund, Wendell L(uther) 1942
Lundeen, Ernest obit 1940
Lunn, Katharine Fowler See Fowler-Billings, K. 1940
Lunt, Alfred and Fontanne, Lynn 1941
Lupescu, Magda 1940
Lupino, Ida 1943
Lupino, Stanley obit 1942
Luquiens, Frederick Bliss obit 1940
Lutes, Della Thompson obit 1942
Lutyens, Sir Edwin L(andseer) 1942
Lydenberg, Harry Miller 1941
Lynch, William J(oseph) obit 1941
Lyndon, Edward obit 1940
Lyttelton, Oliver 1941

McAdie, Alexander George obit 1943
McAdoo, William Gibbs obit 1941
McAfee, Mildred H(elen) 1942
MacArthur, Douglas 1941
Macartney, William Napier obit 1940
MacBride, Ernest William obit 1941
McBride, Katharine E(lizabeth) 1942
McBride, Mary Margaret 1941
McCain, John S(idney) 1943
McCarl, John Raymond obit 1940
McCarrens, John S. obit 1943
McCarthy, Clem 1941
McCarthy, Leighton (Goldie) 1942
McClintic, Guthrie 1943
McCloskey, John Robert See McCloskey, R. 1942
McCloskey, Robert 1942
McCormack, Arthur Thomas obit 1943
McCormack, John W. 1943
McCormick, Anne O'Hare 1940
MacCormick, Austin H. 1940
McCormick, Jay (William) 1943
McCormick, Robert R(utherford) 1942
McCormick, William Patrick Glyn, Rev. obit 1940
MacCracken, Henry Noble 1940
McCullers, Carson 1940
McCune, Charles Andrew obit 1940
McCune, George S(hannon), Rev. obit 1942
McCurdy, William Albert, Rev. obit 1942
McDaniel, Hattie 1940
MacDonald, Cordelia Howard obit 1941
MacDonald, Duncan Black, Rev. obit 1943
MacDonald, Sir George obit 1940
MacDonald, Pirie obit 1942
MacEwen, Walter obit 1943
MacFarlane, F(rank) N(oel) Mason 1943
McGarry, William J(ames), Rev. obit 1941
McGee, Fibber and McGee, Molly 1941
McGee, Molly See McGee, F. and McGee, M. 1941
McGinley, Phyllis 1941
McGuire, Dorothy 1941
McGuire, William Anthony obit 1940
Mack, Julian W(illiam) obit 1943
Mackay, Sir Iven Giffard 1941
McKenna, Reginald obit 1943
McKenney, Eileen obit See West, N. obit 1941
McKenney, Ruth 1942
Mackenzie, Clinton obit 1940
McKenzie, Roderick Duncan obit 1940
McKenzie, William P. obit 1942
MacKenzie, William Warrender, 1st Baron Amulree of Strathbraan See Amulree, W. W. M., 1st Baron of Strathbraan obit 1942
McLean, Evalyn Walsh 1943
MacLean, Malcolm Shaw 1940
MacLeish, Archibald 1940
McMeekin, Clark See McMeekin, I. M. 1942
McMeekin, Isabel McLennan 1942
McMein, Neysa 1941
Macmillan, Harold 1943
Macmillan, Maurice Harold See Macmillan, H. 1943
McNair, Lesley J(ames) 1942
McNamara, James Barnabas obit 1941
McNamee, Graham obit 1942
McNary, Charles Linza 1940
McNaughton, Andrew (George Latta) 1942
MacNeil, Neil 1940
McNutt, Paul Vories 1940
MacRossie, Allan, Rev. obit 1940
MacVeagh, Lincoln 1941
McWilliams, Carey 1943
Madeleva, Sister Mary 1942
Magee, James C(arre) 1943
Magoffin, Ralph Van Deman obit 1942
Mailhouse, Max obit 1941
Maillol, Aristide (Joseph Bonaventure) 1942
Main, Charles Thomas obit 1943
Mainbocher 1942
Maisky, Ivan (Mikhailovich) 1941
Makemson, Maud W(orcester) 1941
Malinowski, Bronislaw (Kasper) biog 1941 obit 1942
Mallory, F(rank) B(urr) obit 1941
Maltz, Albert 1940
Mamlok, Hans J. obit 1940
Mandel, Georges 1940
Mangione, Jerre 1943
Manly, John Matthews obit 1940
Mann, Erika 1940
Mann, Klaus 1940
Mann, Thomas 1942
Mann, Tom obit 1941
Mannerheim, Carl Gustaf Emil, Baron von 1940
Manning, William Thomas, Bishop 1940
Mansbridge, Albert 1942
Manship, Paul 1940
Manstein, Fritz Erich von 1942
Mao Tse-tung 1943
Marble, Alice 1940
March, Fredric and Eldridge, Florence 1943
Marchal, Léon 1943
Marcial-Dorado, Carolina obit 1941
Marett, Robert R(anulph) obit 1943
Marge See Damerel, D. obit 1941
Margesson, David 1941
Margoliouth, David Samuel obit 1940
Margueritte, Victor obit 1942
Maritain, Jacques 1942
Marius, Emilie Alexander obit 1940
Mark, Louis obit 1942
Markham, Beryl 1942
Markham, Edwin biog and obit 1940
Markova, Alicia 1943
Marquand, J(ohn) P(hillips) 1942
Marquardt, Alexandria obit 1943
Marquis, Frederick James, 1st Baron Woolton See Woolton, F. J. M., 1st Baron 1940
Marsh, Reginald 1941
Marshall, George Catlett 1940
Marshall, Rosamond Van der Zee 1942
Marshall, Tully obit 1943

Marshall, Verne 1941
Martel, Giffard Le Quesne 1943
Martin, Collier Ford obit 1941
Martin, Edgar Stanley, Jr. obit 1940
Martin, Frank L(ee) obit 1941
Martin, Glenn L(uther) 1943
Martin, Helen See Rood, H. M. obit 1943
Martin, Jackie 1943
Martin, Joseph William, Jr. 1940
Martin, Lillien J(ane) biog 1942 obit 1943
Martin, Percy Alvin obit 1942
Martínez, Maximiliano Hernández See Hernández Martínez, M. 1942
Martland, Harrison Stanford 1940
Marvin, Charles F(rederick) obit 1943
Marvin, Dwight Edwards, Rev. obit 1940
Marvin, Harry obit 1940
Mary Joseph Butler, Mother obit 1940
Masliansky, Zvei Hirsch, Rev. obit 1943
Mason, Joseph Warren Teets obit 1941
Massee, W(illiam) Wellington obit 1942
Massine, Léonide 1940
Matheson, Samuel Pritchard, Archbishop obit 1942
Mathews, Shailer, Rev. obit 1941
Matisse, Henri 1943
Matsuoka, Yôsuke 1941
Matthews, Herbert L(ionel) 1943
Matthews, J(oseph) B(rown) 1943
Maurier, Daphne du See Du Maurier, D. 1940
Max, Adolphe biog and obit 1940
Maxon, Lou R(ussell) 1943
Maxtone Graham, Joyce See Struther, J. 1941
Maxwell, Elsa 1943
Maxwell, Russell L(amonte) 1942
May, Andrew Jackson 1941
May, Henry John obit 1940
Mayer, Louis B(urt) 1943
Maynard, John A(lbert) F(onsegrive), Rev. 1943
Mayne, Ethel C(olburn) obit 1941
Maynor, Dorothy 1940
Mayo, Charles W(illiam) 1941
Mayo, Katherine obit 1940
Mead, Charles Larew, Bishop obit 1941
Mead, Kate Campbell obit 1941
Mead, Margaret 1940
Meany, George 1942
Mearns, Hughes 1940
Mears, Helen 1943
Medina Angarita, Isaías 1942
Meehan, Thomas F(rancis) obit 1942
Mei Lan-Fang obit 1943
Melchior, Lauritz (Lebrecht Hommel) 1941
Mellett, Lowell 1942
Mello Franco, Afranio de obit 1943
Mellor, Walter obit 1940
Meloney, Mrs. William Brown obit 1943
Melzer, Roman F. obit 1943
Mendenhall, Harlan George, Rev. obit 1940
Menocal, Mario Garcia obit 1941
Menuhin, Yehudi 1941
Menzies, Robert G(ordon) 1941
Meredith, Burgess 1940
Merle-Smith, Van Santvoord obit 1943
Merman, Ethel 1941
Merriam, C(linton) Hart obit 1942
Merriam, George Ernest, Rev. obit 1941
Merrill, John Douglas obit 1940
Messerschmitt, Willy 1940
Messersmith, George S(trausser) 1942
Meštrović, Ivan 1940
Metaxas, John biog 1940 obit 1941
Metcalf, Jesse H(oughton) obit 1942
Metzelthin, Pearl V(iolette) 1942
Meyer, Eugene 1941
Meyerowitz, William 1942
Meyers, George Julian obit 1940
Michelin, Edouard obit 1940
Michelson, Charles 1940
Michie, Allan A(ndrew) 1942
Middleton, Drew 1943
Mignone, Francisco 1942
Mihajlovic, Dragoliub See Mikhailovitch, D. 1942
Mikell, Henry Judah, Bishop obit 1942
Mikhailovitch, Draja 1942
Miles, Mary 1942
Milhaud, Darius 1941
Millar, Alexander Copeland, Rev. obit 1940
Millard, Bailey obit 1941
Mille, Agnes George de See De Mille, A. G. 1943
Mille, Cecil B. de See De Mille, C. B. 1942
Miller, Alice Duer biog 1941 obit 1942
Miller, Dayton C(larence) obit 1941
Miller, Douglas (Phillips) 1941
Miller, Glenn 1942
Miller, Max 1940
Miller, Webb obit 1940
Miller, William Lash obit 1940
Millerand, Alexandre obit 1943
Milles, Carl 1940
Millikan, Robert Andrews 1940
Million, J(ohn) W(ilson) obit 1941
Millis, Harry Alvin 1940
Minard, George Cann obit 1940
Minor, Robert 1941
Minton, Sherman 1941
Miranda, Carmen 1941
Miró, Joán 1940
Mitropoulos, Dimitri 1941
Mittell, Philip obit 1943
Mix, Tom obit 1940
Moats, Alice-Leone 1943
Modjeski, Ralph obit 1940
Moën, Lars 1941
Moffat, J(ay) Pierrepont obit 1943
Moir, Phyllis 1942
Moisseiff, Leon S(olomon) obit 1943
Mollison, Amy See Johnson, A. obit 1941
Molotov, Viacheslav Mikhailovich 1940
Molyneux, Edward H. 1942
Monaghan, Francis Joseph, Bishop obit 1943
Monaghan, Frank 1943
Monroe, Anne S(hannon) obit 1942
Monroe, Lucy 1942
Monroe, Vaughn (Wilton) 1942
Monsky, Henry 1941
Montague, James J(ackson) obit 1942
Montessori, Maria 1940
Montgomery, Sir Bernard Law 1942
Montgomery, L(ucy) M(aud) obit 1942
Mooney, Thomas J. obit 1942
Mooney, Tom See Mooney, Thomas, J. obit 1942
Moore, Edward Caldwell, Rev. obit 1943
Moore, Sir Henry R(uthven) 1943
Moore, Raymond obit 1940
Moore, R(obert) Walton obit 1941
Moore, Robert Webber obit 1943
Moore, T. Albert, Rev. obit 1940
Moore-Brabazon, J(ohn) C(uthbert) T(heodore) 1941
Moorland, Jesse Edward, Rev. obit 1940
Mora, Francis Luis obit 1940
Moran, Léon obit 1941
Morehead, John H. obit 1942
Morehouse, Daniel Walter obit 1941
Morehouse, Ward 1940
Morell, Parker obit 1943
Morgan, J(ohn) Pierpont obit 1943
Morgenthau, Henry, Jr. 1940
Morínigo, Higinio 1942
Morrison, Adrienne obit 1941
Morrison, Herbert Stanley 1940
Morrow, Mrs. Dwight Whitney See Morrow, E. C. 1943
Morrow, Elizabeth Cutter 1943
Morrow, Honoré Willsie obit 1940
Morse, John Lovett obit 1940
Morse, Wayne L(yman) 1942
Morton, Henry Holdich obit 1940
Morton, Sir James obit 1943
Morton, James F(erdinand) obit 1941
Morton, James Madison, Jr. obit 1940
Mosca, Gaetano obit 1942
Moscovitch, Maurice obit 1940
Moses, Robert 1940
Mosher, Gouverneur Frank, Bishop obit 1941
Mosley, Sir Oswald Ernald 1940

Mostel, Zero 1943
Moton, Robert Russa obit 1940
Mott, Frank Luther 1941
Mott, Lewis F(reeman) obit 1942
Motta, Giuseppe obit 1940
Mountbatten, Louis (Francis Albert Victor Nicholas), Lord 1942
Mowat, Robert B(almain) obit 1941
Mowinckel, Johan Ludwig obit 1943
Mowrer, Edgar Ansel 1941
Mowrer, Lilian Thomson 1940
Muck, Karl biog and obit 1940
Muir, Ramsay obit 1941
Mumford, Ethel Watts obit 1940
Mumford, Lewis 1940
Munch, Edvard 1940
Mundy, Talbot Chetwynd obit 1940
Muñoz-Marín, Luis 1942
Murdock, George J(ohn) obit 1942
Murphy, Frank 1940
Murphy, Franklin W(illiam) obit 1941
Murphy, Frederick E. obit 1940
Murphy, Robert D(aniel) 1943
Murray, Arthur 1943
Murray, Augustus Taber obit 1940
Murray, Charlie obit 1941
Murray, J. Harold obit 1941
Murray, Philip 1941
Murray, William S(pencer) obit 1942
Murrow, Edward R. 1942
Mussert, Anton (Adrian) 1942
Mussolini, Benito (Amilcare Andrea) 1942
Mussolini, Bruno obit 1941
Muti, Ettore obit 1943
Myers, Gustavus obit 1943
Myers, Jerome obit 1940
Mysore, Maharaja of See Wadiyar, S. K. obit 1940

Nagano, Osami 1942
Naidu, Sarojini 1943
Narelle, Marie obit 1941
Narendra Shiromani, Maharajah of Bikaner obit 1943
Nares, Owen (Ramsay) obit 1943
Nash, Ogden 1941
Nash, Walter 1942
Nast, Condé obit 1942
Nathan, Robert R(oy) 1941
Navarro, Mary de obit 1940
Neal, Herbert Vincent obit 1940
Neghelli, Marchese di See Graziani, R. 1941
Nehru, Jawaharlal, Pandit 1941
Neill, Charles Patrick obit 1942
Nelson, Donald M(arr) 1941
Nemirovich-Dantchenko, Vladimir (Ivanovich) See Dantchenko, V. I., N.- obit 1943
Nernst, Walter H. obit 1942
Netherwood, Douglas B(lakeshaw) obit 1943
Neuman, Leo Handel obit 1941
Neumann, Heinrich obit 1940
Newall, Sir Cyril Louis Norton 1940
Newbolt, Sir Francis George obit 1941
Newell, Edward Theodore obit 1941
Newell, Horatio B. obit 1943
Newhall, Arthur B(rock) 1942
Newlon, Jesse H(omer) obit 1941
Newman, Alfred 1943
Newton, Alfred Edward obit 1940
Nice, Harry (Whinna) obit 1941
Nichols, Dudley 1941
Nicolson, Marjorie Hope 1940
Niebuhr, Reinhold, Rev. 1941
Nielsen, Alice obit 1943
Niemoeller, Martin 1943
Nijinsky, Waslaw 1940
Nimitz, Chester W(illiam) 1942
Nipkow, Paul Gottlieb obit 1940
Nixon, Lewis obit 1940
Noble, Gladwyn Kingsley obit 1941
Noguchi, Isamu 1943
Noguès, Auguste (Paul) 1943
Noguès, Charles See Noguès, A. P. 1943
Nolan, W. I. obit 1943
Nomura, Kichisaburo 1941
Nordmann, Charles obit 1940
Norman, Montagu 1940
Norris, Henry Hutchinson obit 1940
Norris, James Flack obit 1940
North, Sterling 1943
Northrup, Edwin Fitch obit 1940
Norton, John Richard Brinsley, 5th Baron of Grantley See Grantley, J. R. B. N., 5th Baron obit 1943
Norton, Thomas (Herbert) obit 1942
Norway, Nevil Shute See Shute, N. 1942
Novotna, Jarmila 1940
Noyes, William A(lbert) obit 1941
Nuffield, William Richard Morris, 1st Viscount 1941
Nutting, Wallace, Rev. obit 1941
Nye, Archibald E(dward) 1942
Nye, Gerald P(rentice) 1941
Nylander, Olof O. obit 1943

Oberon, Merle 1941
Oberteuffer, George obit 1940
Oboler, Arch 1940
O'Brien, Edward J(oseph Harrington) obit 1941
Ocker, William C. obit 1942
O'Connell, Hugh obit 1943
O'Connell, William (Henry), Cardinal 1941
O'Connor, Andrew obit 1941
O'Day, Caroline Goodwin obit 1943
Odets, Clifford 1941
Odlum, Floyd B(ostwick) 1941
O'Donnell, Edwin P. obit 1943
O'Dwyer, William 1941
Oechsner, Frederick C(able) 1943
O'Flanagan, Michael, Rev. obit 1942
O'Gorman, James A. obit 1943
O'Gorman, Patrick F., Father obit 1940
O'Hara, John (Henry) 1941
O'Keeffe, Georgia 1941
Oliveira Salazar, Antonio de See Salazar, A. de O. 1941
Oliver, Edna May obit 1943
Olsen, John Sigvard and Johnson, Harold Ogden 1940
O'Melveny, Henry W(illiam) obit 1941
O'Neil, George obit 1940
Oppenheimer, Franz obit 1943
Orlebar, Augustus H. obit 1943
Ormandy, Eugene 1941
Orozco, José Clemente 1940
Orr, H(iram) Winnett 1941
Ortiz, Roberto M. obit 1942
Orton, Helen Fuller 1941
Osborn, Frederick (Henry) 1941
Osborne, Oliver Thomas obit 1940
Osborne, William Hamilton obit 1943
Osumi, Mineo Osumi, Baron obit 1941
Ott, Mel(vin Thomas) 1941
Ottinger, Nathan obit 1941
Ottley, Roi (Vincent) 1943
Otto of Austria, Archduke 1941
Oumansky, Constantine (Alexandrovitch) 1941
Oursler, Charles Fulton See Oursler, F. 1942
Oursler, Fulton 1942
Overman, Lynne obit 1943
Owens, Clarence Julian obit 1941
Owens, Robert Bowie obit 1940
Oxenham, John obit 1941

Pace, Charles Ashford obit 1941
Pacelli, Eugenio See Pius XII, Pope 1941
Packard, Eleanor 1941
Packard, Frank L(ucius) obit 1942
Packard, Winthrop obit 1943
Paddock, Charles W(illiam) obit 1943
Paddon, Harry Locke obit 1940
Paderewski, Ignace Jan obit 1941
Padilla, Ezequiel 1942
Page, Marie Danforth biog and obit 1940
Pagnanelli, George See Carlson, J. R. 1943
Pai Tsung-hsi See Li Tsung-jen and Pai Tsung-hsi 1942
Palencia, Isabel de 1941
Paley, William Samuel 1940
Palmer, Albert deForest obit 1940
Palmer, James Lynwood obit 1941
Pape, William Jamieson 1940
Papen, Franz von 1941
Papi, Gennaro obit 1942
Paradise, N(athaniel) Burton obit 1942
Pardee, George C(ooper) obit 1941
Parke, William obit 1941
Parker, Barnett obit 1941
Parma, V. Valta obit 1941
Parmoor, Charles Alfred Cripps, 1st Baron obit 1941

Parr, A(lbert) E(ide) 1942
Parran, Thomas 1940
Parseval, August von obit 1942
Parsons, Elsie Worthington obit 1942
Parsons, Herbert Collins obit 1941
Parsons, Louella 1940
Partridge, Frank C(harles) obit 1943
Pascal, Gabriel 1942
Passos, John Dos See Dos Passos, J. 1940
Pasternack, Josef Alexander obit 1940
Patch, Alexander M(cCarrell, Jr.) 1943
Patiño, Simón I(turi) 1942
Paton, Stewart obit 1942
Patri, Angelo 1940
Patrick, Mary Mills obit 1940
Patrick, Mason Mathews obit 1942
Pattee, Alida Frances obit 1942
Patterson, Eleanor Medill 1940
Patterson, Joseph Medill 1942
Patterson, Robert P(orter) 1941
Patton, George S(mith), Jr. 1943
Paul, Prince of Yugoslavia 1941
Paul, Elliot 1940
Pavelić, Ante 1942
Pavolini, Paolo Emilio obit 1942
Paxinou, Katina 1943
Paxton, William McGregor obit 1941
Peabody, Endicott, Rev. 1940
Pearl, Raymond obit 1941
Pearson, Drew (Andrew Russell) and Allen, Robert (Sharon) 1941
Pearson, T(homas) Gilbert obit 1943
Pease, Charles G(iffin) obit 1941
Peattie, Donald Culross 1940
Peck, James L(incoln) H(olt) 1942
Peerce, Jan 1942
Pegler, Westbrook 1940
Peirse, Sir R(ichard) E(dmund) C(harles) 1941
Peixotto, Ernest (Clifford) obit 1941
Pell, Edward Leigh obit 1943
Pellegrinetti, Ermenegildo, Cardinal obit 1943
Peña, Pedro obit 1943
Peñaranda, Enrique 1940
Penn, Arthur A. obit 1941
Penner, Joe obit 1941
Penniman, Josiah H(armar) obit 1941
Pepper, Claude (Denson) 1941
Pepys, Mark Everard, 6th Earl of Cottenham See Cottenham, M. E. P., 6th Earl of obit 1943
Percy, William Alexander obit 1942
Péret, Raoul obit 1942
Perkins, Frances 1940
Perkins, Milo (Randolph) 1942
Perla, David biog and obit 1940
Perret, Frank Alvord obit 1943
Pertinax, pseud. See Géraud, A. 1940
Pétain, Henri Philippe 1940
Peter II, King of Yugoslavia 1943
Peter, Luther Crouse obit 1943
Peters, Le Roy S(amuel) obit 1942
Peterson, Reuben obit 1943
Petri, Egon 1942
Petrie, Sir William Matthew Flinders obit 1942
Petrillo, James Caesar 1940
Petroff, Eugene obit 1942
Pew, Joseph N(ewton), Jr. 1941
Peynado, Jacinto B. obit 1940
Peyrouton, Marcel 1943
Phelan, Michael F(rancis) obit 1941
Phelps, William Lyon biog and obit 1943
Philip, André 1943
Phillips, Albert obit 1940
Phillips, Sir Frederick obit 1943
Phillips, H(arry) I(rving) 1943
Phillips, Irna 1943
Phillips, John C. obit 1943
Phillips, Theodore Evelyn Reece, Rev. obit 1942
Phillips, William 1940
Phillips, Ze Barney Thorne, Rev. obit 1942
Philoff, Bogdan (Dimitrov) 1941
Picard, Émile obit 1942
Picasso, Pablo 1943
Pick, Behrendt obit 1940
Pidgeon, Walter 1942
Pierce, Palmer Eddy obit 1940
Pierlot, Hubert 1943
Pierson, Louise (John) Randall 1943
Pierson, Warren Lee 1941
Pilcher, Lewis F(rederick) obit 1941
Pile, Sir Frederick Alfred, 2nd Baronet 1942
Pine, William B(liss) obit 1942
Pinkerton, Kathrene Sutherland 1940
Pintner, Rudolf obit 1943
Pinza, Ezio 1941
Pirie, John Taylor obit 1940
Piscator, Erwin 1942
Pitkin, Walter B(oughton) 1941
Pittman, Key obit 1940
Pius XII, Pope 1941
Plaisted, Frederick William obit 1943
Plaskett, John S(tanley) obit 1941
Poindexter, Joseph B(oyd) 1942
Poletti, Charles 1943
Poliakov, Alexander obit 1942
Poling, Daniel (Alfred), Rev. 1943
Politis, Nicolas (Socrate) obit 1942
Pollain, René obit 1940
Pollock, Allan obit 1942
Poncins, Gontran (Jean-Pierre de Montaigne), Vicomte de 1941
Poole, Franklin Osborne obit 1943
Poor, Henry Varnum 1942
Poore, Henry Rankin obit 1940
Poorten, Hein Ter See Ter Poorten, H. 1942
Pope Pius XII See Pius XII, Pope 1941
Popham, Sir Robert (Moore) Brooke- See Brooke-Popham, Sir R. M. 1941
Porras, Belisario obit 1942
Portal, Sir Charles (Frederick Algernon) 1941
Porter, Cole 1940
Porter, Edwin S. obit 1941
Porter, Katherine Anne 1940
Porter, S(ylvia) F(ield) 1941
Portinari, Cândido 1940
Post, Emily 1941
Post, Robert P. obit 1943
Post, William Stone obit 1940
Potter, Alfred Claghorn obit 1940
Poulsen, Valdemar obit 1942
Pound, Sir (Alfred) Dudley (Pickman Rogers) biog 1941 obit 1943
Pound, Ezra (Loomis) 1942
Pourtalès, Guy, Count de obit 1941
Powell, Adam Clayton, Jr., Rev. 1942
Powell, Robert Stephenson Smyth Baden-, 1st Baron Baden-Powell of Gilwell See Baden-Powell of Gilwell, R. S. S. B.-P., 1st Baron obit 1941
Power, Sir D'Arcy obit 1941
Powers, James T. obit 1943
Powys, Llewelyn biog and obit 1940
Pozner, Vladimir 1943
Prado, Manuel See Prado Ugarteche, M. 1942
Prado Ugarteche, Manuel 1942
Prajadhipok, Former King of Siam obit 1941
Prall, David Wight obit 1940
Pratt, Fletcher 1942
Pratt, William V(eazie) 1943
Prellwitz, Henry obit 1940
Prentis, Henning Webb, Jr. 1940
Prentiss, Henrietta obit 1940
Prévost, Marcel obit 1941
Prezan, Constantin obit 1943
Price, Byron 1942
Priceman, James, pseud. See Kirkland, W. M. obit 1943
Pritchard, Stuart obit 1940
Procopé, Hjalmar Johan 1940
Prokofiev, Serge (Sergeyevich) 1941
Pryor, Arthur obit 1942
Pumarejo, Alfonso López See López, A. 1942
Pusey, William Allen obit 1940
Putnam, James William obit 1940
Putnam, Thomas M(ilton) obit 1942
Pyle, Ernie 1941

Queen, Ellery, pseud. of Frederic Dannay and Manfred B. Lee 1940
Quezon, Manuel L(uis) 1941
Quidde, Ludwig obit 1941
Quill, Michael J(oseph) 1941
Quinn, Daniel Joseph, Father obit 1940
Quintanilla, Luis 1940
Quisling, Vidkun 1940

Rachmaninoff, Sergei V(assilievitch) obit 1943
Radziwill, Catherine, Princess obit 1941
Raeder, Erich 1941
Ragon, Heartsill obit 1940
Rajagopalachari, Chakravarti 1942
Rameau, Jean obit 1942
Ramey, Howard K. obit 1943
Ramírez, Pedro P(ablo) 1943
Rand, Ellen (Emmet) obit 1942
Randolph, Asa Philip 1940
Ranson, S(tephen) Walter obit 1942
Rapp, William J(ourdan) obit 1942
Rathbone, Eleanor 1943
Rathbone, Josephine Adams obit 1941
Ratoff, Gregory 1943
Rauschning, Hermann 1941
Rautenberg, Robert biog and obit 1940
Raver, Paul J(erome) 1941
Rawlings, Marjorie Kinnan 1942
Ray, Ted obit 1943
Rayburn, Sam 1940
Reavis, Smith Freeman obit 1940
Redway, Jacques Wardlaw obit 1943
Reed, Edward Bliss obit 1940
Reed, Herbert Calhoun obit 1940
Reed, James, Sr. obit 1941
Reed, John Howard obit 1940
Reed, Stanley F(orman) 1942
Reeve, Sidney A(rmor) obit 1941
Reeves, Jesse S(iddal) obit 1942
Reich, Nathaniel Julius obit 1943
Reichenau, Walter von obit 1942
Reid, Helen Rogers 1941
Reid, Mont R(ogers) obit 1943
Reid, Mrs. Ogden Mills See Reid, H. R. 1941
Reiner, Fritz 1941
Reinhardt, Aurelia Henry 1941
Reinhardt, Max obit 1943
Reisner, Christian Fichthorne, Rev. obit 1940
Reisner, George Andrew obit 1942
Reith, John Charles Walsham, 1st Baron 1940
Relander, Lauri Kristian obit 1942
Resnick, Louis obit 1941
Reston, James B(arrett) 1943
Reuter, Gabriele obit 1942
Reuther, Walter (Philip) 1941
Revueltas, Silvestro obit 1940
Reynaud, Paul 1940
Reynolds, Helen Wilkinson obit 1943
Reynolds, James A. obit 1940
Reynolds, Quentin (James) 1941
Reynolds, Robert Rice 1940
Rhoades, Cornelia Harsen obit 1941
Rhodes, Edgar Nelson obit 1942
Riasanovsky, Antonina See Fedorova, N. 1940
Ribbentrop, Joachim von 1941
Rice, Alice Caldwell Hegan obit 1942
Rice, Elmer (L.) 1943
Rice, Grantland 1941
Rice, Gregory 1941
Rich, Louise Dickinson 1943
Richard, Louis obit 1940
Richards, C(harles) R(uss) obit 1941
Richards, John G(ardiner) obit 1941
Richards, Laura E(lizabeth) obit 1943
Richardson, Norval obit 1940
Richman, Charles J. obit 1941
Richmond, Charles Alexander, Rev. obit 1940
Richter, George Martin obit 1942
Rickenbacker, Edward 1940
Ricketts, Louis Davidson obit 1940
Rickey, James W(alter) obit 1943
Ridge, Lola obit 1941
Riesman, David obit 1940
Riggs, Austen Fox obit 1940
Riggs, T(homas) L(awrason), Rev. obit 1943
Rigling, Alfred obit 1941
Ring, Barbara T(aylor) obit 1941
Río, Carlos Alberto Arroyo del See Arroyo del Río, C. A. 1942
Rios, Juan Antonio 1942
Ripley, Joseph obit 1940
Ripley, William Z(ebina) obit 1941
Robb, Hunter obit 1940
Robert, Georges (Achille Marie-Joseph) 1943
Roberts, Elizabeth Madox obit 1941
Roberts, Florence obit 1940
Roberts, George Lucas obit 1941
Roberts, Kate L(ouise) obit 1941
Roberts, Owen J(osephus) 1941
Robertson, Ben, Jr. 1942
Robeson, Paul (Bustill) 1941
Robey, Ralph W(est) 1941
Robins, Edward obit 1943
Robinson, Bill 1941
Robinson, Boardman 1941
Robinson, Frederick B(ertrand) obit 1941
Robinson, Samuel M(urray) 1942
Robson, May obit 1942
Roca, Julio A. obit 1942
Roche, Josephine (Aspinwall) 1941
Rockefeller, John D(avison), Jr. 1941
Rockefeller, Nelson (Aldrich) 1941
Rockley, Alicia-Margaret Amherst, Baroness obit 1941
Rodgers, Richard and Hart, Lorenz 1940
Rodriguez, Nicolas obit 1940
Rodzinski, Artur 1940
Roelofs, Henrietta obit 1942
Rogers, Edith Nourse 1942
Rogers, Ginger 1941
Rogers, Mark Homer obit 1941
Rogers, Norman McLeod obit 1940
Rogers, Robert Emmons obit 1941
Rolland, Romain obit 1943
Romano, Emanuel 1940
Rome, Harold J(acob) 1942
Rommel, Erwin 1942
Romulo, Carlos P(ena) 1943
Rood, Helen Martin obit 1943
Rooney, Mickey 1942
Roosevelt, Eleanor 1940
Roosevelt, Franklin D(elano) 1942
Roosevelt, Kermit obit 1943
Roosevelt, Sara Delano obit 1941
Root, Oren, Jr. 1940
Root, Waverley (Lewis) 1943
Roper, Daniel C(alhoun) obit 1943
Rosanoff, Aaron J(oshua) obit 1943
Rose, Billy 1940
Rose, Mary D. Swartz obit 1941
Rosenberg, Alfred 1941
Rosenberg, Anna M(arie) 1943
Rosenberg, Arthur obit 1943
Rosenfeld, Kurt obit 1943
Rosenman, Samuel I(rving) 1942
Rosett, Joshua obit 1940
Ross, Barnaby, pseud. See Queen, E. pseud. 1940
Ross, Sir Edward Denison obit 1940
Ross, Harold W(allace) 1943
Ross, Leonard Q. See Rosten, L. C. 1942
Ross, Nellie Tayloe 1940
Rosten, Leo C(alvin) 1942
Rothermere, Harold Sidney Harmsworth, 1st Viscount obit 1941
Rourke, Constance Mayfield obit 1941
Roussy de Sales, Raoul de See De Roussy de Sales, R. obit 1943
Rowan, Andrew S(ummers) obit 1943
Rowell, Chester H. 1940
Rowntree, Cecil obit 1943
Royden, A(gnes) Maude 1942
Royden, Maude See Royden, A. M. 1942
Royle, Edwin Milton obit 1942
Rubicam, Raymond 1943
Rubin, Reuven 1943
Rubinstein, Helena 1943
Ruckstull, F(rederick) Wellington obit 1942
Ruffing, Charles H(erbert) 1941
Rugg, Harold (Ordway) 1941
Ruiz Guiñazú, Enrique 1942
Rukeyser, Muriel 1943
Ruml, Beardsley 1943
Rumpler, Edmund obit 1940
Rundstedt, Gerd von See Rundstedt, K. R. G., von 1941
Rundstedt, Karl (Rudolf Gerd) von 1941
Runkle, Erwin W(illiam) obit 1941
Runyon, Alfred Damon See Runyon, D. 1942
Runyon, Damon 1942
Rusby, Henry H(urd) obit 1941

Rüshdi, Tevfik, Bey See Aras, T. R. 1942
Rushmore, David Barker obit 1940
Russell, Bertrand Arthur William, 3rd Earl 1940
Russell, Charles (Edward) obit 1941
Russell, Herbrand Arthur, 11th Duke of Bedford See Bedford, H. A. R., 11th Duke of obit 1940
Russell, Mary Annette Russell, Countess obit 1941
Russell, Rosalind 1943
Rust, Bernhard 1942
Rutenberg, Pinhas obit 1942
Rutherford, Joseph Franklin biog 1940 obit 1942
Rutledge, Brett, pseud. See Paul E. 1940
Rutledge, Wiley (Blount), Jr. 1943
Ryan, T(ubal) Claude 1943
Ryti, Risto (Heikki) 1941

Saarinen, Eliel 1942
Sabatier, Paul obit 1941
Sabry, Hassan, Pasha obit 1940
Sackett, Frederic M(oseley), Jr. obit 1941
Sadler, Sir Michael (Ernest) obit 1943
Saerchinger, César 1940
Sage, Dean obit 1943
Saint Exupéry, Antoine de 1940
Saint-Gaudens, Homer (Schiff) 1941
St. John, Robert 1942
Saionji, Kimmochi, Prince obit 1941
Sakel, Manfred 1941
Salazar, Antonio de Oliveira 1941
Salvemini, Gaetano 1943
Sanborn, (John) Pitts obit 1941
Sandburg, Carl 1940
Sandefer, Jefferson Davis obit 1940
Sanders, George 1943
Saposs, David 1940
Saracoglu, Sükrü 1942
Sarajoglu Shukri, Bey See Saracoglu, S. 1942
Sarg, Tony obit 1942
Sargent, Porter (Edward) 1941
Sarnoff, David 1940
Sarojini Nayadu See Naidu, S. 1943
Saroyan, William 1940
Sarton, George (Alfred Léon) 1942
Sauer, Emil von obit 1942
Saunders, Hilary A(idan) St. George 1943
Saunders, John Monk obit 1940
Savage, Augusta (Christine) 1941
Savage, John Lucian 1943
Savage, Michael Joseph obit 1940
Saxton, Alexander (Plaisted) 1943
Sayao, Bidu 1942
Sayles, R(obert) W(ilcox) obit 1942
Sayre, Francis Bowes 1940
Schechter, A(bel) A(lan) 1941
Schelling, Ernest Henry biog and obit 1940
Scherer, Paul (Ehrman), Rev. 1941
Schereschewsky, Joseph Williams obit 1940
Scherman, Harry 1943
Schertzinger, Victor obit 1941
Schiaparelli, Elsa 1940
Schilder, Paul Ferdinand obit 1941
Schillinger, Joseph obit 1943
Schlauch, Margaret 1942
Schlesinger, Frank obit 1943
Schlink, Frederick John 1941
Schlosser, Alex L. obit 1943
Schmelkes, Franz C(arl) obit 1943
Schmidt, Fritz obit 1943
Schmitt, Bernadotte E(verly) 1942
Schmitt, Gladys (Leonore) 1943
Schnabel, Artur 1942
Schneider, Eugene obit 1943
Schneider, Hannes 1941
Schoen-René, Anna Eugénie obit 1943
Schoenberg, Arnold 1942
Schoff, Hannah Kent obit 1941
Schofield, Frank H(erman) obit 1942
Schönberg, Arnold See Schoenberg, A. 1942
Schoonmaker, Edwin Davies obit 1940
Schorr, Friedrich 1942
Schram, Emil 1941
Schratt, Katharina obit 1940
Schreiber, Georges 1943
Schroeder, R(udolph) W(illiam) 1941
Schuchert, Charles obit 1943
Schulberg, Budd (Wilson) 1941
Schulte, Karl Joseph, Cardinal obit 1941
Schuman, William (Howard) 1942
Schurman, Jacob G(ould) obit 1942
Schuster, Max Lincoln See Simon, R. L. and Schuster, M. L. 1941
Schwidetzky, Oscar (Otto Rudolf) 1943
Scott, Arthur Carroll obit 1940
Scott, Hazel (Dorothy) 1943
Scott, James B(rown) obit 1943
Scott, Raymond 1941
Scott, Robert L(ee), Jr. 1943
Scudder, Janet obit 1940
Seabrook, William 1940
Seabury, David 1941
Seagrave, Gordon S(tifler) 1943
Searing, Annie E(liza) P(idgeon) obit 1942
Seger, George N. obit 1940
Seghers, Anna 1942
Seibert, Florence B(arbara) 1942
Selassie, Haile, I See Haile Selassie I, Emperor of Ethiopia 1941
Seldes, George 1941
Self, Sir Henry (Albert) 1942
Selfridge, H(arry) Gordon 1941
Sélincourt, Ernest de See De Sélincourt, E. obit 1943
Selznick, David O(liver) 1941
Semon, Waldo Lonsbury 1940
Senarens, Luis Philip obit 1940
Seredy, Kate 1940
Serkin, Rudolf 1940
Serlin, Oscar 1943
Serrano Suñer, Ramón 1940
Seton, Ernest Thompson 1943
Sevareid, Arnold Eric See Sevareid, E. 1942
Sevareid, Eric 1942
Severance, H(arold) Craig obit 1941
Seversky, Alexander Procofieff de See De Seversky, A. P. 1941
Sevier, Henry Hulme obit 1940
Sexton, W(alton) R(oswell) obit 1943
Seymour, Charles 1941
Seymour, Flora Warren 1942
Seyss-Inquart, Artur 1941
Sforza, Carlo, Count 1942
Shambaugh, Benjamin Franklin obit 1940
Shannon, Peggy obit 1941
Shapley, Harlow 1941
Shaposhnikov, Boris M(ikhailovitch) 1942
Sharp, Harry Clay obit 1940
Shaver, Mary (Mumpere) obit 1942
Shaw, Artie 1941
Shaw, Henry (Larned Keith) obit 1941
Shaw, Irwin 1942
Shaw, Lloyd 1943
Shaw, Louis Agassiz obit 1940
Shawkey, Morris Purdy obit 1941
Shearer, Augustus H(unt) obit 1941
Sheckell, Thomas O. obit 1943
Sheean, Vincent 1941
Sheen, Fulton J(ohn), Mgr. 1941
Sheppard, Morris obit 1941
Sherard, Robert Harborough obit 1943
Sherley, Swagar obit 1941
Sherman, Frederic Fairchild obit 1940
Sherwood, Robert 1940
Shiber, Etta 1943
Shifrin, Aleksandr Mikhaïlovich See Werner, M., pseud. 1943
Shigemitsu, Mamoru 1943
Shih, Hu See Hu Shih 1942
Shimazaki, Tôson obit 1943
Shine, F(rancis) W(ayles) obit 1941
Shinn, Florence Scovel obit 1940
Shinn, Milicent Washburn obit 1940
Shinwell, Emanuel 1943
Shiras, George obit 1942
Shirer, William L(awrence) 1941
Sholokhov, Mikhail (Aleksandrovitch) 1942
Shore, Dinah 1942
Shostakovich, Dmitri 1941
Shoup, Oliver Henry obit 1940
Shreeve, Herbert Edward obit 1942
Shridharani, Krishnalal (Jethalal) 1942
Shumlin, Herman (Elliott) 1941

Shuster, George N(auman) 1941
Shute, Nevil 1942
Sickert, Walter Richard obit 1942
Sigerist, Henry Ernest 1940
Sikorski, Wladyslaw biog 1940 obit 1943
Sikorsky, Igor Ivan 1940
Siles, Hernando obit 1943
Sillanpää, Frans Eemil 1940
Silver, Abba Hillel, Rabbi 1941
Silzer, George Sebastian obit 1940
Simkhovitch, Mary (Melinda) K(ingsbury) 1943
Simmons, Furnifold McLendell obit 1940
Simon, John Allsebrook, 1st Viscount 1940
Simon, Richard L(eo) and Schuster, M(ax) Lincoln 1941
Simonds, Frederic W(illiam) obit 1941
Simonds, G(uy) G. 1943
Simpson, Helen de Guerry obit 1940
Simpson, Kenneth F(arrand) obit 1941
Sinatra, Frank 1943
Sinclair, Sir Archibald, 4th Baronet 1940
Sinclair-Cowan, Bertha Muzzy See Bower, B. M., pseud. obit 1940
Sinding, Christian obit 1942
Singer, Richard obit 1940
Sitgreaves, Beverley obit 1943
Skilton, Charles Sanford obit 1941
Skinner, Cornelia Otis 1942
Skinner, Otis obit 1942
Skouras, Spyros P(anagiotes) 1943
Slaughter, Frank G(ill) 1942
Sloan, Alfred Pritchard, Jr. 1940
Slye, Maud 1940
Smedley, Constance obit 1941
Smith, Albert W(illiam) obit 1942
Smith, Betty (Wehner) 1943
Smith, Clara E(liza) obit 1943
Smith, Clyde Harold obit 1940
Smith, Ernest Bramah See Bramah, E. obit 1940
Smith, Sir George Adam, Rev. obit 1942
Smith, Gerald L(yman) K(enneth) 1943
Smith, Harold D(ewey) 1943
Smith, H(arry) Allen 1942
Smith, Howard K(ingsbury) 1943
Smith, Howard W(orth) 1941
Smith, Ida B. Wise 1943
Smith, Kate 1940
Smith, Paul C(lifford) 1943
Smith, Rex 1942
Smith, Roy Burnett obit 1941
Smith, Thomas R(obert) obit 1942
Smith, Wilbur Fisk obit 1940
Smoot, Reed obit 1941
Smuts, Jan Christiaan 1941
Snell, Foster Dee 1943
Snell, Henry Bayley obit 1943
Snell, Henry Snell, 1st Baron 1941
Snook, H(omer) Clyde obit 1942
Snow, Edgar (Parks) 1941
Snyder, Alice D(orothea) obit 1943
Sodero, Cesare 1943
Soglow, Otto 1940
Soheily, Ali 1943
Sokolsky, George E(phraim) 1941
Somervell, Brehon (Burke) 1942
Somerville, Sir James (Fownes) 1943
Somoza, Anastasio 1942
Soong, T. V. 1941
Sorokin, Pitirim A(lexandrovitch) 1942
Soukup, Frantisek obit 1940
Southworth, James L(arry) See Hingson, R. A., Edwards, W. B., and Southworth, J. L. 1943
Soyer, Isaac; Soyer, Moses; and Soyer, Raphael 1941
Spaatz, Carl 1942
Spaeth, Sigmund 1942
Spangler, Harrison E(arl) 1943
Spaulding, Rolland H(arty) obit 1942
Spellman, Francis Joseph, Archbishop 1940
Spence, Hartzell 1942
Spence, John Hartzell See Spence, H. 1942
Spender, J. Alfred obit 1942
Spender, Stephen 1940
Sperry, Armstrong 1941
Sperti, George Speri 1940
Spiller, William Gibson obit 1940
Spitalny, Phil 1940
Spottswood, James obit 1940
Sprague, Embert Hiram obit 1940
Spring, Howard 1941
Spry, Constance 1940
Spurgeon, Caroline F(rances) E(leanor) obit 1942
Squires, Richard Anderson obit 1940
Stachouwer, Alidius Warmoldus Lambertus Tjarda Van Starkenborgh See Starkenborgh Stachouwer, A. W. L. T. van 1942
Stalin, Joseph 1942
Stamp, Josiah Charles Stamp, 1st Baron obit 1941
Standley, W(illiam) H(arrison) 1942
Stanley, Freelan O. obit 1940
Stanley, Oliver (Frederick George) 1943
Stanley, Winifred (C.) 1943
Stark, Harold Raynsford 1940
Starkenborgh Stachouwer A(lidius) W(armoldus) L(ambertus) Tjarda van 1942
Stassen, Harold Edward 1940
Stauning, Thorvald obit 1942
Stauss, Emil Georg von obit 1943
Stearns, Harold E(dmund) obit 1943
Steber, Eleanor 1943
Steel, Johannes 1941
Steell, Willis obit 1941
Steelman, John R(oy) 1941
Steen, Marguerite 1941
Stefansson, Vilhjalmur 1942
Steichen, Edward 1942
Steinbeck, John 1940
Steinberg, Hans Wilhelm 1940
Steinberg, Milton, Rabbi 1940
Steiner, Max(imilian Raoul) 1943
Steiner, Walter Ralph obit 1943
Steinhardt, Laurence A(dolph) 1941
Stekel, Wilhelm [Willy Bojan, Dr. Serenus, pseuds.] obit 1940
Stephens, Ward obit 1940
Stephenson, James obit 1941
Stern, Bill 1941
Sterne, Maurice 1943
Stettinius, Edward Reilly, Jr. 1940
Steuer, Max David obit 1940
Stevens, Risë 1941
Stevenson, E. Robert 1940
Stevenson, William E(dwards) 1943
Stewart, Donald Ogden 1941
Stewart, George Craig, Bishop obit 1940
Stewart, George R(ippey) 1942
Stewart, James (Maitland) 1941
Stewart, Kenneth (Norman) 1943
Stewart, William G(odman) obit 1941
Stewart-Murray, John George See Atholl, J. G. S.-M., 8th Duke of 1942
Stickney, Dorothy See Lindsay, H. and Stickney, D. 1942
Stieglitz, Alfred 1940
Stiles, Charles Wardell obit 1941
Still, William Grant 1941
Stillwell, Lewis Buckley obit 1941
Stilwell, Joseph W. 1942
Stimson, Henry Lewis 1940
Stimson, Julia Catherine 1940
Stine, Charles Milton Altland 1940
Stock, Frederick A(ugust) obit 1942
Stockberger, W(arner) W. 1941
Stockbridge, Frank Parker obit 1941
Stoddard, Frederick Lincoln biog and obit 1940
Stoessel, Albert (Frederic) obit 1943
Stokes, Edward C(asper) obit 1942
Stokowski, Leopold (Anton Stanislaw) 1941
Stolz, Robert 1943
Stone, Hannah (Mayer) obit 1941
Stone, Harlan Fiske 1941
Stone, John Charles obit 1940
Stonehaven, John Lawrence Baird, 1st Viscount obit 1941
Stookey, Charley 1940
Storr, Vernon Faithfull, Rev. obit 1940
Stout, Wesley Winans 1941
Stout, William Bushnell 1941
Stowe, Leland 1940
Stowell, Clarence Warner obit 1941
Strasser, Otto 1940
Stratton, Dorothy C(onstance) 1943
Stravinsky, Igor 1940

Strawbridge, Anne West obit 1941
Streeter, Ruth Cheney 1943
Streit, Clarence 1940
Stridsberg, Gustaf obit 1943
Strömberg, Leonard, Rev. obit 1941
Strong, Lee A(bram) obit 1941
Strong, William McCreery obit 1941
Struther, Jan 1941
Stuart, Duane Reed obit 1941
Stuart, James Everett obit 1941
Stuart, Jesse 1940
Studebaker, John W(ard) 1942
Sturdee, V(ernon) A(shton) H(obart) 1942
Sturges, Preston 1941
Suesse, Dana 1940
Sueyro, Saba H. obit 1943
Sullivan, Harry Stack 1942
Sulzberger, Arthur Hays 1943
Sulzer, William obit 1942
Summerskill, Edith Clara 1943
Suñer, Ramón Serrano See Serrano Suñer, R. 1940
Sung, Tsu-wen See Soong, T. V. 1941
Sutherland, George obit 1942
Suydam, Edward Howard obit 1941
Suzuki, Umetaro obit 1943
Swann, W(illiam) F(rancis) G(ray) 1941
Swartwout, Egerton obit 1943
Sweet, William Ellery obit 1942
Swenson, Alfred G. obit 1941
Swift, Ernest John obit 1941
Swift, Gustavus F(ranklin) obit 1943
Swing, Raymond Gram 1940
Switzer, George obit 1940
Swope, Gerard 1941
Sykes, Charles H(enry) obit 1943
Sykes, Richard Eddy, Rev. obit 1942
Szigeti, Joseph 1940
Szold, Henrietta 1940
Szostakovitch, Dimitri See Shostakovich, D. 1941

Taber, Louis J(ohn) 1942
Tabouis, Geneviève 1940
Taft, Robert Alphonso 1940
Taft, Helen obit 1943
Taft, Horace D(utton) obit 1943
Taft, Mrs. William Howard See Taft, H. obit 1943
Tagore, Sir Rabindranath obit 1941
Tainter, Charles Sumner obit 1940
Talbot, A(rthur) N(ewell) obit 1942
Talley, James (Ely) obit 1941
Talley, Truman H(ughes) obit 1942
Talmadge, Eugene 1941
Tanner, John Henry obit 1940
Tao-ming, Wei See Wei Tao-ming 1942
Tate, Allen 1940
Taubes, Frederic 1943
Taussig, Frank William obit 1940
Tawresey, John Godwin obit 1943
Taylor, Charles A. obit 1942
Taylor, Deems 1940
Taylor, Edward T(homas) obit 1941
Taylor, Francis Henry 1940
Taylor, George Braxton, Rev. obit 1942
Taylor, George W(illiam) 1942
Taylor, Henry O(sborn) obit 1941
Taylor, M(arion) Sayle obit 1942
Taylor, Myron Charles 1940
Taylor, Richard 1941
Tchelitchew, Pavel 1943
Tchernichovsky, Saul obit 1943
Tead, Ordway 1942
Teagle, Walter C(lark) 1942
Teague, Walter Dorwin 1942
Tedder, Sir Arthur William 1943
Teixeira-Gomes, Manuel obit 1941
Teleki, Paul, Count obit 1941
Tempest, Dame Marie obit 1942
Tempest, Dame Mary Susan See Tempest, Dame M. obit 1942
Temple, William, Archbishop of Canterbury 1942
Templeton, Alec 1940
Tennent, David Hilt obit 1941
Terboven, Josef 1941
Terhune, Albert Payson obit 1942
Ter Poorten, Hein 1942
Terra, Gabriel obit 1942
Terrell, Mary Church 1942
Terzian, Harutyun G. obit 1941
Tesla, Nikola obit 1943
Tetrazzini, Luisa obit 1940
Tevfik Rüshdi, Bey See Aras, T. R. 1942
Thayer, Ernest Lawrence obit 1940
Thomas, Elbert D(uncan) 1942
Thomas, Freeman Freeman-, 1st Marquess of Willingdon See Willingdon, F. F.-T., 1st Marquess of obit 1941
Thomas, John Charles 1943
Thomas, Lowell 1940
Thomas, R(olland) J(ay) 1942
Thomas, William S(turgis) obit 1942
Thompson, Dorothy 1940
Thompson, George L. obit 1941
Thompson, Holland obit 1940
Thompson, James Westfall obit 1941
Thompson, John Taliaferro obit 1940
Thompson, Paul W(illiams) 1942
Thompson, Reginald Campbell obit 1941
Thomson, Sir Joseph John obit 1940
Thomson, Virgil 1940
Thorborg, Kerstin 1940
Thore, Wendell Phillips obit 1941
Thorndike, Edward L(ee) 1941
Throckmorton, Cleon 1943
Thurber, James 1940
Thyssen, Fritz 1940
Timberlake, Charles B(ateman) obit 1941
Timoshenko, Semyon (Konstantinovich) 1941
Tinker, Clarence L(eonard) biog and obit 1942
Tinkham, George H(olden) 1942
Tinney, Cal(vin Lawrence) 1943
Tinney, Frank obit 1941
Tiso, Joseph 1943
Tito 1943
Titterton, Lewis H(enry) 1943
Titulescu, Nicolas obit 1941
Tjarda Van Starkenborgh Stachouwer, Alidius Warmoldus Lambertus See Starkenborgh Stachouwer, A. W. L. T. van 1942
Tobey, Charles W(illiam) 1941
Tobin, Harold J. obit 1942
Todt, Fritz obit 1942
Tojo, Eiki See Tojo, H. 1941
Tojo, Hideki 1941
Tokugawa, Iyesato, Prince obit 1940
Toland, Edmund M. obit 1942
Toland, Gregg 1941
Toledano, Vicente Lombardo See Lombardo Toledano, V. 1940
Tolischus, Otto David 1940
Tomasi, Mari 1941
Tone, Franchot 1940
Torre, Víctor Raúl Haya de la See Haya de la Torre, V. R. 1942
Torrey, George Burroughs obit 1942
Toscanini, Arturo 1942
Totty, Charles H. biog and obit 1940
Tovey, Sir Donald Francis obit 1940
Towers, J(ohn) H(enry) 1941
Townsend, Edward Waterman obit 1942
Townsend, Harry E(verett) obit 1941
Tracy, Spencer 1943
Trammell, Niles 1940
Trask, James D. obit 1942
Traubel, Helen 1940
Tregaskis, Richard 1943
Tresca, Carlo obit 1943
Trippe, Juan T(erry) 1942
Trotsky, Leon obit 1940
Trotter, Frank Butler obit 1940
True, Rodney Howard obit 1940
Truex, Ernest 1941
Trujillo Molina, Rafael L(éonidas) 1941
Truman, Harry S. 1942
Trumbo, Dalton 1941
Trygger, Ernst obit 1943
Tryon, George Clement Tryon, 1st Baron obit 1941
Tsai Yuan-pei obit 1940
Tucker, Henry St. George, Bishop 1943
Tufts, James Hayden obit 1942
Tugwell, Rex(ford Guy) 1941
Tunney, Gene 1940
Turner, Sir Ben obit 1942
Turner, Lana 1943
Turpin, Ben obit 1940
Tweed, Thomas Frederic obit 1940
Tweedie, Mrs. Alec obit 1940
Tweedsmuir, John Buchan, 1st Baron See Buchan, J. obit 1940

Ubico Castañeda, Jorge 1942
Ugarteche, Manuel Prado See Prado Ugarteche, M. 1942
Ulman, Joseph N. obit 1943
Ulrich, Charles (Kenmore) obit 1941
Ulyanov, Dmitri Ilyich obit 1943
Umberto, Crown Prince of Italy See Humbert, Crown Prince of Italy 1943
Undset, Sigrid 1940
Untermyer, Samuel biog and obit 1940
Updike, Daniel Berkeley obit 1942
Upham, Francis Bourne, Rev. obit 1941
Upshur, William P(eterkin) obit 1943
Urey, Harold C(layton) 1941
Utterback, Hubert obit 1942

Valera, Eamon de See De Valera, E. 1940
Valtin, Jan 1941
Vanbrugh, Violet obit 1943
Vance, John T(homas) obit 1943
Vance, William Reynolds obit 1940
Vandegrift, Alexander Archer 1943
Vandenberg, Arthur Hendrick 1940
Vanderbilt, Cornelius, III obit 1942
Vandercook, John W(omack) 1942
Van Devanter, Willis obit 1941
Van Doren, Harold Livingston 1940
Van Doren, Irita 1941
Van Doren, Mark 1940
Van Dyke, W(oodbridge) S(trong), 2d obit 1943
Van Karnebeek, Herman Adriaan obit 1942
Van Konijnenburg, Willem Adriaan See Konijnenburg, W. A. van obit 1943
Van Mook, Hubertus J(ohannes) 1942
Vann, Robert Lee obit 1940
Van Paassen, Pierre 1942
Van Schmus, W(illiam) G(eorge) obit 1942
Vansittart, Robert (Gilbert), 1st Baron 1941
Van Slyke, Donald D(exter) 1943
Van Starkenborgh Stachouwer, Alidius Warmoldus Lambertus Tjarda See Starkenborgh Stachouwer, A. W. L. T. van 1942
Van Wagoner, Murray D(elos) 1941
Vargas, Getulio Dornellas 1940
Varian, Dorothy 1943
Vasilevsky, Alexander M(ikhailovich) 1943
Vassallo, Ernesto obit 1940
Veidt, Conrad obit 1943
Veiller, Bayard obit 1943
Verdier, Jean, Cardinal obit 1940
Vernon, Grenville obit 1942
Vezin, Charles obit 1942
Vickery, H(oward) L(eroy) 1943
Victor Emmanuel III, King of Italy 1943
Viereck, George Sylvester 1940
Viereck, Peter (Robert Edwin) 1943
Villard, Oswald Garrison 1940
Vincent, George Edgar obit 1941
Vincent, Leon H(enry) obit 1941
Vinson, Carl 1942
Vinson, Fred(erick) M(oore) 1943
Voice of Experience See Taylor, M. S. obit 1942
Volterra, Vito obit 1940
Von Arco, Georg Wilhelm Alexander Hans, Graf See Arco, G. W. A. H., Graf von obit 1940
Von Bock, Fedor See Bock, F. von 1942
Von Brauchitsch, Heinrich Alfred Hermann Walther See Brauchitsch, H. A. H. W. von 1940
Von Dardel, Nils See Dardel, N. von obit 1943
Von Hagen, Victor Wolfgang 1942
Von Heidenstam, Karl Gustaf Verner See Heidenstam, V. von obit 1940
Von Hammerstein-Equord, Kurt See Hammerstein-Equord, K. von obit 1943
Von Kállay, Nicolas See Kállay de Nagy Kálló, M. 1942
Von Keitel, Wilhelm See Keitel, W. von 1940
Von Kleist, Paul Ludwig Ewald See Kleist, P. L. E. von 1943
Von Klenze, Camillo See Klenze, C. von obit 1943
Von Mannerheim, Carl Gustaf Emil, Baron See Mannerheim, C. G. E., Baron von 1940
Von Manstein, Fritz Erich See Manstein, F. E. von 1942
Von Paassen, Pierre See Van Paassen, P. 1942
Von Papen, Franz See Papen, F. von 1941
Von Parseval, August See Parseval, A. von obit 1942
Von Reichenau, Walter See Reichenau, W. von obit 1942
Von Ribbentrop, Joachim See Ribbentrop, J. von 1941
Von Rundstedt, Gerd See Rundstedt, K. R. G. von 1941
Von Rundstedt, Karl Rudolf Gerd See Rundstedt, K. R. G. von 1941
Von Sauer, Emil See Sauer, E. von obit 1942
Von Stauss, Emil Georg See Stauss, E. G. von obit 1943
Von Wagner-Jauregg, Julius See Wagner-Jauregg, J. von obit 1940
Von Zemlinsky, Alexander See Zemlinsky, A. von obit 1942
Voorhis, Horace Jerry See Voorhis, J. 1941
Voorhis, Jerry 1941
Voronoff, Serge 1941
Voroshilov, Klementii (Efremovich) 1941

Wadhams, Robert Pelton obit 1941
Wadiyar, Sri Krishnaraja, Bahadur Maharaja of Mysore obit 1940
Wadsworth, James W(olcott) 1943
Wagner, Robert F(erdinand) 1941
Wagner-Jauregg, Julius von obit 1940
Wainwright, Jonathan M(ayhew) 1942
Waite, Alice Vinton obit 1943
Wakefield, Charles Cheers Wakefield, 1st Viscount obit 1941
Wald, Lillian D. obit 1940
Walden, Percy Talbot obit 1943
Wales, George Canning obit 1940
Walker, Frank Comerford 1940
Walker, Margaret (Abigail) 1943
Walker, Stuart obit 1941
Wall, Evander Berry obit 1940
Wallace, (David) Euan obit 1941
Wallace, Henry Agard 1940
Wallace, Thomas W. obit 1943
Wallenstein, Alfred 1940
Waller, Fats 1942
Waller, Thomas Wright See Waller, F. 1942
Waln, Nora 1940
Walpole, Sir Hugh (Seymour) obit 1941
Walsh, George Ethelbert obit 1941
Walsh, James J(oseph) obit 1942
Walsh, William Henry obit 1941
Walsh, William Thomas 1941
Walter, Bruno 1942
Walter, Eugene obit 1941
Walter, Wilmer obit 1941
Walton, William Turner 1940
Wambaugh, Eugene obit 1940
Wang Ching-wei 1940
Wank, Roland (Anthony) 1943
Ward, Christopher L(ongstreth) obit 1943
Ward, Lem obit 1943
Waring, Fred 1940
Waring, George J., Mgr. obit 1943
Waring, Roane 1943
Warner, Milo J(oseph) 1941
Warren, Althea (Hester) 1942
Warren, Harry 1943
Warren, Harry Marsh, Rev. obit 1941
Warren, Whitney obit 1943
Wash, Carlyle H(ilton) obit 1943
Wason, Betty 1943
Wason, Edward H(ill) obit 1941
Waste, William Harrison obit 1940
Waters, Ethel 1941
Watrous, George Dutton obit 1940
Watrous, Harry Willson obit 1940

Watson, Clarence Wayland obit 1940
Watson, John B(roadus) 1942
Watson, Samuel Newell, Rev. obit 1942
Watson, Thomas John 1940
Waugh, Frederick Judd obit 1940
Wavell, Sir Archibald (Percival) 1941
Weagant, Roy A(lexander) obit 1942
Weaver, Affie obit 1941
Webb, Beatrice obit 1943
Webb, Clifton 1943
Webb, Walter Loring obit 1941
Weber, Joseph M. obit 1942
Weber, Louis Lawrence obit 1940
Weber, Max 1941
Webster, Margaret 1940
Wedgwood, Josiah C(lement), 1st Baron Wedgwood of Barlaston biog 1942 obit 1943
Wedgwood of Barlaston, Josiah Clement Wedgwood, 1st Baron See Wedgwood, J. C., 1st Baron Wedgwood of Barlaston biog 1942 obit 1943
Wei Tao-ming 1942
Weidman, Charles See Humphrey, D. and Weidman, C. 1942
Weidman, Jerome 1942
Weill, Kurt 1941
Weingartner, Felix obit 1942
Weir, Ernest T(ener) 1941
Weiss, Soma obit 1942
Weisse, Faneuil Suydam obit 1940
Weitzenkorn, Louis obit 1943
Weizmann, Chaim 1942
Welch, William A(ddams) obit 1941
Weld, John 1940
Welles, Orson 1941
Welles, Sumner 1940
Wells, Carolyn obit 1942
Wells, H(arry) Gideon obit 1943
Wells, Peter 1942
Welsh, Herbert obit 1941
Welty, Eudora 1942
Wenckebach, Karel Friedrich obit 1940
Wendt, Gerald Louis 1940
Wenner-Gren, Axel (Leonard) 1942
Werfel, Franz 1940
Werne, Isaac, Rabbi obit 1940
Werner, Max 1943
Werth, Alexander 1943
Wertheimer, Max obit 1943
West, Annie Blythe obit 1941
West, Claudine obit 1943
West, Nathanael obit 1941
Westcott, John Howell obit 1942
Westley, Helen obit 1943
Westminster, Archibishop of See Hinsley, A., Cardinal obit 1943
Wetter, Ernst 1942
Weygand, Maxime 1940
Weymouth, Frank E(lwin) obit 1941
Wheat, Alfred Adams obit 1943
Wheaton, Elizabeth Lee 1942
Wheeler, Burton Kendall 1940
Wheelock, Warren 1940
Wheelwright, John B. obit 1940
Whipple, Maurine 1941
Whipple, Wayne obit 1942
White, Frank obit 1940
White, Margaret Bourke 1940
White, Paul W. 1940
White, Trumbull obit 1942
White, Walter (Francis) 1942
White, William Allen 1940
White, William L(indsay) 1943
Whitehouse, Sir Harold Beckwith obit 1943
Whiteman, Wilberforce James obit 1940
Whitford, Harry Nichols obit 1941
Whitney, Gertrude (Vanderbilt) biog 1941 obit 1942
Whittlesey, Charles F. obit 1941
Wiart, Adrian Carton de See Carton de Wiart, A. 1940
Wick, Frances G(ertrude) obit 1941
Wickard, Claude Raymond 1940
Wicker, Ireene 1943
Wickware, Francis Graham obit 1940
Wiedoeft, Rudy obit 1940
Wiggam, Albert Edward 1942
Wilbur, Bernice M(arion) 1943
Wilcox, J(ohn) W(alter), Jr. obit 1942
Wilder, Thornton (Niven) 1943
Wile, Frederic William obit 1941
Wile, Ira S(olomon) obit 1943
Wilgus, Sidney Dean obit 1940
Wilhelm II, Former German Kaiser obit 1941
Wilhelmina, Queen of The Netherlands 1940
Wilkins, T(homas) Russell obit 1941
Wilkinson, Ellen (Cicely) 1941
Willard, John obit 1942
Willet, Anne Lee obit 1943
William II, Emperor See Wilhelm II, Former German Kaiser obit 1941
Williams, Alford Joseph, Jr. 1940
Williams, Aubrey 1940
Williams, Emlyn 1941
Williams, John D. obit 1941
Williams, Joseph John, Father obit 1940
Williams, Paul R. 1941
Williams, Ralph E. obit 1940
Williams, Thomas Sutler obit 1940
Williams, William Robert obit 1941
Williams, Wythe 1943
Willingdon, Freeman Freeman-Thomas, 1st Marquess of obit 1941
Willkie, Wendell Lewis 1940
Willoughby, Charles C(lark) obit 1943
Wills, C. Harold obit 1941
Willson, Beckles obit 1942
Willstätter, Richard obit 1942
Wilson, Charles E(dward) 1943
Wilson, Charles E(rwin) 1941
Wilson, George Arthur obit 1941
Wilson, H(alsey) W(illiam) 1941
Wilson, Sir Henry Maitland 1943
Wilson, Hugh (Robert) 1941
Wilson, Margaret Stevens obit 1943
Winant, John G(ilbert) 1941
Winchell, Walter 1943
Windust, Bretaigne 1943
Winsor, Frederick obit 1941
Winter, George B. obit 1940
Winthrop, Beekman obit 1940
Wise, Stephen S(amuel), Rabbi 1941
Witherow, W(illiam) P(orter) 1942
Wolfe, Humbert obit 1940
Wolfert, Ira 1943
Wolff, Maritta M. 1941
Wolff, Mary Evaline See Madeleva, Sister M. 1942
Woll, Matthew 1943
Wood, Edward Frederick Lindley, 3rd Viscount Halifax See Halifax, E. F. L. W., 3rd Viscount 1940
Wood, Grant biog 1940 obit 1942
Wood, Sir Kingsley 1940
Wood, Peggy 1942
Wood, Philip obit 1940
Wood, Robert E(lkington) 1941
Wood, Sam(uel Grosvenor) 1943
Woodard, Stacy obit 1942
Woodbridge, Frederick James Eugene obit 1940
Woodbury, Charles Herbert obit 1940
Woodcock, Charles Edward, Bishop obit 1940
Woodsworth, J(ames) S(haver) obit 1942
Woolf, Virginia obit 1941
Woollcott, Alexander biog 1941 obit 1943
Woolley, Edgar Montillion See Woolley, M. 1940
Woolley, Mary E(mma) 1942
Woolley, Monty 1940
Woolton, Frederick James Marquis, 1st Baron 1940
Worcester, J(oseph) R(uggles) obit 1943
Worden, Edward Chauncey obit 1940
Work, Hubert obit 1943
Worsley, Frank Arthur obit 1943
Wray, John Griffith obit 1940
Wren, Percival C(hristopher) obit 1942
Wright, Berlin H(art) obit 1941
Wright, Frank Lloyd 1941
Wright, Huntley obit 1941
Wright, Quincy 1943
Wright, Richard 1940
Wright, Russel 1940
Wright, Teresa 1943
Wyatt, John Whitlow 1941
Wylie, Max 1940
Wynkoop, Asa obit 1942

Yamamoto, Isoroko biog 1942 obit 1943
Yancey, Lewis Q. Alonzo obit 1940
Yarrow, William obit 1941

Ybarra, Thomas Russell 1940
Yellin, Samuel obit 1940
Ying-chin, Ho See Ho Ying-chin 1942
Yoder, Albert Henry obit 1940
Yonai, Mitsumasa 1940
Yorke, Oswald obit 1943
Young, Art 1940
Young, Charles Jac obit 1940
Young, Rose (Emmet) obit 1941
Younghusband, Sir Francis (Edward) obit 1942
Yust, Walter 1943
Yu-t'ang, Lin. See Lin Yu-t'ang 1940

Zanuck, Darryl F(rancis) 1941
Zeeman, Pieter obit 1943
Zeidler, Carl Frederick biog 1940 obit 1943
Zemlinsky, Alexander von obit 1942
Zenos, Andrew C(onstantinides) obit 1942
Zevin, B(enjamin) D(avid) 1943
Zhabotinskii, Vladimir Evgen'evich [Atalena, pseud.] See Jabotinsky, V. E. obit 1940
Zhukov, Georgi K(onstantinovitch) 1942
Ziemer, Gregor (Athalwin) 1942
Zilboorg, Gregory 1941
Zimmer, Henry (Robert) obit 1943
Zimmerman, Alfred F. M. obit 1940
Zinsser, Hans obit 1940
Zorach, William 1943
Zorina, Vera 1941
Zweig, Stefan obit 1942